



# INTEGRATED SOCIAL STUDIES UNIT

## TEACHER GUIDE

### PODCASTING THE PAST

DIGITAL MEDIA ARTS

SOCIAL  
STUDIES

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the James Irvine foundation



ConnectEd  
The California Center for College and Career

# Education Development Center, Inc.

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**DIGITAL/MEDIA/ARTS: U.S. HISTORY  
PODCASTING THE PAST**

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## Unit Overview

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*What is your community's place in history? Students learn that history has many voices and perspectives by researching places in their own communities. The unit introduces students to the kinds of questions historians ask and provides them with first-hand experience with research strategies and techniques, including examining artifacts, locating primary and secondary sources, and conducting interviews.*

*Students select a place in their community that interests them, and research its local significance and connections to movements, periods, or events in American history, in order to create a script for a podcast. As they explore the history of their communities, the connections they find to broader historical themes will bring a relevance to their studies throughout the year.*

### Unit Length

10 50-minute sessions

## Unit Project Description

The project is to create a podcast script, or an actual podcast, about the history of a building or other physical place in the community. Students work in pairs to select a location on which to base a podcast, and then generate questions about that place and its role in history. They research the history of their location using a variety of source materials and write a script for a 3- to 5-minute audio podcast. In creating their podcasts, students:

- Compile a list of primary and secondary sources
- Organize and document their research
- Conduct interviews with people connected to their place
- Write an outline of the main components of their story

## Assessment



Unit activities can serve as formative assessment tools. Use student work to gather information about progress and identify concepts or skills to reinforce within your instructional practice. The following activities are particularly useful for formative assessment:

- **Handout 4: Choosing a Place**, in which students choose the subject of their podcasts and generate questions about it (Activity 1A.2)
- Preliminary bibliography (Activity 1B.1, **Handout 6: Bibliography Outline**)
- Podcast outline (Activity 2A.3)

The project-based nature of the unit allows students to demonstrate their learning through authentic and relevant applications. This unit's summative assessment includes:

- A script for a podcast about the history of a place
- A written reflection

The Assessment Checklist provides criteria for assessment and a suggested weight for each. If you wish to use a rubric, work with same-grade-level or subject-area teachers to develop a tool that is consistent with your school's assessment system.

## Framing Questions



- What makes a place historical?
- From what viewpoint is history written?
- What methods do historians use in conducting and documenting research?

## Understandings



- History encompasses a broad range of perspectives; no single telling of events can provide the one “true” story.
- Historians begin investigations by asking questions.
- In conducting research to answer their questions, historians use artifacts, original documents, oral histories, and interviews, as well as secondary sources that summarize or compile primary source materials.

## Where the Unit Fits In

*Podcasting the Past* is a two-week unit designed to introduce students to historical research, including formulating questions, finding evidence, identifying multiple perspectives, and analyzing the connections between local places and periods and themes in American history.

## Integration with Foundation Courses

This unit integrates history-social sciences content and career and technical education (CTE) knowledge and skills. It can be taught before, at the same time as, or after the related unit in *Foundations in Media and Digital Design*.



***Foundations in Media and Digital Design, Audio and Video, Unit 1: Using Sound to Tell Stories.*** Project teams create audio stories to air on their school or local radio or to post as podcasts targeted to teenagers. The story may be a personal anecdote, an exploration of an issue, or a profile of a person or place in their community. Students tell the story through recorded sound, including interviews, ambient sound, and narration. Work with Foundations teachers to have students use the podcast scripts they create in history classes as the basis for their audio stories.

## Multi-Disciplinary Teams

Use the following integrated units and integration suggestions for a school- or pathway-wide multi-disciplinary project.

***Everyone Has a Story (English Language Arts).*** Students examine how writers apply literary techniques, such as narrative arc, point of view, characterization, and figurative and sensory language, to narrate true stories that enlighten, amuse, and emotionally move their readers. Work with English language arts teachers to have students apply narrative techniques to the creation of their podcast scripts.

***Acoustics: The Science of Sound (Physics).*** Students learn about the properties of waves in general and sound waves in particular through laboratory activities and computer simulations. They use sound editing software to manipulate



sound waves and apply what they have learned to understanding some of the challenges of audio production.

**Functions and Sound (Algebra II, Trigonometry, Pre-Calculus).** Students investigate and compare functions and the equations and graphs that represent them, including trigonometric functions that model sound. By experimenting with quadratic, exponential, logarithmic, and sinusoidal equations, students understand how variables and constants affect the shapes of their graphs.

## Adapting the Unit

**Historical Themes or Periods.** Creating podcasts can enhance the study of a variety of events, issues, or movements in American history. Use the unit to have students create projects based on a particular period or theme, which could include places outside of your geographic region.

**Historical Walking Tour.** To create a more interactive final project, choose a particular neighborhood or street in your city or community and have each student pair pick one place along the way about which to develop a podcast. Then have students combine podcasts for a walking tour.

**Recording Podcasts.** If you are not working with *Foundations in Media and Digital Design* classes, extend the project to have students make recordings in your class. After students complete their scripts, have them record the written text, along with sound effects and possibly a background soundtrack, for a CD of historical audio stories or podcasts to post on a school or local Web site.

**Presentations in Other Media.** Instead of, or in addition to, having students prepare a script for an audio story, have them create a narrated slide show or video with footage of the location and primary source materials, such as original documents, historical photographs, and related artifacts. If you do not have access to video recording equipment, use a combination of text and images to create a bulletin board or Web display. See *Additional Resources for Teachers* for links to some examples.

**Working Independently or in Groups.** Have each student choose his or her own location and work independently to research, create, and record podcast scripts. Alternatively, have students work in groups of three or four, assigning roles for different parts of the project. Preview the unit to make necessary adaptations.

## Pacing and Sequencing

This unit is designed to take two weeks, but if you would like students to interview or research more extensively, or take more time to peer-edit and revise their scripts, you may need to adjust activity times accordingly. If you choose to adapt the unit to use with specific historical periods, you may conduct the unit at a time other than the beginning of the year.



# Table of Activities

## Part 1: History Is Where You Make It (4 sessions)

Students learn to look at their surroundings with a historian's eye and a historian's inquiring mind as they identify historical places in their communities, learn to ask questions to uncover their stories, and seek the sources that will provide the answers.

### Activity 1A: Beginning Your Investigation

|                                                  |                                                                                                                                                                                                                                                                                                                      |
|--------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1A.1:</b><br><i>Asking Questions</i>          | Students are introduced to the concept of history as inquiry and analyze a historical podcast about a place. They are introduced to the unit and the unit project—writing the script for a podcast about a place in their community.                                                                                 |
| <b>1A.2:</b><br><i>A Place in Your Community</i> | Students model the process of historical inquiry by formulating questions based on their observations of places in several photographs. Students consider locations in their own community that would be interesting to research and form pairs to choose the place that will be the subject of their unit projects. |

### Activity 1B: Digging Deeper

|                                                |                                                                                                                                                                                                                                   |
|------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1B.1:</b><br><i>A World of Sources</i>      | Students distinguish between primary and secondary sources and compile a list of sources for their podcasts.                                                                                                                      |
| <b>1B.2:</b><br><i>Historical Perspectives</i> | Students write and compare brief histories of the class to experience first-hand how viewpoints and perspectives influence how history is told. They identify people with different perspectives to interview for their podcasts. |

## Part 2: Writing (and Rewriting) History (6 sessions)

Students continue researching primary and secondary sources, and explore personal perspectives on their place. Class periods are divided between independent research and several activities that guide students in documenting and attributing sources, conducting and editing interviews, outlining their ideas, and drafting and revising their podcast scripts.

### Activity 2A: Conducting and Documenting Research

|                                           |                                                                                                                                                                                                                                                |
|-------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>2A.1:</b><br><i>Gathering Evidence</i> | Students research their place online, onsite, and in libraries and other venues, and learn documentation procedures. They also create a concept web that shows their place's local significance and connections to themes in American history. |
| <b>2A.2:</b><br><i>Making It Personal</i> | Students either conduct two interviews or conduct one interview and research a second perspective through an oral history or other primary source.                                                                                             |
| <b>2A.3:</b><br><i>Outlining Ideas</i>    | Students analyze a podcast for structure, review project criteria, and write and revise outlines for their own podcasts.                                                                                                                       |

### Activity 2B: Creating the Podcast

|                                                 |                                                                                                                                                                      |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>2B.1:</b><br><i>Writing the Script</i>       | Student pairs use their notes and outlines to write and revise a script for their podcasts.                                                                          |
| <b>2B.2:</b><br><i>Historical Presentations</i> | Student pairs present their scripts to the class, or to a wider audience, and locate their place on a timeline. They reflect on the work they have done in the unit. |

## Advance Preparation



- Internet resources, provided as links in *Media & Resources*, are recommended throughout the unit for student or in-class use. These Web sites have been checked for availability and for advertising and other inappropriate content. Because Web site policies and content change frequently, however, we suggest that you preview the sites shortly before using them.
- Address any issues, such as firewalls, related to accessing Web sites or other Internet links at your school.
- Look at **Materials Needed** at the end of the unit, and order or prepare any needed equipment or supplies. For example, a projector, chart paper and markers, or board and writing implements are used throughout the unit.
- Decide how students will present their final unit projects. Activity 2B offers a number of optional suggestions in addition to reading scripts aloud to the class. These include coordinating with Foundations teachers to use scripts as the basis for stories in the Audio unit, recording scripts and creating podcasts as an extension of the history unit, and creating virtual (online) or actual (onsite) walking tours. Coordinate with other teachers and staff, and arrange for time, space, and equipment accordingly.
- In Activity 1A.1, students listen to a podcast about the history of a place to serve as a model for their unit projects. Preview podcasts and identify the one(s) you would like to play for students. The example used in the unit is “Union Station” from the Historic Tour on the Web site *Downtown LAWalks*. See *Media & Resources* for a link and for other suggestions.
- In Activity 1A.2, students choose a place that will be the focus of their unit project. Research places in your community and compile photographs and/or an annotated list to provide students options from which to choose a topic. Make sure that the places you choose are accessible and will have source materials for students to research. Your list can include a few buildings considered to be historic, such as an original library or town hall, but it should also include more commonplace buildings and locations such as stores, restaurants, schools, apartment complexes, bus stations, farms, monuments, cemeteries, factories, parks, and gardens.

# Part 1: History Is Where You Make It

---

History begins at home. Every city and town has a unique history—a history that is expressed in its buildings and neighborhoods and the people who inhabit them. Students learn to look at their surroundings with a historian’s eye and a historian’s inquiring mind as they identify historical places in their communities, learn to ask questions to uncover their stories, and seek the sources that will provide the answers.

## Length

4 50-minute session

## Advance Preparation

- Prepare equipment to play the historical podcast you have selected for Activity 1A.1.
- Prepare a slide show or handout of 15 to 20 buildings or other places in your community from which students may choose the subject of their unit projects.

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**Note:** Students are encouraged to suggest locations they would like to research, but you can help guide their decision process by looking into options and available information in advance.

---

- Prepare a blank map of your town on which students can locate their chosen places in Activity 1A.2.



# Activity 1A: Beginning Your Investigation



## Sequence

### **1A.1:** **Asking Questions**

Students are introduced to the concept of history as inquiry and analyze a historical podcast about a place. They are introduced to the unit and the unit project—writing the script for a podcast about a place in their community.

### **1A.2:** **A Place in Your Community**

Students model the process of historical inquiry by formulating questions based on their observations of places in several photographs. Students consider locations in their own community that would be interesting to research and form pairs to choose the place that will be the subject of their unit projects.

## Understandings

- Historians follow a process of investigation that begins with asking questions and thinking about sources for answers.
- Every community has a history that has connections with larger periods and themes in American history.



## Materials Needed

- **Handout 1: Journal Assignments**
- **Handout 2: Unit Overview**
- **Assessment Checklist: Historical Podcast**
- **Handout 3: Places**
- Optional: Historical artifacts from your community, such as farm implements, tools, vintage clothing or furniture, or old signage or architectural debris
- **Handout 4: Choosing a Place**
- Slide show or handout presenting local places
- Note cards

## 1A.1: Asking Questions

### 1. Introduce history as a process of asking questions.

Display the word *history*, and beneath it the word *historía*. Explain that the origin of the word *history* is the Greek *historía*, which means “inquiry, or learning or knowing by inquiry.”

Call on a volunteer to give a synonym for *inquire*.

Suggest to students that the study of history is essentially learning by asking questions.

Tell students that they are beginning a unit on conducting historical research, or “learning by asking questions.” Explain that, for the unit project, they will work in pairs to choose a place in their community to research and then create a script for an audio podcast. The first step is to think about the kinds of questions historians ask when they conduct similar investigations.

---

**Note:** If necessary, explain that a podcast is an audio or video media file that can be downloaded from a Web site. Podcasts are often parts of series. Ask students to mention some podcasts they have listened to.

---

### 2. Have students analyze a podcast about a place.

Tell students you are going to play a podcast about a place. Distribute **Handout 1: Journal Assignments**. Have students read over Journal 1. Tell them to listen carefully as you play the podcast, and then answer the first set of questions. When they have finished, ask:

- What did you learn about this place from the podcast?
- What questions might the historian have asked in order to discover this information?

Based on student responses, start a list of Questions Historians Ask About Places. Keep this list posted prominently in the classroom, and tell students they will add to it throughout the unit.

Play the podcast again and have students answer the second two questions:

- Did you find the podcast interesting? What did you like about it? What didn’t you like?
- What would have made the podcast more interesting? What other questions could the historian have asked?

Discuss student responses. Help students reword any additional questions to apply more generically to all places. Then add these questions to the displayed list.

### **Teacher's Notes: Possible Answers for Union Station Podcast**

#### **What did you learn about this place from the podcast?**

The podcast describes Union Station in Los Angeles as the last great railroad station built in America. The station was built in 1939, designed by the architects John and Donald Parkinson, in a style that combines Spanish Colonial revival and Art Deco styles.

It presents details of what the station looks like (representing Southern California with Spanish tiles, rounded arches, terra cotta, and inlaid marble floors) and compares it to other railroad stations in other cities. It also mentions the unique feature that the station walls are made of sound absorbing oak, so there is no echo.

The podcast compares the station's past, when it had long-distance trains with names like Superchief, the Sunset Limited, and El Capitan, with the present, when it is home to modern lines such as Amtrak and Metrolink, as well as buses and subways.

#### **What questions might the historian have asked in order to discover this information?**

- What does this place look like, and what are its special features?
- Why was it built, and what was it (or is it) used for?
- When was it built and by whom?
- What is its significance to the city?
- What connections does it have to events, periods, or movements in American History?

#### **Did you find the podcast interesting? What did you like about it? What didn't you like?**

Answers will vary greatly. Some students might find the information interesting or like the upbeat narration and sound effects, including the "All aboard" of a train conductor and the train whistles. They might appreciate the inclusion of the perspective of Linda Dishman, executive director of the Los Angeles Conservancy, with a long quotation that begins: "They wanted people to get off the train and know after their long journey from Chicago that they had truly come to the promised land of Southern California."

Some students might find the podcast boring because it only presents the positive side of the place and doesn't include stories of people who actually use it.

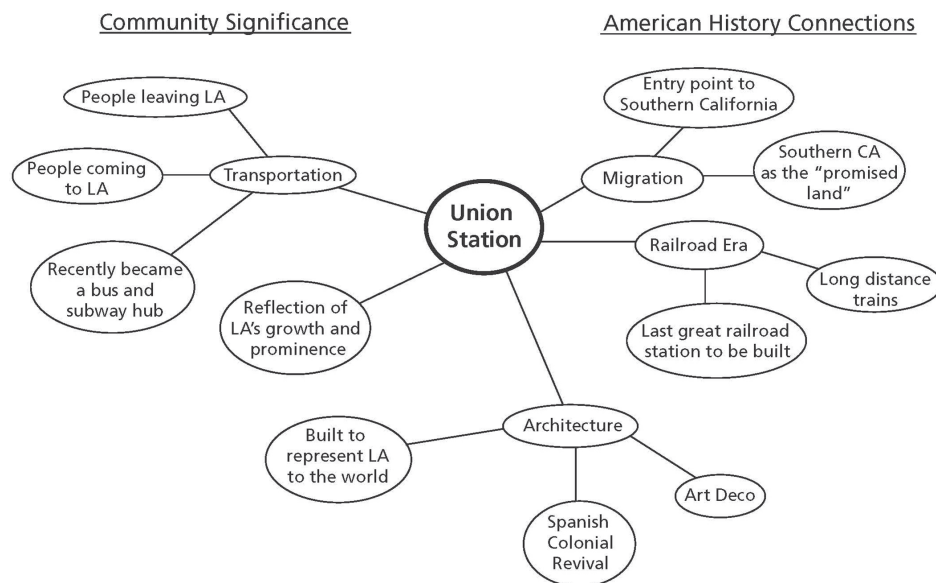
**What would have made the podcast more interesting? What other questions could the historian have asked?**

Anecdotes or personal stories about Union Station would have made the podcast more interesting, including quotations from people who used the station, rode the trains, or remembered it from an earlier time. Other possible questions include:

- Who used the trains in the past and who uses them today? What are their stories?
- Are there any surprising or funny stories associated with the station?
- Is there anything mysterious or controversial about the construction of the station or its use?
- What was on the station site before it was built?
- Have there been any great changes to the station since it was built?

**3. Create a concept map that highlights the place's local significance and connections to historic periods or themes.**

Have students think about how the place in the podcast is important in its community and how it connects to broader periods or themes in American history. Begin a concept map like the one shown here.



Connections to themes and events in community and American history.



Use questions such as the following to elicit student responses:

- Why was this place created? What is its significance to the people who live nearby?
- What are some connections between this place and events, periods, or movements in American history?

As necessary, prompt students with additional questions such as:

- Can you tell from the story what was happening in the country at the time the place was built?
- Were people settling the area or migrating here from elsewhere?
- Was it associated with a new era or industry?
- Did the place undergo any changes that paralleled changes happening in the country?

Display the completed concept map with all of the connections students identified as well as any you might add. Tell students that they will create a similar concept map when they research the subject of their podcasts.

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**Note:** If you are teaching this unit at the year's beginning, students may not yet know much about American history. Encourage them to make educated guesses as a real historian might, which they could follow up with research.

---

### Teacher's Notes: Listening to Podcasts

Facilitate students listening to additional historical podcasts throughout the unit, either individually or as a class, to expose them to a variety of examples. If time permits, play and analyze a second podcast now that takes a very different approach. The Erie Canal story from an episode of *This American Life* is an example of a place's history made into a song. The *Bowery Boys* series presents longer podcasts (30 minutes) that are informal and funny, and often reveal a more controversial history. See *Media & Resources* for links to these podcasts and for suggestions for many other examples of historical podcasts and media projects.

#### 4. Introduce the unit and the unit project.

Tell students that they will create a script for a podcast that has many of the features of the story they just listened to, focusing on the local significance of a place and its connections to periods or themes in American history.

Distribute **Handout 2: Unit Overview and Assessment Checklist: Historical Podcast**. Answer any questions students may have. Tell them they will follow the steps presented in the table under Unit Project Description to complete an audio story script.

Point out the two questions under the Unit Project Description. Tell students that these questions will provide the thematic framework for their research. Add the questions to the list Questions Historians Ask About Places. Explain that the Assessment Checklist includes the criteria they will need to address in the podcast.

---

**Note:** Adapt or expand the Assessment Checklist, as you see fit, to allow for more in-depth communication with students on each criterion.

---

Point out the vocabulary list and tell students they can refer to it as new words are introduced throughout the unit.

#### Teacher's Notes: Scheduling Project Tasks

You may wish to present the complete schedule of due dates in advance, so that student pairs can fill in the first columns of their charts when they receive their Unit Overviews. Encourage pairs to track their progress by filling in completion dates as they finish each task.



## Handout 1: Journal Assignments

### Journal 1

Listen to the podcast, then answer the first set of questions below:

- What did you learn about this place from the podcast?
- What questions might the historian have asked in order to discover this information?

Listen to the podcast again. Then answer the second set of questions.

- Did you find the podcast interesting? What did you like about it? What didn't you like?
- What would have made the podcast more interesting? What other questions could the historian have asked?

### Journal 2

Observe your location. Write two or three paragraphs describing what you see, hear, or absorb through other senses. Use the following questions to guide you. (Keep in mind that some of the questions may not pertain to your location.)

- What is your place like? Are there buildings? A lawn? Gardens? A vacant lot? Describe the setting in terms of appearance, sounds, smells, or other senses.
- What size, shape, and color are the structures at your location?
- What materials are they made of?
- What special features does your location have? Describe them.
- Are there any hints as to the age of the place? If so, when would you guess it was built?
- Who uses your location and/or who used to use it?
- Do any structures look original, or do you think they have been renovated or rebuilt? How can you tell?
- Is there anything at the site that gives more information? What did you learn?
- Did anything at your location point to other sources of information or potential interviewees? If so, what are they?
- What other questions came to mind through your observations?

If you think it would be helpful, sketch your impressions of the place and its features or take photographs to help you remember the details of what you observed.



## Journal 3

Now that you have begun to explore your source materials and answer some of your research questions, it will be helpful to refocus on the project's overarching questions. Review how much you have found out about the significance of your place to your community and its connections to American history by creating a concept map similar to the one you created as a class for the example podcast.

Write the name of your place in the center of a journal page. On the top of the page on the left-hand side, write "Community Significance." On the top right of the page, write "American History Connections." Fill in the concept map with all of the information you have discovered so far under those two categories.

Use the following questions to help you think about connections with American history:

- What was happening in the country at the time your place was created or was in its most important period?
- Were people settling the area or migrating here from elsewhere?
- Was your place associated with a new era, industry, or government policy?
- Did your place undergo any changes that paralleled changes happening in the country at the same time?

When you have finished your concept map, meet with your partner. Compare maps and combine information. Discuss how well the two of you together have answered the questions about your place's local significance and connections with American history. Identify where there are still gaps in information. These gaps are some of the areas where you should focus your remaining research.

## Journal 4

Divide your page into four sections and label each as shown. Reflect on the work you have done in this unit by responding to each prompt using specific examples and details.

|                                                                                       |                                                               |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------|
| What I found most interesting or surprising about my site is . . .                    | The parts of the research process I enjoyed most were . . .   |
| The most challenging thing about this project, and what made it challenging was . . . | The most useful thing I learned about doing research is . . . |



## Handout 2: Unit Overview

### Podcasting the Past

*What is your community's place in history? Have your family members or the families of your friends been here for generations, or is your city or town characterized by immigration and movement? Are your streets and neighborhoods relatively new, or have they been here for decades and seen many changes? Who were the people who built your town, and what is their legacy?*

*History is not just one story, but many different stories woven together, each person and place presenting a unique perspective. In this unit, you will act as historians in your own community, learning to ask questions, track down the answers, and make sense of your findings in the context of American history.*

*Audio tours are becoming popular for introducing tourists to the history of an area. For your project, you will work with a partner to write a script for a podcast of a local place. Then you and your classmates will combine your podcasts into a virtual tour for newcomers to get to know your community! As you discover history close to home, the connections you find to larger historical themes will bring a relevance to your studies throughout the year.*

*Here are some of the questions you'll explore in this unit:*

- *What makes a place historical?*
- *From what viewpoint is history written?*
- *What methods do historians use in conducting and documenting research?*

### What You Will Do in This Unit

**Learn how questions launch a historical investigation.** Study photographs and other artifacts and consider the questions they raise.

**Delve into local historical records.** Discover the secrets of a local place. Where do you look for information and who can help you?

**Interview fascinating people.** Talk to people with first-hand knowledge of your place, or those who know your community's history.

**Write a script for a podcast about a place in your community.** Bring together your research to tell the story of a favorite place.





## Unit Project Description: Creating a Historical Podcast Script

For the unit project, you will work with a partner to develop a 3- to 5-minute script for an audio podcast about the history of a place in your community. Your script will address two primary questions:

1. How is the place you have chosen significant to your community?
2. How does the history of your place connect to broader events, movements, or periods in American history?

In creating your scripts, you and your partner will complete the tasks in the table below. Work with your teacher to determine due dates for each task and use the table to keep track of your progress.

| Date Due | Task description                                                                                           | Date Completed |
|----------|------------------------------------------------------------------------------------------------------------|----------------|
|          | Choose a place as the basis for your project.                                                              |                |
|          | Generate questions about your place.                                                                       |                |
|          | Develop a list of primary and secondary sources and potential interview subjects to answer your questions. |                |
|          | Conduct and document your research.                                                                        |                |
|          | Gather information from people with different perspectives about your place.                               |                |
|          | Outline the ideas for your podcast.                                                                        |                |
|          | Write and revise a script.                                                                                 |                |
|          | Present your final project and reflect on your work.                                                       |                |



## Vocabulary Used in This Unit

**Archive:** A place in which public records or historical documents are preserved.

**Artifact:** An object remaining from a particular time period or event. Examples of artifacts include the tools, implements, and clothing used by a group of people in a particular time.

**Bibliography:** A list of works used by a researcher in conducting an investigation or an author in creating a book, or a list of materials on a related subject.

**Evidence:** Information that supports ideas or conclusions or serves as proof of a theory or argument.

**Oral history:** Spoken memories or personal recollections of historical significance, usually obtained through recorded interviews.

**Plagiarism:** The act of using someone else's words, work, or ideas without giving them credit, or presenting as new and original an idea taken from an existing source.

**Podcast:** Multimedia files, usually in the form of a recording, distributed over the Internet to be downloaded or played back.

**Primary sources:** Primary sources are original materials from a time period or event, which have not been compiled or interpreted. Examples of primary sources include letters, diaries, newspaper articles, original objects or artifacts from a place or time, photographs, and live video recordings.

**Secondary sources:** Secondary sources are compilations or interpretations of primary sources and are written after the fact. Examples of secondary sources include textbooks, journal articles, Web sites, and biographies. Historians often use secondary sources for an overview of a topic and to find references to primary sources or people to interview.

**Site:** The position or physical location of something, or the area or plot of ground on which a building or other structure is, has been, or will be located.



## Assessment Checklist: Historical Podcast

Use this assessment to help you develop the script for your historical podcast. Make sure to include all the requirements. Your teacher will use this assessment to evaluate your work.

| Requirements                                                                                                                                                 | Percentage of Total Grade | Comments         |                  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|------------------|------------------|
| Historical Podcast                                                                                                                                           |                           | Student Comments | Teacher Comments |
| <b>Sources.</b> Uses documented information and evidence from at least 2 secondary and 2 primary sources, in addition to direct observation of the location. | 20%                       |                  |                  |
| <b>Perspectives.</b> Includes at least two different perspectives, taken from interviews, oral histories, or other sources.                                  | 20%                       |                  |                  |
| <b>Community Significance.</b> Offers detailed information about how the place is significant to the community.                                              | 25%                       |                  |                  |
| <b>American History Connections.</b> Shows clear connections between the place and events, movements, or periods in American history.                        | 20%                       |                  |                  |
| <b>Structure.</b> Has an engaging beginning, an informative middle, and a satisfying ending.                                                                 | 15%                       |                  |                  |
| <b>Total</b>                                                                                                                                                 | <b>100%</b>               |                  |                  |





## 1A.2: A Place in Your Community

### 1. Introduce generating questions based on observations.

Tell students that before they choose the subject of their podcast, they are going to look at pictures of several places. Ask them to think like historians in making observations about what they see and generating questions about what more they want to find out.

Have students pair up and distribute **Handout 3: Places** to each pair. As they answer the set of questions for each photograph, tell students to refer to the list of Questions Historians Ask About Places they created in the previous activity.

Have students complete Handout 3 with their partners.

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**Note:** You may wish to have students complete the questions for one or two images instead of three. Alternatively, you may wish to find and reproduce images yourself. See *Media & Resources* for suggestions.

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### 2. Discuss observations and questions from Handout 3.

When student pairs have completed the handout, discuss their responses as a class. Look at the photographs one at a time, and call on volunteers to give their responses.

Conclude with the idea that closely observing these places raised new questions as well as answered existing ones. Explain that this is a common process. Often when historians begin their research, they find some answers rather quickly. But these answers usually lead to more interesting questions, prompting further research.

#### Teacher's Notes: Handout 3 Observations and Responses

##### What do you notice about this place and other parts of the photograph?

Prompt students to give detailed descriptions of what they see, including the structures pictured as well as any surroundings.

##### Which questions from your list can you answer by looking at the photograph? How would you answer them?

For all images students should be able to answer questions related to what the place looks like and what special features it has.

##### Which questions from your list can you make inferences about, or answer in a way that you *think* might be true, based on your observations? How would you find out if your ideas are correct?



Students should be able to use their observations to make a number of inferences. For example, they might infer that **Place 1** is a flour mill because of the sign on the building, and that the flour is shipped on the railroad. Guide students to understand, however, that there may be other explanations for what they see. For example, you might ask: "What else could the sign on the building indicate?" (It could be an advertisement.) Or it might be that the building was a mill in the past but is no longer functioning, or is now being used for a different purpose.

For **Place 2**, students should be able to infer to some extent who uses the place by looking at the people in the photograph. However, they should also guess that many other people probably use the place who are not pictured.

For **Place 3**, students may infer that the place is a gas station and an unusual motel. Again, you might ask: "Could there be any other explanation for what you see?" Students might suggest that the place could be a museum or is closed down.

In either case, they would have to speak to someone at the site or do further research to know the answers for certain.

**What other questions about this place and its history come to mind as you look at the photograph?**

In addition to questions on their list, students should come up with a number of other questions for each place based on what they observe in the photograph, such as:

Place 1:

Is this a functioning mill?

Why is it built so close to the railroad tracks?

Was making flour an important industry for this community? Is it still?

Place 2:

Why is there a mural at this playground?

Who painted it and when was it painted?

Are there other similar murals nearby, or is this mural unique in the community?

Place 3:

Why were the structures built to look like tepees?

Why do tourists come to this community?

What do people who live in the community think about this place today?

Place 3 might raise some interesting questions for discussion regarding our ideas about recreation, the way we remember the past, and cultural stereotypes.

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**Note:** (Optional) To extend this activity by approaching it from a different angle, bring in community artifacts (such as a farm implement, an old sign, and/or a piece of historical clothing), and take students through a similar process of observing and formulating questions.

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### 3. Discuss local places to research.

Explain that now students will have a chance to consider places in their own community that might be good subjects for their audio podcasts.

Remind students that, for the places they select, they must be able to answer questions on the list Questions Historians Ask About Places, including the two primary questions listed under the Unit Project Description.

Brainstorm with students to elicit ideas for places and display a list of all viable options.

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**Note:** If a student suggests a location that is unsuitable for any reason, such as limited source material or access, explain that the research would be too difficult for this project. Emphasize, however, that historians with more time and resources might find it an interesting challenge.

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When students run out of ideas, add the options you have prepared in advance, creating a master list from which students must choose.

### 4. Have students work in pairs to choose the subject of their unit project.

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**Note:** **Handout 4: Choosing a Place** offers a good opportunity for formative assessment.

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Distribute **Handout 4: Choosing a Place**. Have students work in their pairs to complete the handout.

#### **Teacher's Notes: Choosing a Place**

You may wish to assign Handout 4 as homework, so that students can get together and spend more time making a decision, perhaps doing online research or visiting locations.

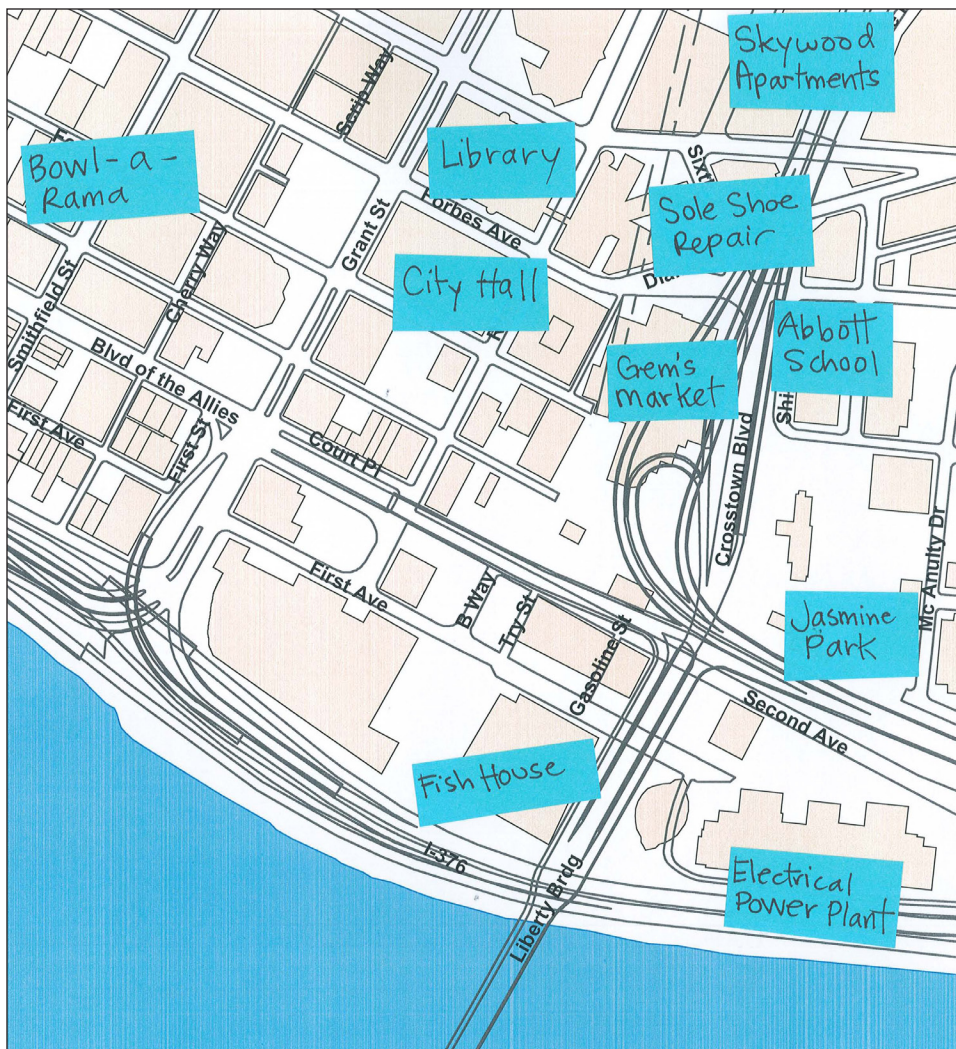
Suggest to students that they speak to family members or family friends who might have ideas and information about places in the community that have personal meaning to them. Encourage students to think of community members as resources as well as sources of inspiration for their project.

If you think students may not have access to the Internet at home, provide class time for them to look up some of the locations.

**5. Have student pairs present their choice of place.**

Display a blank map of your community and distribute note cards and tape or sticky notes to pairs. Have each pair write the name of their place on the card or note, then share the place and why they chose it, as they attach it to the map in the proper location.

**Note:** For a more polished display, have students create place identity cards with the name and an image of their place.



Community map showing student podcasting project sites.





## Handout 3: Places

### Place 1

What do you notice about this place and its surroundings?

Which questions from your list can you answer by looking at the photograph?  
How would you answer them?

Which questions from your list can you make inferences about, or answer in a way that you *think* might be true, based on your observations? How would you find out if your ideas are correct?

What other questions about this place and its history come to mind as you look at the photograph?



Photograph by Russell Lee (1903- ) courtesy of Library of Congress, Washington, D.C.





## Place 2

What do you notice about this place and its surroundings?

Which questions from your list can you answer by looking at the photograph?

How would you answer them?

Which questions from your list can you make inferences about, or answer in a way that you *think* might be true, based on your observations? How would you find out if your ideas are correct?

What other questions about this place and its history come to mind as you look at the photograph?



Photograph by Danny Lyon (1942- ) courtesy of National Archives at College Park, MD.





### Place 3

What do you notice about this place and its surroundings?

Which questions from your list can you answer by looking at the photograph?

How would you answer them?

Which questions from your list can you make inferences about, or answer in a way that you *think* might be true, based on your observations? How would you find out if your ideas are correct?

What other questions about this place and its history come to mind as you look at the photograph?



Photograph by Marion Post Wolcott (1910-1990) courtesy of Library of Congress, Washington, D.C.







## Handout 4: Choosing a Place

Now you are ready to choose a place as the subject for your historical podcast.

### Step 1: Consider the options.

Look at the master list with your partner. Choose three or four possibilities and write them below:

- 1.
- 2.
- 3.
- 4.

Discuss the choices with each other. For each possibility, ask:

- Do either of us have a special interest in any of these places? Which one(s) and what interests us?
- For which places are there specific questions we'd like to answer? What are the questions?
- Are there places either of us already know something about? Which ones? Does this add to our interest or detract from it? Why?
- Which places should be relatively easy to find information about?

### Step 2: Choose your place.

Based on your responses to Step 1, decide which place will be the subject of your historical podcast.

Write the name of the place, or describe it, below:

Why did you choose this place?

### Step 3: Begin your list of research questions.

Where will you begin your investigation? Consult the list Questions Historians Ask About Places, and identify those you think will be relevant to your research. Then write any additional questions that occur to you as you think about the place you have chosen. Use the back of the handout to write a complete list of the questions you will answer.





# Activity 1B: Digging Deeper



## Sequence

### **1B.1:** *A World of Sources*

Students distinguish between primary and secondary sources and compile a list of sources for their podcasts.

### **1B.2:** *Historical Perspectives*

Students write and compare brief histories of the class to experience first-hand how viewpoints and perspectives influence how history is told. They identify people with different perspectives to interview for their podcasts.

## Understandings

- In investigations, historians use both primary sources, original materials from a time period or event, and secondary sources, compilations or interpretations of primary sources.
- The history of a place or an event consists of multiple viewpoints and perspectives.



## Materials Needed

- Handout 5: Conducting Local Investigations
- Handout 6: Bibliography Outline
- Handout 7: Tips for Interviewing

## 1B.1: A World of Sources



### 1. Brainstorm sources.

Tell students that the next step in their historical investigation is to find the answers to the questions they generated on the back of Handout 4. Ask:

- How would you go about finding the answers to your questions? Where would you look? Who might you ask?

#### *Possible answers:*

- Go to your place and observe what it looks like
- Talk to people who currently use the place
- Ask people there if they know who used it in the past
- Ask for information in the town or city hall
- Look in a local library or bookstore
- Do an Internet search
- Visit a local historical society or museum

Write down and display all of the sources students suggest. Add or prompt students to add any important ones not mentioned. Encourage students to copy the source list into their journals.

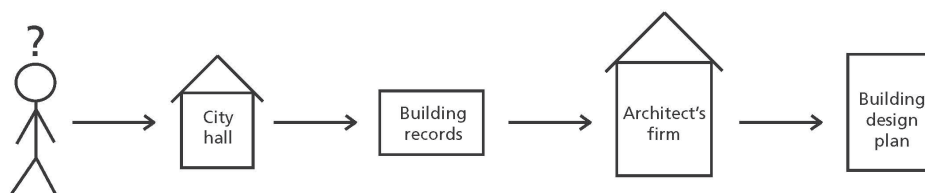
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**Note:** You might want to let students know that many cities and towns have Web sites that contain information about such topics as government, schools, attractions, and recreation.

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### 2. Model a source web.

Explain to students that when they visit one source for information, often they will find that it is not an end in itself. Instead one source may lead to additional sources of more detailed information. As shown below, a question about a building's construction might lead from city hall to an architect's office.



A simple source web

Continue to model the process by using a student question as an example. Call on a student pair to read aloud a question from their list. Ask the class:

- Where might you go to answer this question?

Display a question mark, then draw an arrow from the question mark to the suggested source. Then ask:

- What kinds of materials might you find there to help you with your research?

Record responses and draw arrows from the source to each suggested material.

Ask:

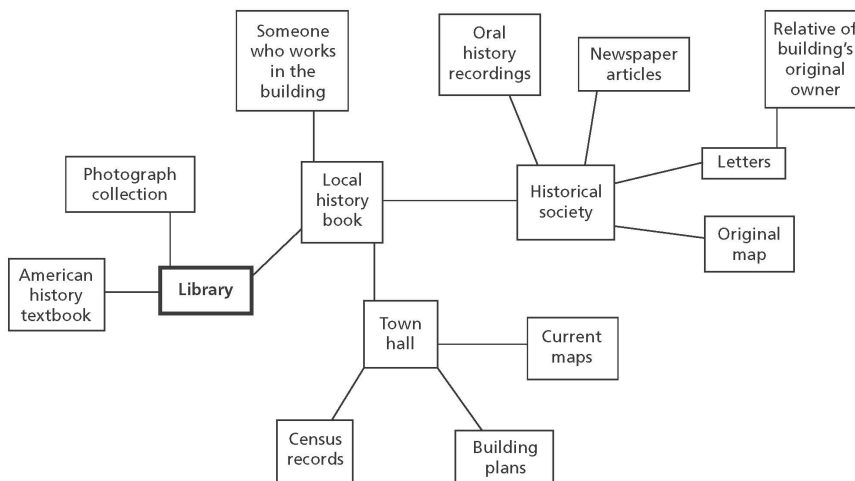
- Might any of these materials direct you to other sources? If so, where?
- What might you find there?

Keep asking questions to follow each source lead as far as it will go, creating a web that shows sources and materials. Repeat with another student question or two if you wish to reinforce the process.

### Teacher's Notes: Class Source Web

Direct the source web building so that most, if not all, the sources are ones available to students in your community.

Below is a detailed source web that begins with the library.



Example of a class source web

Encourage students to include people in the web. These might be people mentioned in original source documents, who would be good interview subjects, or historical figures who might have left letters, diaries, newspaper editorials, or other original documents.

### 3. Introduce primary and secondary sources.

Tell students that they are almost ready to start their research. Before they begin, however, they will gain practice distinguishing between two types of research materials:

- Materials that date to the time period being written about
- Materials created later by historians or others in order to interpret or preserve historical information

Have students provide an example of each from the source web the class just created.

***Possible examples:** A date in the cornerstone of a building was probably put there when the building was originally constructed. A plaque giving summary information about the building was probably created years later.*

Ask:

- What are these two categories of materials called?

***Answers:** primary sources and secondary sources*

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**Note:** To build vocabulary and reinforce meaning, display the prefixes *prim-* and *second-*. *Prim-* comes from the Latin *primus* meaning “first.” The meaning of the prefix *second-* is evident. Students may be familiar with these prefixes from the terms, primary and secondary school.

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Referring to the source web you created as a class, point to each material and call on volunteers to tell you if it is a primary or secondary source, and why they think so. As the class reaches agreement on each material, write a *P* or an *S* in parentheses next to it.

---

**Note:** You may need to explain that a source material may be primary or secondary depending on its relationship to the subject. For example, a newspaper article written about a building at the time it was constructed is a primary source. A newspaper article written as a retrospective on the centennial anniversary of the building’s construction is a secondary source.

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Ask students:

- Which types of sources do we usually read in the classroom, primary or secondary?
- Give an example of a primary and a secondary source that you have read.
- What kinds of questions might primary sources answer in a historical investigation?

**Possible answers:** Primary sources show how people thought and lived in the time period being studied through what they wrote, used, wore, and created.

- What kinds of questions can secondary sources answer?

**Possible answers:** Secondary sources can provide a larger context for a place or event, connecting it to other community happenings at the time or to events in American history. Reading the kind of overview a secondary source can provide helps historians determine the focus of their research. Secondary sources can also point a researcher to primary sources, for example, by mentioning people's names or specific materials. By reading a range of secondary sources, researchers can find varying ideas about what they are studying, which might inform their opinions.

Conclude the discussion by reinforcing the following points:

- Primary sources provide direct evidence of a historical place or event.
- Secondary sources provide synthesized information that has been interpreted by a historian.
- To make new discoveries by reinterpreting evidence, it is necessary to use primary as well as secondary sources.

#### **4. Prepare students to use source materials.**

Distribute **Handout 5: Conducting Local Investigations**. Point out the three parts:

- *Research Sources.* A list of possible sources for primary and secondary materials, many of which students discussed in their source web.
- *Using Web Sites.* A discussion of the use of materials on the Internet.
- *Using Primary Sources.* Steps involved in contacting potential sources, viewing primary source materials, and documenting work.

Have students read the handout. Answer any questions. Tell students they may refer to the handout throughout the research process.

### Teacher's Notes: Verifying Sources

If you have not had a chance to discuss the reliability of sources in the past, now would be a good opportunity. Point out that no matter where students find their sources, on the Internet or on the library shelves, the same basic criteria apply for determining whether information is valid:

- **Authorship:** Is the author qualified to write on the subject? What is his or her connection to the subject? What are his or her credentials?
- **Publisher or Web site host:** Who published the material? Does it come from an educational institution or the government, or is it a private interest? Who is the intended audience?
- **Currency:** When was the material published? Has it been recently updated? If it is a primary source, can it be dated to the time period that you are researching?
- **Perspective:** Does the source present a variety of perspectives on the subject? If it presents a single perspective, does that perspective seem authentic and representative of the time period in which it was written?

Explain that Web sites or publications from educational and government institutions are more likely to contain information that is prepared by qualified authors and subject to professional review. Discuss the types of biases to watch out for when researching information from Web sites or publications developed by businesses or nonprofit organizations. Emphasize that students should be particularly wary of using material from personal Web sites, or other self-published material, without verification.

## 5. Introduce creating a bibliography.

**Note:** The preliminary bibliography (**Handout 6: Bibliography Outline**) offers a good opportunity for formative assessment.

Tell students that in conducting their investigations, they will draw from a variety of sources, primary and secondary. They will begin their preliminary research by creating a list of potential sources that includes at least:

- Three primary sources
- Three secondary sources
- Three potential interview subjects, or two potential interviewees and one other source of a personal perspective from a recorded or transcribed oral history or other primary source

Distribute **Handout 6: Bibliography Outline** and go over the handout. Review that a list of sources for a book or research project is known as a *bibliography*. If students are unfamiliar with bibliographies, display an example from a book students have used in school.

Point out to students that they will also use the handout to list potential interview subjects. They will select these subjects and learn more about interviewing and using oral histories in the next activity.

### Teacher's Notes: Word Roots and Derivations

To expand vocabulary and reinforce meaning, display the word *bibliography* and underline the prefix *biblio-*. Explain that *biblio-* comes from the Greek word for book. (Spanish-speaking and French-speaking students may be able to tell you that *biblioteca* and *bibliothèque* mean “library” in their respective languages.) The suffix *-graphy* means either “writing” or “field of study” from the Latin *graphia*. Challenge students to come up with other words that end with *-graphy* (*geography, calligraphy, videography, typography*).

#### **6. Have students create their preliminary bibliography.**

Set a date for students to complete their preliminary bibliography by filling out Handout 6 for primary and secondary sources. Provide class time for students to begin work. Tell students to hold on to the handout throughout the project. They can use the back to list any additional sources they discover during their research.

Check completed bibliography outlines and provide any necessary guidance before students continue with their research.

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**Note:** Instead of having students use Handout 6 to compile their sources, you may want to provide note cards and have students use one note card for each source or interview subject. Decide in advance the bibliographic style and format you wish students to use, and provide examples.

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## Handout 5: Conducting Local Investigations

### Research Sources

You have chosen a place as the subject of your podcast and are now ready to begin your research. Your first, if not best, primary source is the place itself. If the location is still in use, you will learn much by observing what happens there and speaking to the people who use it. If your place is maintained as an historic site, there may be plaques, brochures, interpretive materials, or even guides there. These resources will provide background information and may also point you to more detailed materials elsewhere.

Once you have exhausted your location as an information source, here are a few others.

|                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Libraries</b>                   | In addition to housing books and other publications on local and regional history, public libraries frequently have archives with original documents and historic exhibits. Reference librarians are a good source to find out what is accessible in the library and possibly in other places in town. If your city or town is the home of colleges or universities, these libraries also may be open to the public under certain guidelines. |
| <b>Web sites</b>                   | Many of the sources listed in this table also have Web sites, some of which may offer transcriptions or images of original documents online. If you want to view the full array of materials available, or get a first-hand look at primary sources, you will need to go to the institutions themselves.                                                                                                                                      |
| <b>Historical Societies</b>        | Many communities have historical societies with knowledgeable staff and archives containing original documents such as maps, property records, manuscripts, newspaper articles, photographs, and even letters and diaries.                                                                                                                                                                                                                    |
| <b>Town or City Record Offices</b> | Towns and cities may keep such records as the activities of police and fire departments; building permits and blueprints; tax information; registrars of births, deaths, and marriages; proceedings of government meetings; and environmental and public health records.                                                                                                                                                                      |
| <b>Museums</b>                     | Many communities have museums that specialize in regional history, or in some particular aspect of it. For example, historic homes, farmsteads, missions, or municipal or religious buildings may have museums associated with them. Some cities and towns have an "old town" or historic sections with museums or exhibits.                                                                                                                  |
| <b>Book Stores</b>                 | Most independent booksellers, and some chains, have sections with works by local authors and publications about the city or region. They may also have current and historical local maps.                                                                                                                                                                                                                                                     |



## Using Web Sites

Web sites can be particularly good sources of information early in the research process, as they can give you a broad overview of your topic. It is important, however, to analyze Web sites critically. Here are a few steps to the successful use of Web sites:

1. Search focus: Have you chosen the best key words?
  - Keep keyword choices focused and specific.
  - Use + signs to link keywords rather than typing in long phrases, which will restrict your results.
2. Accuracy and authority: Have you checked the information source?
  - What is the URL? (.edu is the site of an academic institution; .org is a nonprofit other than an academic institution; .gov is a government-sponsored site; .com is a business or personal site)
  - What are the author's credentials?
  - Is there contact information?
3. Appropriateness: Who is the audience for the site?
  - Is the material targeted for young children, high school or college students, or specialists in the field?
  - Does the page contain any advertising?
  - How detailed is the information?
4. Currency: When was the site last checked or updated?
  - Is there a date on the site?
  - Are there broken links?

## Using Primary Sources

For a historian, nothing compares with viewing or turning the pages of an actual document from the time period he or she is studying! Handling original materials is a privilege and a responsibility—if pages tear or are dirtied, they can't be replaced. For that reason, primary sources are often protected, and those who read them are asked to use the utmost care. Here are some tips for accessing and using primary source materials:

1. Contact the source building in advance. Many archives of primary sources have limited hours, and they may have special rules about what is available and when, so be sure to write or call well in advance to arrange for your visit.
2. Handle with care! Make sure your hands are clean and dry before touching any original documents or artifacts, and handle them as little as possible.
3. Bring sharpened pencils and paper for taking notes. Find out in advance if you are able to make copies, but even if you are, you will probably want to take notes as well.
4. Keep careful records. Use separate pages or note cards for each document, and write the name, author, date, publisher, and page number on each page or card.





## Handout 6: Bibliography Outline

Begin your research by finding primary and secondary sources, as well as potential interview subjects. You may want to start with secondary sources, which can provide summary information as well as ideas for locating primary sources. Another good place to start is with the place itself.

**Secondary Sources** (textbooks, Web sites, biographies, articles, documentary films)

Write the title, author(s), date, publisher, and city of publication (or Web address) for each source, and briefly describe its value to your research.

1.

2.

3.

**Primary Sources** (the building itself or any artifacts, letters, diaries, municipal records, photographs, audio or video recordings from the time period)

Write the title, author (if applicable), date, and a description of each source, as well as how it will be useful in your research.

1.

2.

3.

**Potential Interview Subjects** (people directly connected with the place or related to people who are; others with special knowledge because of job, situation, or expertise)

Write the name of each person, which questions you hope the person can answer or viewpoints he or she can provide, and how to contact him or her:

1.

2.

3.



## 1B.2: Historical Perspectives



### 1. Have students compare different accounts of the same event.

Project or display the two descriptions below of the same place. Ask students to read the two accounts and think about the differences.

**Note:** These descriptions are also provided as Appendix A.

#### Description 1

Several miles and a couple of highways later I took the Capital Expressway exit and drove into what felt like another planet. Signs advertising janitorial supply stores and taquerías. Exhaust hung over 10 lanes of inner city traffic; yellowing, weedy gardens fronted many of the homes, as did driveways marred by large oil spots or broken down cars . . .

The shadows grew longer and the surroundings became a bit scary. Opening the door to my car I noticed a residential street just over the school parking lot's fence. There was an old Cadillac resting on two flat tires, something smelled rotten like trash that had sat around for too long, and a dog's raspy bark sounded uncomfortably close.

#### Description 2

Driving around the neighborhood, it is hard to disagree with the teachers who say it's a perfectly nice middle class and working class area. Occasionally, you'll see a house in bad shape, but overwhelmingly it's neatly tended yards, garages, decent cars and SUVs in the driveways. It's suburban . . .

Well it's 4:45, and I'm standing in the staff parking lot . . . and I am hearing the raspy sound of a dog's bark. I can't see any beat-up old cars over the fence. Mainly, it's incredibly lush, and green, and beautiful. There are little purple flowers. There are palm trees. And it's just lovely, and it smells [sniffs] nice, though there is the dumpster for the school right by the parking lot.

Ask:

- What is the tone and attitude conveyed by each description? What does each choose to focus on?
- What facts, if any, do the two different accounts call into question?
- If a history of this place included Description 1 but not Description 2, what would be the effect?
- Are both tellings true? Explain.

**Possible answers:** The last question may prompt an interesting discussion of truth in historical accounts. Some students may say that both descriptions are true because each was believed by the person who wrote it. Others may say that neither is completely true, or that one is

*more true than the other. The discussion should touch on the idea of bias, and what might cause bias in either description, such as the first writer's admitted unfamiliarity with the area, "what felt like another planet," or the second writer's influence by the teachers who told him in advance, "it's a perfectly nice middle class and working class area . . . "*

Conclude the discussion by suggesting that other descriptions, such as those by the people who actually live in the neighborhood, would add to our picture of this place.

## **2. Have students write histories of the class.**

Tell students that in the next activity they will further explore how to evaluate historical accounts. Explain that each of them will write a brief history of the class so far this year. They should be selective and include only the things that they feel are most important, as they will have to write quickly. Tell students not to put their names on their papers. Give them 15 or 20 minutes to write their version of events.

If students ask about format or what to include, respond with an open-ended answer such as "whatever way you feel best presents the information," or "whatever you feel is most important." You might want to write your own version to throw into the mix.

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**Note:** If you are teaching this unit in the first days of school and you think there isn't enough to write about from your class alone, ask students to write the history of their entire first day or week of school, not just your class.

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## **3. Select and discuss one of the histories.**

When students are finished, collect the histories and shuffle them. Have students imagine that they have been transported 40 years into the future, and due to some natural or human-caused disaster, there is almost nothing left of the school or the surrounding area. Tell them that historians are researching what life was once like at this site (the school), and the first piece of evidence they find is a single written document.

Pull one of the student histories out of the pile, and read it aloud.

### Teacher's Notes: Tips for Moderating the Discussion

Be prepared for the histories to be wide ranging—lots of details or very few details, largely factual or mostly opinion—and moderate the discussion, accordingly.

Scan the history before you read it aloud. If it contains anything inappropriate, discard it with a statement such as, “Unfortunately, this document is so damaged by the [flood, earthquake, bombing] that it is almost illegible. The researchers were discouraged but they kept searching and finally found another document.” As part of this role-playing, you may wish to discard other histories as being buried too deeply or otherwise inaccessible, even if they do not contain inappropriate material.

The questions below provide some guidance for discussion, but use the specifics of each history to focus the questions.

Proclaim the first paper you read as the documented “History of the Class.” Display the words, “Official History,” and make two lists, one labeled “Facts” and one “Opinions or Personal Perspectives.” Write responses under the appropriate headings as you ask the following:

- What, if any, are some facts we learn from this history?
- Does the history contain any personal opinions? What are they?
- Does this history paint a complete picture of the class? What’s missing?
- Are there any names mentioned? If so, how might a historian find these people or find out more information about them?

***Possible answers:** Historians might look up people in phone directories or censuses, or search online.*

#### 4. Select and read two supplementary histories.

Continue with the imagined scenario of historians researching the school 40 years later. Tell students that researchers have unearthed a second version of events that may shed more light on the school’s history. Read this history aloud and ask:

- Is there any evidence that this second history is related to the first? If so, what is it?
- Can we establish any further facts or support any facts we learned about in the first history?
- Are there additional opinions voiced? What are they?
- Do we learn about more potential witnesses to locate and possibly interview?

Repeat the procedure of adding facts and opinions to the established lists, documenting each new entry by putting History 2 in parentheses next to it.

"Discover," read, and ask questions about a third history.

## FACTS

9/1 First day of class (History of the Class)  
Read historical quotes (History of the Class)  
Regional cross-country meet-missed class (History 3)  
Memorized Declaration of Independence (History 2)  
Civil War projects (History of the Class)  
9/24 Test (History of the Class)  
B and E are in the class (History 3)  
25 students in class (History of the Class)

## OPINIONS or PERSONAL PERSPECTIVES

Ms. Cantrás is the hardest teacher (History 2)  
I'm always asleep first period (History 3)  
It's going to be an OK class (History of the Class)

Student histories table.

### 5. Discuss differing views of the class's history.

Point out that after looking at three histories, students have a more complete view of the class than after looking at only one. The different viewpoints, however, also raise additional questions, particularly if they seem to contradict one another. Ask:

- What are some of the questions raised by the different histories?  
*Possible answers:* Do some facts differ? Are there biases in the accounts? Are there still facts or viewpoints missing?
- What do you think was responsible for the differences in these accounts?  
*Possible answers:* People wrote their histories based on their own experiences, observations, and attitudes. Factors such as whether they enjoyed school, whether they had friends in class, and what activities they were involved in could all influence their histories.

Use the prompts below to expand the discussion:

- How would you feel if your history was selected as one of the “official histories”?
- How would you feel if your history was not selected?
- Whose perspectives of the class history aren’t included?
- How do you think the histories of a class would differ if they were written by teachers? Parents of students? School support staff? Principals?
- What do different versions of history tell us about the process of researching history, as well as the history we study today?

***Possible answers:** Historians use the materials they find to write history, but these materials may be incomplete. History may need to be rewritten if new evidence is uncovered. Published historical information may reflect some viewpoints but not others.*

## **6. Introduce ways students can incorporate multiple perspectives.**

Review with students that, as they just learned, historical accounts can vary greatly depending on the teller’s perspective. Ask:

- Would any two accounts from two different people offer different perspectives? Explain. Use the school history or another historical event as an example.

***Possible answers:** Two different accounts will always have some differences, but some perspectives will be more different than others. For example, two school histories presented by students will probably have more in common than one history by a student and one by a teacher. If the two students were close friends, their accounts might have even more in common.*

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**Note:** You may wish to reinforce this point by mentioning the different perspectives of soldiers on opposing sides of a war, or the perspective of a southern plantation owner in the 1800s as opposed to the perspective of a plantation slave.

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Tell students that all historians write from a point of view, determined by the questions they choose to ask and the perspectives they present. The greater the breadth and depth of their questions and the more differing perspectives they include, the more complete their version of history will be. Ask:

- What are some ways to reflect multiple perspectives as you research and write the history of the place you have chosen?

Discuss ways students can include a range of perspectives in their research.

- Use primary source materials such as letters, diaries, newspaper editorials, or memoirs from the time period.
- Listen to or read transcripts of recorded oral histories from people with different relationships to your place.



- Interview people connected with your place or who have ancestors who were.

#### Teacher's Notes: Discussion of Oral Histories

If you have not discussed the concept of oral history in class before, this activity offers a good opportunity. Explain that oral histories are collections of spoken memories or personal recollections, usually obtained through recorded interviews. When students interview people for their podcast, any recordings or transcripts of these interviews will become part of the oral history of their community.

If students are researching a particular time period, suggest that they read journals, memoirs, and letters and listen to oral history recordings from that period.

There are collections of oral histories recorded by historians in the recent as well as the more distant past. *Media & Resources* includes links to several oral history projects, including the Foxfire project conducted by high school students in Southern Appalachia.

If students are unable to find two people with different perspectives to interview for their podcasts, they may be able to locate oral history recordings or transcripts through a local historical society. They may also find diary entries, memoirs, or letters to the editor that provide personal perspectives on their place.

Students may need additional assistance locating oral histories or primary source materials for one of their personal perspectives.

#### 7. Brainstorm sources of personal perspectives.

Have students think about people who might have differing perspectives on their particular place. Remind them that they identified several categories of people with different perspectives at their school—students, parents of students, teachers, principals, and other support staff. Ask:

- What groups of people associated with your place would have differing perspectives?

Since student responses will vary depending on their chosen location, ask each student pair to name their place first and then name some of the people associated with it. After the pair has offered several perspectives, turn it over to the class to brainstorm additional groups.

### Teacher's Notes: Identifying Differing Perspectives

To model the process, you might want to start by naming a building in town, such as the library, and ask students to name a few of the groups—librarians, employees who shelve books, employees at the circulation desk, students doing research, children coming for story hour, parents of children coming for story hour, etc.

Some generic categories of people associated with places, which students may name, include:

- Owners of a business
- Current or past employees of a business (company, factory, store, restaurant) or public institution (school, post office, library, city hall)
- Members of the public who use the services of a place (youth at a movie theatre, children at a playground, patrons of a museum or theatre, customers at a store, etc.)
- Neighbors of a business or other establishment
- Public safety employees who are familiar with a place (police officers, firefighters, medical personnel, conservation officials)
- People who perform services for a place but are not actually employees (landscapers, cleaners, vendors)
- Former inhabitants of a building site
- Designers, planners, or architects of a place
- Historians or other experts who have studied the place
- Friends or relatives of any of the above

### 8. Have students identify sources of differing perspectives for their projects.

Direct students to **Handout 6: Bibliography Outline**. Tell them they need to find at least three potential interview subjects or other sources of personal perspectives and complete the last section of the handout.

Have students use the results of the brainstorming to identify several distinct categories of people associated with their place. As they conduct research, they should look for individuals in each of these categories as potential interview subjects. If a potential interviewee no longer lives in the community, suggest to students that they consider interviewing a friend or relative of the person or look for primary source materials the person may have left behind.

### 9. Arrange for interviews.

Check in with students once they have identified potential interview subjects. Tell students that at least one of their personal perspectives should be from an interview. (The second may be either from an interview or from an oral history or other personal primary source.) Explain that interviewing people for research is an important skill involved in many careers, including the arts, media, and entertainment industry.

Distribute and go over **Handout 7: Tips on Interviewing**. Have partners decide which two perspectives they would like to include and choose two people to interview (or choose one person to interview and decide how they will get their second perspective).

Assist, as necessary, in setting up interviews. Students will complete the other steps in the section before they meet their interviewees.

#### Teacher's Notes: Conducting Interviews

Below are a few additional tips:

- If you are spending more than two weeks on the unit, you may wish to allow students more time for research before they choose their interviewees.
- Review student lists to identify in advance any red flags concerning interviewees.
- If students need to interview someone outside of the school community, make sure that they do so in a public place.
- Encourage students to accompany their partners to interviews.
- If time or access is limited, you may wish to encourage students to conduct interviews by phone or e-mail.



## Handout 7: Tips for Interviewing

Interviewing is a great way to meet people and to learn information you couldn't learn in other ways. It's also an important part of many careers including those in the arts, media, and entertainment industry. You may conduct your interviews in person, over the telephone, or with e-mail. Whichever way you choose, be sure to prepare in advance. Know what you plan to ask during the interview and be prepared for any follow-up.

The following techniques, for use before, during, and after the interview, will help you get the most out of the experience.

### Preparing for the Interview

**Contact the interviewee.** Get in touch with the person you'd like to interview. Describe the purpose and length of your interview. Arrange a time to meet in person or to talk on the phone. If you plan to record your interview, ask for permission to do so in advance. If you plan to conduct the interview by e-mail, let the person know your timeframe for sending questions and receiving a response.

**Conduct research.** Do your homework! Look for information about the interviewee's connection with the place you are researching. Background information helps you focus and ask questions you might not otherwise have thought of.

**Think about topics.** Decide what information you want to get out of the interview. Remember, an interview is a chance to get information that you may not be able to find anywhere else. Make a list of the important points you want to cover.

**List your questions.** Write a list of questions to ask and ask your teacher or someone else to review them. Ask open-ended questions rather than ones that can be answered with yes or no. For example, instead of "Do you remember living next door to the old cinema?" ask, "What was it like growing up next door to a cinema?"

**Order your questions.** Ask your questions in a logical sequence, from basic questions (e.g., "How old were you when you first moved to this neighborhood? What are your first memories of living here?") to more specific questions (e.g., "What is your involvement with the efforts to restore the building to its original condition?").



## During the Interview

**Dress appropriately.** If you're interviewing someone in person, dress for the situation. Always be clean and neat, and avoid clothes with logos, graphics, or sayings. To interview a business person, wear nice pants or a skirt and a button-down shirt or blouse. If your interviewee is someone in the community, dress neatly but less formally.

**Arrive (or call) on time.** Don't keep your interviewee waiting. If you are using e-mail, be sure to send the questions on the day you arranged.

**Have the right gear.** Be prepared with a notebook and a pen or a pencil. If you are using a tape recorder or video camera, learn how all the controls work before you arrive and give yourself a few extra minutes to set up the equipment.

**Warm up.** Be polite and friendly. Always begin by thanking the person for his or her time. If your interview is in person or on the phone, spend a few minutes to get acquainted and put your subject at ease before you ask your questions. (For example, you might ask whether the person has been interviewed about this topic before or briefly explain your project.) However, in an e-mail, after thanking the person for his or her time, it's best to get right to the point.

**Let the interviewee do the talking.** Don't interrupt and be sure to give the person time to answer each question. Resist the temptation to jump in if your subject doesn't answer right away. Give him or her time to think. Use pauses as a chance to take notes, rather than moving straight to the next question. You should also practice active listening—make eye contact and show your interest by nodding your head and making appropriate comments, such as "Uh-huh" and "I see."

**Take notes.** If you're not recording the interview, take detailed notes on your interviewee's responses, writing down key information. Be sure to note important or interesting phrases that you may want to quote. If necessary, read the quotation back to the interviewee to be sure you have it right. Also, make sure you have spelled all names correctly. Don't worry about using full sentences or writing down every word, unless you are planning to quote them. The notes are for you to remember what's important. If you are recording the interview, focus on your interviewee's responses and jot down what you will want to refer to later.

**Ask follow-up questions.** Your list of questions will provide the backbone for the interview, but many questions may require follow up. If an answer makes you think of another question, go ahead and ask it. Listen carefully to interviewees' responses and don't be afraid to ask for additional information or clarification, such as "Can you give me an example?" or "Does that mean that \_\_\_\_?" For e-mail interviews, send a second message with follow-up questions based on the interviewee's responses.

**Wrap up.** At the end of the interview, thank the interviewee again. Ask if it would be OK to call or e-mail if you have any further questions. Offer to send a copy of your final project—and be sure to follow through!



## After the Interview

**Thank your interviewee.** Send an e-mail or a card thanking the person for the information he or she shared.

**Review your notes.** As soon as possible after the interview, read over your notes and add any information you remember from the interview but didn't write down at the time. (The sooner you do this the better, as your memory of the conversation will help you make sense of your notes.) You may want to type them and organize them. Write any additional questions that you have.

**If necessary, follow up.** If your interviewee has agreed, ask follow-up questions, including verifying quotations or spellings, in a phone call or an e-mail. Thank the interviewee for this additional time.

**Evaluate the interview.** Reflect on the interview process. What went well? What didn't go well? What will you change the next time you conduct an interview? Write down your reflections in your journal.

## Part 2: Writing (and Rewriting) History

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Students continue researching primary and secondary sources and explore personal perspectives on their place. Class periods are divided between independent research and several activities that guide students in documenting and attributing sources, conducting and editing interviews, outlining their ideas, and drafting and revising their podcast scripts.

**Length:**  
**6 50-minute sessions**

### Advance Preparation

- Prepare podcasts for students to listen to as examples throughout Part 2, including the podcast from Activity 1A.1, which you will play again in Activity 2A.3.
- Prepare and put up a blank timeline for a bulletin board display posting representations of final projects for Activity 2B.2.



## Activity 2A: Conducting and Documenting Research



### Sequence

|                                           |                                                                                                                                                                                                                                                |
|-------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>2A.1:</b><br><i>Gathering Evidence</i> | Students research their place online, onsite, and in libraries and other venues, and learn documentation procedures. They also create a concept web that shows their place's local significance and connections to themes in American history. |
| <b>2A.2:</b><br><i>Making It Personal</i> | Students either conduct two interviews or conduct one interview and research a second perspective through an oral history or other primary source.                                                                                             |
| <b>2A.3:</b><br><i>Outlining Ideas</i>    | Students analyze a podcast for structure, review project criteria, and write and revise outlines for their own podcasts.                                                                                                                       |

### Understandings

- Historians document their evidence by attributing their findings to the proper sources.
- History is by nature incomplete, but the more documented perspectives included, the more accurate the historical interpretation.



### Materials

- Note cards
- **Handout 8: Creating Your Historical Podcast**
- Student copies of **Handout 1: Journal Assignments**
- Student copies of **Handout 7: Tips on Interviewing**
- Student copies of **Assessment Checklist: Historical Podcast**
- **Handout 9: Reviewing Outlines**



## 2A.1: Gathering Evidence

### 1. Introduce the research process.

Tell students they are ready to begin collecting information for their podcasts! Distribute **Handout 8: Creating Your Historical Podcast** and have students read over the steps.

Remind students that, in addition to focusing on the two overarching questions, they will search for answers to the questions they developed in Step 3 of Handout 4. They should also be open to other questions that arise during the research process.

Explain that as historical researchers they are responsible for documenting all of the information—or evidence—they find, as well as any quotations or ideas they may use, which are not their own. Present the method (or methods) you would like students to use to document their research.

Ask student pairs to think about how they can divide up some of the tasks.

#### Teacher's Notes: Documenting Research

Explain to students that careful documentation ensures that if they need to check a source or find additional related information, they will know where to look. It also protects their work against any claims of *plagiarism*. If necessary, explain that plagiarism is the act of using someone else's words, work, or ideas without giving them credit, or presenting as new and original an idea taken from an existing source. Emphasize that any time they quote a source directly, they need to put the excerpt in quotation marks, in addition to providing documentation.

### 2. Have students write a description of their place.

Remind students of the podcasts they have listened to. Ask:

- What kinds of information did you learn about what these places were like?
- How did that information affect your understanding of and appreciation of the story told in the podcast?

**Possible answers:** *We can visualize the place so that other information makes more sense, helps us imagine what it might be like to see or visit the location, makes us feel "we are there."*

Tell students that the best way to gather evidence about what their places are like is to observe them directly. Suggest that, similar to looking at photographs of places in an earlier activity, visiting their location may prove valuable for several reasons:

- It will help answer some of their original questions.
- It may raise additional, more interesting questions.
- It will probably offer clues as to how their place is being used today.
- It may provide ideas about potential interviewees or point to other primary sources where they can find further information.

Direct students to Journal 2 on **Handout 1: Journal Assignments**.

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**Note:** Point out to students that when they visit their places, as opposed to simply looking at photographs, they will be able to observe the site using all of their senses.

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## Journal 2

Observe your location. Write two or three paragraphs describing what you see, hear, or absorb through other senses. Use the following questions to guide you. (Keep in mind that some of the questions may not pertain to your location.)

- What is your place like? Are there buildings? A lawn? Gardens? A vacant lot? Describe the setting in terms of appearance, sounds, smells, or other senses.
- What size, shape, and color are the structures at your location?
- What materials are they made of?
- What special features does your location have? Describe them.
- Are there any hints as to the age of the place? If so, when would you guess it was built?
- Who uses your location and/or who used to use it?
- Do any structures look original, or do you think they have been renovated or rebuilt? How can you tell?
- Is there anything at the site that gives more information? What did you learn?
- Did anything at your location point to other sources of information or potential interviewees? If so, what are they?
- What other questions came to mind through your observations?

If you think it would be helpful, sketch your impressions of the place and its features, or take photographs to help you remember the details of what you observed.

Tell students that both partners in the pair will complete Journal 2. Later, the pair can decide which parts of each description they will use in the final podcast script.

### Teacher's Notes: Journal 2 Options

If students are using visual media for their projects, you will probably want to require that they sketch or photograph their sites. If students will be recording their podcasts or indicating sound effects, emphasize that they should pay close attention to sounds at the site. You may even wish to encourage them to make sound recordings at this time.

Journal 2 may be completed as homework if students are able to visit their place, or if they are not, by using a combination of photographs and maps of their location. Suggest that students consult one of their secondary sources if they don't know where their place is or how to get there.

### 3. Have students share their descriptions of their places.

When students have completed the journal assignment, call on volunteers to read their descriptions aloud. After each reading, have the class comment on the use of detail and the extent to which they could visualize the place based on the description.

Tell students to save their journal entries so they can use the descriptive language in their podcast scripts.

### 4. Have students add to their list of research questions.

Tell student pairs to review the questions they generated on Handout 4, as well as any additional questions raised in Journal 2. Have them ask themselves:

- Which questions were you able to answer by visiting your location?
- What additional questions did your visit generate?
- Can you think of anything else that you'd like to find out about your place?

Have students add any additional questions to their list. Circulate and check students' list of questions for clarity and specificity.

Remind students that they will continue to consult, add to, and refine this list throughout their research process. The answers to some questions may lead to additional interesting questions that they will want to pursue.

Point out that there may be some questions for which students are unable to find answers. Tell students not to be afraid, even in the final script, to admit that there may be a question or two that remain unanswered. This type of mystery could add an interesting twist for listeners to the final podcast.

### 5. Provide time for students to conduct their research.

Have students use their Bibliography Outline to pursue their research. Provide class time for students to use online sources and your school library.

Assist students, as necessary, in accessing primary source materials.

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**Note:** Arrange a class field trip to a local historical society, historical museum, or public library if you think the visit might benefit all students.

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### 6. Have students create a concept map.

About midway into the research process, have students create a concept map to assess their progress in answering their research questions. Have students recall the concept map for the Union Station podcast they developed in class. Then direct them to Journal 3 and provide class time to complete the assignment. Tell students that they will each create a concept map and then compare maps with their partners.

## Journal 3

Now that you have begun to explore your source materials and answer some of your research questions, it will be helpful to refocus on the project's overarching questions. Review how much you have found out about the significance of your place to your community and its connections to American history by creating a concept map similar to the one you created as a class for the example podcast.

Write the name of your place in the center of a journal page. On the top of the page on the left-hand side, write "Community Significance." On the top right of the page, write "American History Connections." Fill in the concept map with all of the information you have discovered so far under those two categories.

Use the following questions to help you think about connections with American history:

- What was happening in the country at the time your place was created or was in its most important period?
- Were people settling the area or migrating here from elsewhere?
- Was your place associated with a new era, industry, or government policy?
- Did your place undergo any changes that paralleled changes happening in the country at the same time?

When you have finished your concept map, meet with your partner. Compare maps and combine information. Discuss how well the two of you together have answered the questions about your place's local significance and connections with American history. Identify where there are still gaps in information. These gaps are some of the areas where you should focus your remaining research.

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**Note:** You may wish to suggest that students page through their history books to locate time periods and events related to their place. Offer assistance as necessary.

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**7. Have students resume research.**

Provide time for students to continue researching their unit projects. Introduce and have students complete Activities 2A.2 and 2A.3 while their research is ongoing.



## Handout 8: Creating Your Historical Podcast

Now you and your partner are ready to begin developing your 3- to 5-minute podcast! Follow the steps below.

### 1. Conduct and document research.

Begin your research using the primary and secondary sources you have identified on your Bibliography Outline. As you discover new sources, add to your bibliography.

Take notes and document information using the method prescribed by your teacher. As you research, keep your focus on the two overarching questions:

- How is the place you have chosen significant to your community?
- How does the history of your place connect to broader events, movements, or periods in American history?

After you have completed some of your research, create a concept map that illustrates your place's significance in your community and its connections to American history.

### 2. Gather personal perspectives.

The opinions and stories of real people associated with your place will bring your podcast to life and broaden your listener's understanding of its history. Include at least two differing perspectives about your place in the podcast. Gather at least one of those perspectives from an interview. The other perspective can be from an interview; an oral history recording or document; or a personal document such as a letter, diary, or opinion piece (editorial letter, memoir, or blog).

Once you have collected your perspectives, work with your partner to select the most interesting excerpts or quotations to include in your podcast.

### 3. Write an outline.

Your outline should cover everything in your podcast. Review your research notes, including excerpts from personal perspectives, and finalize your decisions about what will be in the podcast. (You will probably not be able to include all of your research.)

Make sure your outline includes your responses to the unit project's overarching questions—as well as your other research questions—and the main evidence you have gathered in support of those responses.

### 4. Decide how to start the script.

The beginning is what will draw listeners in and make them want to hear the rest of the story. How will you start? It is up to you to decide what kind of opening will work best for the story you want to tell.





Here are some ideas for beginnings:

- **Describe your place as it is today** to locate your listener immediately. You can use the material you developed in Journal 2. For example, "The crumbling stone façade is covered with branching ivy, but a date chiseled in the cornerstone peeks through."
- **Describe the appearance of the place as it was originally** to give your listener a sense of being immersed in history. "It was the first day of operation for the new mill and the sound of water spilling over the wheel spoke to a new era of industry."
- **Use a recollection by one of your interviewee's or another personal perspective** to help your listener identify with the building's history. "'I was just four years old when I took my first trip with Grandma to the five and dime,' says Melinda Kang."
- **Tell an amusing anecdote or fascinating fact about the building** to get your listener's attention right away. "Not many people know that the respectable National Bank on the corner of J Street and Green started its history as a prison."
- **Pose a question** that you intend to answer by the end of the podcast. "As you approach the post office, you'll see a second set of stone steps leading directly into a brick wall. Who built it and why is it there?"

## 5. Write the narration and integrate quotations and excerpts.

Your script will combine explanatory narration, quotations from interviews, and paraphrases or short excerpts from primary sources. If you plan to record the script, you will probably want to indicate *sound effects* as well. Remember, write for the ear. What reads well on the page does not always sound good to a listener. Keep these tips in mind:

- **Write as you would speak naturally.**
- **Write simply.** Long sentences with lots of clauses are difficult to follow.
- **Use strong verbs and well-chosen nouns and adjectives.** Use adverbs sparingly.
- **Watch out for words that sound alike.** Listeners can't see whether you mean *poor* or *pour*. Make sure meaning is clear from the context.
- **Use anecdotes and quotations to surprise and engage your reader.** Make sure personal perspectives are integrated into the story. Use narration to lead into and away from each excerpt, so your listener knows why you have included it. Be sure to mention the person or source you are quoting.
- **Use words in the narration that are also in the interviews or other excerpts.** For example, if a diary entry uses the word *carnival* to describe a traveling show, the narrator should too, and not call it a *fair* or *midway*.

## 6. Decide how you want the script to end.

To develop a satisfying conclusion to your podcast, it may be helpful to consider where your story began. Here are a few ideas:

- **End by coming full circle and comparing the past with the present.** For example, "The date 1817 chiseled into the cornerstone will always remind us of the day our town raised its first public building. Today, nearly two hundred years later, our local government still carries on within its sturdy walls."
- **If you began with a quotation from a primary source or an interviewee, end with a concluding**





**statement from that same person, or someone with a similar or contrasting view.** “The store couldn’t be more different on the inside and the outside, but Erickson’s is as popular today as ever. Says Melinda Kang, ‘For ice cream, my granddaughter won’t go anywhere else!’”

- **End by referring back to the fact or anecdote you started with.** “If someone robs the National Bank today, he may end up in the prison across town. But aside from that, the building on the corner of J Street and Green has put all traces of its former history behind it.”
- **Answer the question you posed at the beginning.** “Because the architects didn’t want to offend their original employers, they left the second staircase standing, where it remains to this day. If you need to mail a package, just make sure you go up the right steps!”

Another option is to leave your listeners with a question. Perhaps your research answered many of your questions, but not everything. Why not leave a challenge for future historians? For example, “Now you know the *complete* history of the Bellicose Market. Well, maybe not the complete history. No one has ever discovered the origins of its unusual name. Maybe someday you will!”

## 7. Document your evidence (add footnotes or endnotes).

Insert footnotes or endnotes in your script every time you use a piece of information that comes directly from one of your sources, including any quotations. Although you will not read the source note aloud, having it in your document adds credibility to your research and makes it easy for future historians to verify facts and find supplemental information. More importantly, careful documentation will help you avoid plagiarism.

## 8. Review your script with your partner.

Take turns reading your finished script sections aloud to your partner. Now is the time to listen to how well the story flows—and to see if anything you wanted to include is missing. Answer the following questions for your script:

- **Does the beginning draw you in?** If not, what ideas do you have for making it more engaging?
- **Does the script answer the two overarching questions?** If not, what more would you need to know?
- **Did the use of quotations enhance the story?** In what way? Would you like to hear more? Was it clear who was speaking and what was being referred to? If not, how do you suggest making it clearer?
- **How was the story organized?** Chronologically, geographically, or in some other way? Did the organization work? What suggestions might you have?
- **Did the writing sound like normal speech, and was it easy to follow?** If not, how would you suggest improving the flow?
- **What suggestions do you have for making the ending more satisfying or memorable?**

## 9. Revise your script.

Use your partner’s comments and suggestions to revise your section(s) of the script. Then combine the sections into your final script and write any necessary transitions.





## 2A.2: Making It Personal

### 1. Have students finish preparing for their interviews.

In Activity 1B.2, students identified potential interviewees (and possibly other sources of perspectives), and set up interviews to enhance their podcasts with personal viewpoints.

As a class, brainstorm potential questions for interviewees. Encourage questions that are generic and may pertain to all or most of the students' research, as well as those that are specific to a particular topic. Students should also think about whether the research they have done so far has raised questions an interviewee would be in a unique position to answer, such as:

- Are there any gaps in your research that a personal perspective might be able to close?
- Have you uncovered any interesting stories, or even controversies, regarding your place for which it would be informative to have personal perspectives?
- Are there any contradictions in information that an interviewee might be able to clarify?

#### Teacher's Notes: Possible Interview Questions

- How long have you lived in this community?
- What is your first memory of this place?
- Can you describe what it looked like when it was first constructed (or when you first saw it)?
- Why do you think it was built?
- What surrounded it then? Were there buildings, empty lots, open space?
- What else do you remember about its construction or its early years?
- How did you used to view this building or use it?
- What was its value to you or to the community?
- How did you see it change over the years?
- What is your opinion of the location's condition and use today?
- Do you have any stories or anecdotes you can tell that are associated with this place?
- Do you have any other special knowledge about the location that I haven't asked you about or that you'd like to say more about?

Have student pairs refer to **Handout 7: Tips for Interviewing** to complete the steps under Preparing for the Interview. Tell students to divide up interview tasks. For example, if a student pair plans to conduct two interviews, each partner could be the interviewer with one subject, while the other assists with equipment or note-taking.

Check students' lists of interview questions before they meet with interviewees.

## **2. Have students conduct their interviews.**

Have students refer to tips for during and after the interview from Handout 7 as they conduct and follow up their interviews. Remind students that they should:

- Make sure that interviewees understand what the interviews will be used for.
- Get permission to use written or recorded quotations from the interview in their podcasts.
- Respect any interviewee requests that certain information not be publicized.

Set dates for completion of interviews.

Assist students in meeting their interview commitments, whether the interviews take place by e-mail, phone, or in person. Encourage students to conduct any face-to-face interviews that take place off school property with their partners and in a public place.

## **3. Optional: Have students conduct research for a second perspective.**

If students have chosen to obtain one of their personal perspectives from an oral history recording or transcript or from a diary, letter, or other primary source document, assist them in completing such research during this time as well.

## **4. Have students decide which quotations to include in their podcasts.**

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**Note:** Students may want to perform this step *after* they complete Activity 2A.3: Outlining Ideas, so they will know better the content they need. Or they could make preliminary decisions at this stage, and final decisions after completing the outline.

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Display or solicit the types of quotations students may want to include in their podcasts:

- First-hand accounts of something that happened
- Opinions that support or contradict ideas found in other sources
- Particularly funny or poignant moments
- Vivid descriptions
- Examples of points you'd like to make
- Answers to questions you are asking in your research

Have partners work together to review notes, transcripts, or recordings for their two personal perspectives. To facilitate this, have students make copies of both sets of notes or transcripts, and/or listen to recordings separately.

Ask each partner to highlight (or otherwise indicate) two or three quotations from each perspective, and write down the reason(s) for his or her choices. Then have partners consult to make final decisions on which quotations to include.

Tell students to use note cards to record quotations and document sources in the same manner as in their other research.

### **Teacher's Notes: Transcribing or Excerpting Interviews**

How students collect their quotations will depend, in part, on their interview process.

**If students wrote down their subjects' responses** during the interview, they should easily be able to excerpt appropriate quotations. If students are unsure if what they have written down are the interviewee's exact words, have them follow up with the interviewee and get approval for quotations they will use in the script.

**If students have recorded their interviews**, they will need to listen to the recordings and transcribe any material they would like to use. Transcribing is painstaking work, so students should focus on quotations that illuminate and elaborate the points they most want to make, rather than try to transcribe the entire interview or most of it.

Students may be tempted to use large portions of an interviewee's responses in the podcast. Caution them, however, that the podcasts are short and need to stay focused. Students should look for the quotations that best and most succinctly demonstrate their subjects' relationship with the place, as well as offer lively information not available through other research.

## 2A.3: Outlining Ideas

### 1. Introduce developing an outline.

Explain to students that their outlines should show how they plan to incorporate the results of their research—the answers to their questions, supported by evidence and enhanced by personal perspectives.

### 2. Have student pairs analyze podcasts.

Before students develop their outlines, have them listen again to the podcast you played in Activity 1A.1. As they listen, tell them to jot down an outline of what they hear. Then ask:

- How was this podcast organized? Was it in chronological order, or was it structured in some other way?
- How did the piece open? How did it close?
- How well did it answer the overarching questions?
- How, and where in the podcast, was evidence presented?
- Did the podcast use any quotations or excerpts from primary sources? Explain how they were used and whether they were effective.
- Based on your outline of this podcast, what parts do you think are most important to include in your own podcast?

As students name parts of the podcast, record and display a list of their responses.

Explain that there is no single right way to structure a historical podcast. In some cases, telling the entire history of a place in chronological order is important to show changes and developments through different periods. In other cases, it may be more interesting to tell the story from one historical period, but from a range of perspectives.

#### Teacher's Notes: Structure for Union Station Podcast

***How was this podcast organized? Was it in chronological order, or was it structured in some other way?***

The organization is mostly chronological, but is interspersed with descriptions of the station's interior.

***How did the piece open? How did it close?***

It opened with a general statement about the railroad station's appearance and its national significance. It closed by describing how the station's use has changed from the past to the present.

***How well did it answer the overarching questions?*** (How is the place you have chosen significant to your community? How does the history of your place connect to broader events, movements, or periods in American history?)



The podcast did a thorough job of discussing Union Station's importance to the country and its local significance, originally and today. The station was one of the most important stations for long-distance trains, and the entry point for people arriving in Southern California from all over the country. The narration gave the colorful sounding names of trains, such as Sunset Limited and Superchief, and described in detail the way the station's interior and décor played into people's expectations about Southern California as a "promised land." The podcast uses a quotation from a regional agency executive to emphasize this point. The narration describes how the station was built at the height of the revolution in transportation ushered in by the railroad era—the last great railroad station built in America. Now the station is described as primarily a multi-purpose transportation center for the people of L.A., although it still caters to national customers.

***How, and where in the podcast, was evidence presented?***

The podcast contained detailed descriptions of the station throughout, compared it to other stations in the country, and explained in detail the architect's vision for the station. The podcast also described how the station's use has changed from when it was originally built until today.

***Did the podcast use any quotations or excerpts from primary sources? Explain how they were used and whether they were effective.***

There was a long quotation from Los Angeles Conservancy Executive Director Linda Dishman. Her quotation tells what people felt when they arrived at the station, and what the station represented about Southern California. Her quotation also elaborates on the station's physical description.

***Based on your outline of this podcast, what parts do you think are most important to include in your own podcast?***

It's important to include an engaging beginning and a satisfying ending, as well as detailed description, evidence, answers to the overarching questions, and quotations. Sound effects also make a podcast more interesting to listen to.

If time permits, have students listen to and analyze additional podcasts, including some done by students. See *Media & Resources* under Activity 1A.1 for links to more podcasts and under Activity 2A.3 for a couple of examples of podcasts presented with scripts.

If you would like students to have further instruction in story structure and narrative arc, use or adapt activities from the English language arts unit *Everyone Has a Story*. Activity 1A.1: Introducing Memoir and

Activity 1B.1: Reading for Narrative Technique might be particularly useful. Collaborate with English teachers to reinforce these skills.

### 3. Review parts of the podcast specific to the unit project.

Have students review the **Assessment Checklist: Historical Podcast**, and go over the specific criteria for the unit project. If you wish, add to the criteria additional parts of the podcast from the list you started in the previous step.

Encourage students to reread steps 3 through 6 on Handout 8 for ideas as they develop their outlines.

### 4. Have students prepare, critique, and revise their outlines.

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**Note:** The podcast outline offers a good opportunity for formative assessment.

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Tell students that each partner in the pair will write his or her own outline. Then they will get together to critique each other's outlines and combine the best parts of each into a final outline for their podcast.

To develop their outlines, tell pairs to use the following:

- The concept map they developed in Journal 3
- The quotations they selected in Activity 2A.2
- Their research notes

Provide class time for students to write outlines independently, indicating how they will meet all of the criteria in the Assessment Checklist in their final podcast script.

Distribute **Handout 9: Reviewing Outlines**. Have student pairs critique one another's outlines using the questions on the handout. Then have pairs work together to create a single revised outline.



## Handout 9: Reviewing Outlines

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Use the questions below to review your partner's' outline.

- How will the podcast be organized? Will it be in chronological order, or structured in some other way? Do you have any suggestions for restructuring?
- How will the piece open? How will it close?
- How well will it answer the overarching questions?
- How, and where in the podcast, will evidence be presented?  
Where would you like to see more evidence?
- How will the podcast use the two personal perspectives?  
What suggestions do you have for using personal perspectives more effectively?



## Activity 2B: Creating the Podcast



### Sequence

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|                                                 |                                                                                                                                                                      |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>2B.1:</b><br><i>Writing the Script</i>       | Student pairs use their notes and outlines to write and revise a script for their podcasts.                                                                          |
| <b>2B.2:</b><br><i>Historical Presentations</i> | Student pairs present their scripts to the class, or to a wider audience, and locate their place on a timeline. They reflect on the work they have done in the unit. |

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### Understandings

- Historians support their conclusions with evidence and ideas from primary and secondary sources, including interviews and direct observation.
- The local history of every community connects with broader movements, events, and periods in American history.



### Materials Needed

- Student copies of **Handout 8: Creating Your Historical Podcast**
- Students' note cards
- Student copies of **Assessment Checklist: Historical Podcast**
- Student copies of **Handout 1: Journal Assignments**



## 2B.1: Writing the Script



### 1. Introduce writing the script.

Tell students that they will now use their notes and outlines to develop scripts for their podcasts. Have them refer to **Handout 8: Creating Your Historical Podcast**, and explain that they have already completed steps 1 through 3. They will now work together with their partners to follow the remaining steps to write and revise their scripts.

Point out step 7. Document your evidence. Explain to students that providing source notes on their scripts is important to establish the credibility of their research and to prevent plagiarism. Tell students whether you prefer that they use footnotes or endnotes, and establish the format you would like them to use.

---

**Note:** You may wish to offer students guidance on sharing writing tasks. For example, suggest that pairs divide up the outline, so that each writes and revises the script for half of the material to be covered.

---

### 2. Provide class time for students to write their scripts.

Have students work through steps 4 through 7 on Handout 8 to complete drafts of the podcast scripts. Circulate and provide assistance as necessary.

---

**Note:** Assess students' in-class progress. You may wish to have students complete their scripts as homework, or provide additional class time beyond that specified in the unit.

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### 3. Have students review each others' work.

Have students complete step 8, a review of their partner's work, using the questions on the handout. Emphasize the importance of reading the script aloud, as their audience will listen to the podcast rather than read it.

### 4. Revise and prepare final scripts.

Have students complete step 9, using their partner's feedback to revise their portion of the script. Then have student pairs combine revised sections to create a final script. Tell students that they may have to write a brief transition or transitions, so that script sections written by different people will flow smoothly when read together.

## 2B.2: Historical Presentations

### 1. Have each student create an image or placard for the timeline.

Direct students' attention to the timeline you have posted on a bulletin board or wall display. Have each student create a representation of his or her place to attach at the appropriate interval along the timeline.



#### Teacher's Notes: Timeline Activity

Adapt this timeline activity in the way that best suits your classroom. For their representations, students can use anything from note cards with the name of their place to dated and labeled photo images they took or printed out from the Internet. You may even wish to have students post copies of their podcast scripts.

Keep the timeline up throughout the year so you and your students can refer to their local history projects when you study corresponding periods, themes, or events in American history. For example, if a student's podcast tells about a building that was the town's first general store, you could refer to the project when you discuss the settlement of the region and talk about the kinds of people who might have been customers at this store or similar stores in the area.

### 2. Have student pairs read their scripts to the class.

Before students record their scripts or present them to a wider audience, have each pair read their script to the class.

- Suggest that student pairs take parts, with one student reading narration and the other reading quotations from their interviewees and excerpts from oral histories or primary sources.
- As part of their presentations, have pairs point out the location of their place on the map posted in Activity 1A.2.

After each reading, ask the class:

- Where would you put this place on our timeline, and why?

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**Note:** You may wish to have student presenters post the cards or images themselves, or have each hand the card or image to a volunteer, who then posts it in the correct location.

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After all scripts have been read, ask:

- What was the most interesting or surprising thing you learned about a place other than your own?
- What did you learn that might make you view your community in a different light?

### 3. Have students assess their work on the unit project.

Ask students to fill out the Student Comments section of their Assessment Checklist, and turn their scripts in for evaluation.

Have students complete Journal 4 to write a reflection on their work on the research project.

## Journal 4

Divide your page into four sections and label each as shown. Reflect on the work you have done in this unit by responding to each prompt using specific examples and details.

|                                                                                       |                                                               |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------|
| What I found most interesting or surprising about my site is . . .                    | The parts of the research process I enjoyed most were . . .   |
| The most challenging thing about this project, and what made it challenging was . . . | The most useful thing I learned about doing research is . . . |

**Teacher's Notes:**

**(Optional) Recording Podcasts/Creating a Walking Tour**

If students are working with *Foundations in Media and Digital Design* classes, the script will become the basis for their audio stories.

Otherwise, you may have them record the scripts for uploading on a school or town Web site or create a historical walking tour. For a walking tour, create a map that shows locations of all podcast sites. Number sites in an order that makes sense for someone taking a walking tour of your area.

As part of a city celebration, town day, or school fair, distribute the podcasts, or station students at their locations where they will read their scripts. Provide maps for participants.

As an alternative to a walking tour “on location,” work with geometry classes to create a scaled map for your gym or cafeteria, around which students can circulate to listen to recordings or podcasts. Display photos or illustrations of the buildings to represent sites.

Another option is to post a walking tour map online to accompany podcasts. See Walking Tours and Other Historical Podcasts under Activity 1A.1 in *Media & Resources* for links to some examples.

# Appendix A: Perspectives

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## Excerpts from “What’s That Smell?”, Act One of Episode #406, “True Urban Legends,” This American Life

### Description 1

Several miles and a couple of highways later I took the Capital Expressway exit and drove into what felt like another planet. Signs advertising janitorial supply stores and taquerías. Exhaust hung over 10 lanes of inner city traffic; yellowing, weedy gardens fronted many of the homes, as did driveways marred by large oil spots or broken down cars . . .

The shadows grew longer and the surroundings became a bit scary. Opening the door to my car I noticed a residential street just over the school parking lot’s fence. There was an old Cadillac resting on two flat tires, something smelled rotten like trash that had sat around for too long, and a dog’s raspy bark sounded uncomfortably close.

### Description 2

Driving around the neighborhood, it is hard to disagree with the teachers who say it’s a perfectly nice middle class and working class area. Occasionally, you’ll see a house in bad shape, but overwhelmingly it’s neatly tended yards, garages, decent cars and SUVs in the driveways. It’s suburban . . .

Well it’s 4:45, and I’m standing in the staff parking lot . . . and I am hearing the raspy sound of a dog’s bark. I can’t see any beat-up old cars over the fence. Mainly, it’s incredibly lush, and green, and beautiful. There are little purple flowers. There are palm trees. And it’s just lovely, and it smells [sniffs] nice, though there is the dumpster for the school right by the parking lot.

# Materials Needed

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## Throughout the Unit

- Equipment to display or project vocabulary terms and student responses to activity prompts and questions (blackboard or whiteboard, chart paper, overhead projector, or computer, and chalk or markers)

## Part 1: History Is Where You Make It

### *Writing Supplies and Other Equipment*

- Note cards

### *Handouts*

- **Handout 1: Journal Assignments**
- **Handout 2: Unit Overview**
- **Assessment Checklist: Historical Podcast**
- **Handout 3: Places**
- **Handout 4: Choosing a Place**
- **Handout 5: Conducting Local Investigations**
- **Handout 6: Bibliography Outline**
- **Handout 7: Tips for Interviewing**

### *Examples of Media Resources*

- Slide show or handout presenting local places
- Optional: Historical artifacts from your community, such as farm implements, tools, vintage clothing or furniture, or old signage or architectural debris

### *Advance Preparation*

- Prepare equipment to play the historical podcast you have selected for Activity 1A.1.
- Prepare a slide show or handout of 15 to 20 buildings or other places in your community from among which students may choose the subject of their unit projects.
- Prepare a blank map of your town on which students can locate their chosen buildings in Activity 1A.2.

## Part 2: Writing (and Rewriting) History

### *Writing Supplies and Other Equipment*

- Note cards

### *Handouts*

- **Handout 8: Creating Your Historical Podcast**
- **Handout 9: Reviewing Outlines**

### *Examples of Media Resources*

- Historical podcasts (see Advance Preparation)

### *Items Students Need to Bring*

- Student copies of **Handout 1: Journal Assignments**
- Student copies of **Handout 7: Tips on Interviewing**
- Student copies of **Assessment Checklist: Historical Podcast**
- Student copies of **Handout 8: Creating Your Historical Podcast**
- Students' note cards

### *Advance Preparation*

- Prepare podcasts for students to listen to as examples throughout Part 2, including the podcast from Activity 1A.1, which you will play again in Activity 2A.3. (See *Media & Resources*.)
- Prepare and put up a blank timeline for a bulletin board display for posting representations of final projects in Activity 2B.2.

# Media & Resources

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These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

*Media & Resources* are also available at <http://dma.edc.org> and at <http://dmamediaandresources.pbworks.com>, a Wiki that allows users to add and edit content.

## Part 1: History Is Where You Make It

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### Activity 1A.1: Asking Questions

#### *Example Podcasts*

Downtown LA Walks. Site features short podcasts of historic places and buildings in downtown LA. Example used in the unit is about Union Station.

[www.downtownlawalks.com/?f=historic](http://www.downtownlawalks.com/?f=historic)

The Erie Canal. 400: Stories Pitched by Our Parents: Act Two, Nancy's Dad's Story

[www.thisamericanlife.org/radio-archives/episode/400/stories-pitched-by-our-parents](http://www.thisamericanlife.org/radio-archives/episode/400/stories-pitched-by-our-parents)

The Bowery Boys New York City History. Site features 30-minute podcasts about places in New York City presented by a pair of narrators. These podcasts are informal and funny, making them good examples for students, but they are also long.

Podcast #76 The Woolworth Building

[http://boweryboys.libsyn.com/index.php?post\\_id=432890](http://boweryboys.libsyn.com/index.php?post_id=432890)

TravelTex. Site features short podcasts of historic places in several Texas cities.

Podcasts about M.L. Leddy's in Fort Worth and the Alamo in San Antonio are particularly good and diverse examples.

[www.traveltex.com/cities-and-regions/podcast-walking-tours/san-antonio](http://www.traveltex.com/cities-and-regions/podcast-walking-tours/san-antonio)

#### *Student Podcasts*

Military History Podcast. A student's podcasts, starting in high school and continuing into college, on issues in military history.

<http://militaryhistorypodcast.blogspot.com/>

Middle school student team podcasts on dates in World War II:

March 17

[www.nationalww2museumimages.org/education/podcasts/Omaha1.mp3](http://www.nationalww2museumimages.org/education/podcasts/Omaha1.mp3)



May 7

[www.nationalww2museumimages.org/education/podcasts/may7\\_country\\_day.mp3](http://www.nationalww2museumimages.org/education/podcasts/may7_country_day.mp3)

### ***Walking Tours and Other Historical Podcasts***

The Bowery Boys New York City History

<http://theboweryboys.blogspot.com>

Podcast #76 The Woolworth Building

[http://boweryboys.libsyn.com/index.php?post\\_id=432890](http://boweryboys.libsyn.com/index.php?post_id=432890)

Podcast #98 Manhattan Bridge

[http://cdn3.libsyn.com/boweryboys/98\\_Manhattan\\_Bridge.mp3?nvb=20100415151903&nva=20100416152903&t=0aff06635cb4059f15985](http://cdn3.libsyn.com/boweryboys/98_Manhattan_Bridge.mp3?nvb=20100415151903&nva=20100416152903&t=0aff06635cb4059f15985)

Civil War Traveler. Podcasts for many Civil War sites throughout the East.

(Podcasts are from 20 to 45 minutes or more.)

[/www.civilwartraveler.com/audio/](http://www.civilwartraveler.com/audio/)

Coney Island History Project

[www.coneyislandhistory.org/tours/cihp\\_tour1\\_audio.mp3](http://www.coneyislandhistory.org/tours/cihp_tour1_audio.mp3)

Downtown LA Walks

[www.downtownlawalks.com/?f=historic](http://www.downtownlawalks.com/?f=historic)

Doheny Mansion

[www.downtownlawalks.com/audio/10\\_Doheny\\_Mansion.mp3](http://www.downtownlawalks.com/audio/10_Doheny_Mansion.mp3)

St. Vincent de Paul Cathedral

[www.downtownlawalks.com/audio/11\\_St\\_Vincent\\_de\\_Paul.mp3](http://www.downtownlawalks.com/audio/11_St_Vincent_de_Paul.mp3)

Knowing Poe: The Literature, Life, and Times of Edgar Allen Poe in Baltimore and Beyond. Audio and text presenting locations in Baltimore in the present and in the past during Poe's time. (Walking tour model—good collaboration with English class.)

<http://knowingpoe.thinkport.org/person/>

The Neighborhood Stories Project

[www.neighborhoodstoryproject.org](http://www.neighborhoodstoryproject.org)

New York City Walking Tours

Temple Emmanu El: NYC

<http://graphics8.nytimes.com/audiosrc/arts/2-UES.mp3>

Ukrainian Institute of America

<http://graphics8.nytimes.com/audiosrc/arts/3-UES.mp3>

This American Life

[thisamericanlife.org/radio-archives](http://thisamericanlife.org/radio-archives)

Cicero. 179.

[www.thisamericanlife.org/radio-archives/episode/179/Cicero](http://www.thisamericanlife.org/radio-archives/episode/179/Cicero)

Social Studies Lesson. 296: After the Flood. Act Three.

[www.thisamericanlife.org/radio-archives/episode/296/After-the-Flood](http://www.thisamericanlife.org/radio-archives/episode/296/After-the-Flood)

TravelTex. Walking Tours of Several Major Texas Cities. San Antonio  
[www.traveltex.com/cities-and-regions/podcast-walking-tours/san-antonio](http://www.traveltex.com/cities-and-regions/podcast-walking-tours/san-antonio)

## Activity 1A.2: A Place in Your Community

Flickr is a good source for copyright-free images.  
[www.flickr.com/search/commons](http://www.flickr.com/search/commons)

Images from Handout 3: Places

Flour mill, Caldwell, Idaho (Library of Congress)  
[www.flickr.com/photos/library\\_of\\_congress/2178286085/](http://www.flickr.com/photos/library_of_congress/2178286085/)

Wall Painting of Hell's Kitchen in Manhattan, New York City . . . 7/1974  
[www.flickr.com/photos/usnationalarchives/3887531261/](http://www.flickr.com/photos/usnationalarchives/3887531261/)

Cabins imitating the Indian teepee for tourists along highway south of Bardstown, Kentucky (Library of Congress).  
[www.flickr.com/photos/library\\_of\\_congress/3548857645/](http://www.flickr.com/photos/library_of_congress/3548857645/)

## Activity 1B.2: Historical Perspectives

### *Oral History Projects*

Foxfire  
[www.foxfire.org/](http://www.foxfire.org/)

Clayton Jackson McGhie Memorial  
[www.claytonjacksonmcghie.org](http://www.claytonjacksonmcghie.org)

The Flint Sit-Down Strike. Chronology of an event with oral history recordings.  
[www.historicalvoices.org/flint/#](http://www.historicalvoices.org/flint/#)

The Arkansas Memory Project: ASMS Student Collections of Primary Documents of Arkansas History  
<http://asms.k12.ar.us/armem/>

The Bland County History Archives: An Appalachian oral history and technology project conducted by the students of Rocky Gap High School in Rocky Gap, Virginia.  
<http://63.160.254.53/gap.html>

The Whole World Was Watching: An Oral History of 1968. A collaboration between South Kingston High School and Brown University's Scholarly Technology Group.  
[www.stg.brown.edu/projects/1968/](http://www.stg.brown.edu/projects/1968/)

What Did You Do in the War, Grandma? An oral history of Rhode Island women during World War II. Written by students in South Kingston High School.  
[www.stg.brown.edu/projects/WWII\\_Women/tocCS.html](http://www.stg.brown.edu/projects/WWII_Women/tocCS.html)

## Part 2: Writing (and Rewriting) History

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### Activity 2A.3: Outlining Ideas

#### *Podcasts with Scripts*

Columbia Culture Map Audio Walking Tour

[www.columbiaculturemap.org/audio/](http://www.columbiaculturemap.org/audio/)

Columbia Culture Map: Podcast Script

[www.columbiaculturemap.org/audio/scripts/script-largetype.pdf](http://www.columbiaculturemap.org/audio/scripts/script-largetype.pdf)

Knowing Poe: The Literature, Life, and Times of Edgar Allen Poe in Baltimore and Beyond. Audio and text presenting locations in Baltimore in the present and in the past during Poe's time. (Walking tour model—good collaboration with English class.)

<http://knowingpoe.thinkport.org/person/>

# Additional Resources for Teachers

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## Unit Overview

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### Presentations in Other Media

The Lummis Home. Written history of a historical structure near LA.

[www.socalhistory.org/lummis\\_home.html](http://www.socalhistory.org/lummis_home.html)

Telling the Story: The History of the Amsterdam Houses. John Jay College, CUNY.

<http://web.jjay.cuny.edu/~history/amsterdamwebexhibit/>

Adobe Your Voices Gallery. Videos by students.

<http://www.adobe.com/cfusion/ayv/index.cfm>

## Part 1: History Is Where You Make It

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### Activity 1A.1: Asking Questions

Kammen, Carol and Norma Prendergast. (2000) Encyclopedia of Local History.

Walnut Creek, CA: AltaMira Press.

### Activity 1B.1: A World of Sources

Primary, Secondary, and Tertiary Sources. University Libraries Guides, University of Maryland.

[www.lib.umd.edu/guides/primary-sources.html](http://www.lib.umd.edu/guides/primary-sources.html)

Evaluating Websites: Criteria and Tools. Olin & Uris Libraries.

[www.library.cornell.edu/olinuris/ref/research/webeval.html](http://www.library.cornell.edu/olinuris/ref/research/webeval.html)

### Activity 1B.2: Historical Perspectives

Two perspectives on slavery: a comparison of personal narratives.

[www.learnnc.org/lp/pages/1918](http://www.learnnc.org/lp/pages/1918)

## Part 2: Writing (and Rewriting) History

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### Activities 2A.1: Gathering Evidence

California Historical Societies with Web sites

[www.cal-history.org/historical\\_societies.html](http://www.cal-history.org/historical_societies.html)

History Matters: The U.S. Survey Course on the Web.

<http://historymatters.gmu.edu/>

The National Archives

<http://www.archives.gov/>

### Activity 2A.2: Making It Personal

Interview Tips from Youth Radio's Newsroom

<http://dropthatknowledge.wordpress.com/2008/03/03/interview-tips-from-youth-radios-newsroom-2/>

The Smithsonian Folklife and Oral History Interviewing Guide by Marjorie Hunt

[www.folklife.si.edu/education\\_exhibits/resources/guide/introduction.aspx](http://www.folklife.si.edu/education_exhibits/resources/guide/introduction.aspx)

Mobilizing Youth: Audio/Podcasting

<http://blog.mobilevoter.org/audiopodcasting/>

Making Documentary Videos: The Interview

[www.videomaker.com/article/12551/](http://www.videomaker.com/article/12551/)

Teach Youth Radio: A free online curriculum resource to integrate youth-produced radio stories into school classrooms by Marco Rinaldi

[www.youthradio.org/news/teach-youth-radio-november-december-hope-out-box](http://www.youthradio.org/news/teach-youth-radio-november-december-hope-out-box)

### Activity 2B: Creating the Podcast

Radio News History Broadcast Project

<http://teachingtechnology.suite101.com/article.cfm/radio-news-broadcast-history-project>

# Standards

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This unit was developed to meet the following standards.

## California Academic Content Standards for American History, Grades 9–12

### Introduction

#### Historical and Social Sciences Analysis Skills

In addition to the standards for grades 9 through 12, students demonstrate the following intellectual, reasoning, reflection, and research skills.

#### Chronological and Spatial Thinking

1. Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned.
4. Students relate current events to the physical and human characteristics of places and regions.

#### Historical Research, Evidence, and Point of View

1. Students distinguish valid arguments from fallacious arguments in historical interpretations.
2. Students identify bias and prejudice in historical interpretations.
4. Students construct and test hypotheses; collect, evaluate, and employ information from multiple primary and secondary sources; and apply it in oral and written presentations.

#### Historical Interpretation

1. Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.
2. Students recognize the complexity of historical causes and effects, including the limitations on determining cause and effect.
4. Students understand the meaning, implication, and impact of historical events and recognize that events could have taken other directions.

## United States History and Geography: Continuity and Change in the Twentieth Century

### Teacher's Notes:

#### Possible Standards for Historical Themes or Periods Adaptation

If you adapt the unit to use with a particular historical theme or period, you may cover some of the additional Standards listed below.

**11.2 Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.**

2. Describe the changing landscape, including the growth of cities linked by industry and trade, and the development of cities divided according to race, ethnicity, and class.

6. Trace the economic development of the United States and its emergence as a major industrial power, including its gains from trade and the advantages of its physical geography.

**11.5 Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.**

6. Trace the growth and effects of radio and movies and their role in the worldwide diffusion of popular culture.

**11.8 Students analyze the economic boom and social transformation of post-World War II America**

6. Discuss the diverse environmental regions of North America, their relationship to local economies, and the origins and prospects of environmental problems in those regions.

## CTE AME Industry Sector Media and Design Arts Pathway: Content Standards 9–10

**A2.0 Technical Requirements**

**A2.2** Know the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation.

**A2.5** Know the writing processes, formats, and conventions used for various media.

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Selwyn, D. & Maher, J. (2003). *History in the present tense: Engaging students through inquiry and action*. Portsmouth, NH: Heinemann. (Activity 1B.2 was adapted from an activity in this book.)