Make history & the arts come ALIVE!

Culture is cool.

The door to the future is through the lens of the past...

History by Design
2018-19
Facilitator Handbook

DEVELOPING INFORMED AND CRITICAL CITIZENS
What is the History by Design Program?

History by Design is a pilot program for teachers and students (grades 6-8) who are interested in diving deeper into social studies, history, and the arts in an experiential learning environment that encourages student voice and multiple perspectives. The program is a year-long ‘Curator Crew’ after-school club for 15-25 students that meets weekly, and is co-led by a pair of teachers—at least one of whom must be a social studies teacher. Each Curator Crew will investigate the theme of **Conflict and Innovation** by selecting a social studies topic related to one of four critical lenses:

- **Art as Rebellion**
- **NYC’s Changing Landscape**
- **Evolving Roles of Wo/men**
- **What Makes a Leader**

In addition to meeting weekly, Curator Crews will take three or four experiential fieldtrips to cultural institutions that will inspire the creation of their culminating project, designing a museum exhibit. All History by Design Curator Crews will create an exhibit based on their research topic, and present their exhibit at the Culminating Exhibition that will take place at the end of May 2019.

Participating teacher-pairs will attend four professional learning sessions that will take place on Tuesday, October 30, Thursday, December 20, Wednesday, January 17, and Tuesday, March 19. At each session, teachers will explore topics in social studies, history, and the arts through the social studies practices, the process of creating an exhibition, and how to leverage cultural institutions to complement their Curator Crew’s project. Professional learning days will take place on school days, and the History by Design program will cover the cost of per diem substitute coverage for all teachers in attendance. Participating teachers are eligible to receive up to 40 hours of per session for time spent outside of regular school hours planning for, and facilitating their Curator Crew after-school club. Teachers will receive on and off-site support from the History by Design program.
What are the goals of the program?

History by Design has three main goals:

1. Offer experiential learning opportunities to students through field trips, student-driven research projects, and the creation of a museum exhibit.

2. Build the capacity and confidence of participating teachers to lead a student club focused on social studies, history, and/or the arts.

3. Expose middle school students to cultural institutions they may not have been to before.

Through the History by Design program, students will learn to see themselves, and insert themselves into history. They will learn about history through primary sources, art, artifacts, and historical figures from experts in the field. They will use critical thinking skills to broaden dominate narratives, investigate history from multiple perspectives, and gain exposure to a wide variety of cultural institutions. Students will brainstorm, research, plan, and create an exhibit based on a topic of their choosing, and inspired by trips to museums. They will gain experience in working as a group on a year-long project designed to make social studies, the arts, and history come to life by making it accessible and relevant to their day-to-day lives. Students will have the opportunity to present their work as a team, and actively participate in a gallery walk of other Curator Crew’s work at the Culminating Exhibition. Teachers will learn how to create an after-school club at their school, engage local cultural institutions in a meaningful way, facilitate experiential learning opportunities for their students, and cultivate critical thinking and individual voice within their students.
## Timeline of Activities

<table>
<thead>
<tr>
<th>Key Dates</th>
<th>Event or Benchmark</th>
<th>Learning Phase</th>
<th>Teacher and Team Member Tasks</th>
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</thead>
<tbody>
<tr>
<td><strong>Tuesday, October 30</strong></td>
<td><strong>Professional Learning 1</strong>&lt;br&gt; New-York Historical Society&lt;br&gt; 170 Central Park West&lt;br&gt; New York, NY 10024</td>
<td>Kick-off</td>
<td><strong>Kick-off:</strong>&lt;br&gt;  - Learn how to leverage objects as primary and secondary sources to move through inquiry cycles with students&lt;br&gt;  - Set meeting day, time, and location with support of administration and colleagues&lt;br&gt;  - Recruit club members, communicate to parents, and collect trip permission slips&lt;br&gt;  - Determine schedule for 2018-19: identify testing dates, holidays and breaks, and other events that will affect meetings&lt;br&gt;  - Review the Catalog of Field Trip Options and come to Session 1 with your selections</td>
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<tr>
<td><strong>October 30-November 15</strong></td>
<td><strong>Complete kick-off materials</strong></td>
<td></td>
<td><strong>-</strong> Schedule all field trips with cultural institutions&lt;br&gt;  - Complete all launch logistics&lt;br&gt;  - Plan out two months of club meetings</td>
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<tr>
<td><strong>November 9</strong></td>
<td><strong>Final day to book ALL Curator Crew field trips</strong></td>
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<td><strong>November 15</strong></td>
<td><strong>Submit the details of your Curator Crew</strong></td>
<td></td>
<td><strong>-</strong> Send your list of Curator Crew members and date/time/location of club meetings to the History by Design program manager</td>
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<tr>
<td><strong>November 2018-April 2019</strong></td>
<td><strong>Curator Crews meet and go on field trips</strong></td>
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<tr>
<td><strong>December 3</strong></td>
<td><strong>Confirm transportation to Culminating Exhibition</strong></td>
<td></td>
<td><strong>-</strong> Confirm your travel plans for getting to and from the Culminating Exhibit at New-York Historical Society&lt;br&gt;  - History by Design will provide a bus for Crews that will have a hard time taking public</td>
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<tr>
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<td>Learning Phase</td>
<td>Teacher and Team Member Tasks</td>
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<td>transportation to the event or will provide MetroCards for students as needed</td>
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<td>• <strong>Important note:</strong> If you would like for a bus to be arranged for your students by History by Design, it is especially important to communicate to the program manager by the 12/3 deadline.</td>
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<tr>
<td>Week of December 3</td>
<td>Latest date to hold first Curator Crew meeting</td>
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<tr>
<td>December 3-20</td>
<td>Research topic selection</td>
<td>Conduct research and plan for exhibit</td>
<td>• Investigate and brainstorm potential topics with your Curator Crew</td>
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<td>• Complete associated activities</td>
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<td>• Identify sources for students to use in research</td>
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<td>• Students explore multiple sources and analyze media to become experts on the topic</td>
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<td>• Invite relevant speakers to speak to the Crew if desired</td>
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<td></td>
<td>• Ask students to reflect on research: What interests them the most about the topic?</td>
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<td>Thursday, December 20</td>
<td>Professional Learning Session 2</td>
<td></td>
<td>• Learn how to apply MoMA’s inquiry process to take action</td>
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<td></td>
<td>Museum of Modern Art</td>
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<td></td>
<td>11 West 53rd Street</td>
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<td></td>
<td>New York, NY 10019</td>
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<tr>
<td>December 24- January 1</td>
<td>Winter Break</td>
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<tr>
<td>Thursday, January 17, 2019</td>
<td>Professional Learning Session 3</td>
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<td>• Learn about how to create exhibitions, gallery design, and artifact label writing</td>
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<td></td>
<td>Museum of Jewish Heritage - A Living Memorial to the Holocaust</td>
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<td>• Explore what we can learn from objects</td>
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<td>36 Battery Place</td>
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<td></td>
<td>New York, NY 10280</td>
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<tr>
<td>January 21</td>
<td>MLK, Jr. Day</td>
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<tr>
<td>January 30-February 15</td>
<td>Gather information in meetings and ongoing reflection</td>
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<tr>
<td>Key Dates</td>
<td>Event or Benchmark</td>
<td>Learning Phase</td>
<td>Teacher and Team Member Tasks</td>
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<td>February 5</td>
<td>Lunar New Year</td>
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<td>February 18-22</td>
<td>Mid-winter Break</td>
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<tr>
<td>March-May 2019</td>
<td>Plan for exhibition in meetings</td>
<td>Create an exhibit</td>
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<tr>
<td><strong>Tuesday, March 19</strong></td>
<td>Professional Learning Session 4</td>
<td></td>
<td>• Media literacy&lt;br&gt;• Prepare for completing and presenting an exhibit</td>
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<tr>
<td></td>
<td>The Paley Center for Media</td>
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<td></td>
<td>25 West 52nd Street</td>
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<td></td>
<td>New York, NY 10019</td>
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<td>April 2-4</td>
<td>ELA testing grades 3-8</td>
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<tr>
<td>April 12</td>
<td>Last day to take a Curator Crew field trip</td>
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<tr>
<td><strong>April 15</strong></td>
<td>Deadline to confirm details for Culminating Exhibition</td>
<td></td>
<td>• Confirm transportation plan to get students get to New-York Historical Society&lt;br&gt;• Send program manager an artist statement for your exhibit&lt;br&gt;• Any specific set-up needs for your presentation such as WiFi, outlets, a screen, etc.</td>
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<tr>
<td>April 22-26</td>
<td>Spring Break</td>
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<td>May 1-3</td>
<td>Math testing grades 3-8</td>
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<tr>
<td>May 6-21</td>
<td>Reflect and prepare for Culminating Exhibition in meetings</td>
<td>Finalize culminating exhibit Share out</td>
<td>• Gather permission slips. Use the checklist to prepare for the Culminating Exhibition.&lt;br&gt;• Courier or drop off any exhibit materials in advance as necessary&lt;br&gt;• Send invitations to families, faculty, administration and any community member you feel contributed to the project.</td>
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<tr>
<td>Key Dates</td>
<td>Event or Benchmark</td>
<td>Learning Phase</td>
<td>Teacher and Team Member Tasks</td>
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<td>• Finalize exhibits and have students practice elevator pitch presentations. If you require technology, complete a tech run-through.</td>
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<td></td>
<td>• Have students practice what they will say to visitors at the Culminating Exhibition. Looking towards sustainability and share out:</td>
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<td></td>
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<td></td>
<td>• Provide feedback and reflections on program through the History by Design End-of-Year Survey</td>
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</tbody>
</table>
| May 22            | Culminating Exhibition           |                | New-York Historical Society  
170 Central Park West  
New York, NY 10024                                                                                                                                             |
| Early to mid-June, 2019 | Complete the History by Design  |                | End-of-Year Survey                                                                                                                                               |
Recruiting Students and Curator Crew Kick Off

- **Start recruiting right away.** Aim to conduct initial outreach to students in early November so that you can hold your first Curator Crew meeting by the end of November, no later than first week in December. Because this is a new after-school program, advertise it broadly. Start by targeting your current and former students who you know and may look up to you. Your Curator Crew members should be diverse, so recruit students from different classes and/or grade levels and who have varied interests, skills, and talents. Aim to recruit approximately 25 students to prepare for some attrition by the end of the year.

- **Share this opportunity with colleagues.** Work with colleagues in your school, including teachers, administrators, guidance counselors, deans, paras, parent coordinator, PTA members, etc. to nominate students to participate in your Curator Crew. Explain to colleagues that they should consider students who have not been singled out in the past for leadership opportunities; i.e., not just Student Council members or students with the best grades. Also message that by being part of History by Design, students will:
  - improve their academic skills by conducting research and engaging in critical thinking;
  - increase their executive functioning skills by learning how to plan out a yearlong project, reaching project milestones, and persisting through a full year commitment; and
  - strengthen their socio-emotional skills by working as a team, having opportunities to go on field trips, and continuously reflecting throughout the program.

- **Spark student’s interest.** Convey to students that the Curator Crew is a great hands-on opportunity that will allow them to investigate topics in social studies, history, and the arts that matter to them. It is also a great chance for students to gain exposure to different cultural institutions around the city. Explain that they will be able to direct the learning, deeply investigate a topic of their choice, and find their voice in history. Emphasize that after their hard work, they will be part of a celebration where they will get to share their accomplishments with their families and other History by Design Curator Crews from across the city.

- **Outreach to parents.** Parent engagement is a very important part of your outreach plan. Create a permission slip that students can take home that explains the components of the History by Design program and how it will benefit their child to participate in this program.

- **Finalize logistics.** Create your History by Design schedule for 2019. Identify the best days and times to hold meetings. While you are creating your meeting schedule, identify testing dates, holidays, breaks, and other events that will affect History by Design meetings. Use the timeline in this handbook as a guide for scheduling.
Sample Recruitment Flyer

Make history & the arts come ALIVE!

Culture is cool.

This is a headline
Insert copy, this is normal style.

The door to the future is through the lens of the past...
Facilitating Curator Crew Activities: Materials and Preparation

Below is a brief list of things you may need to prepare before your History by Design Curator Crew meetings.

**Meeting space and time:** With permission from your administration, reserve a classroom where your Curator Crew can meet after school for 1-2 hours. Ensure your meeting days and times are consistent to maintain student participation.

**Team documents:** Prepare enough copies of any activities or handouts that students will use before the meeting starts.

**Media access:** Curator Crew members will be doing research on a regular basis. Make sure you have access to appropriate media sources for the ages and reading levels of your students. This may mean reserving space in the library or computer lab, reserving a laptop cart, or checking out materials from the public library in advance of meetings.

**Research project materials:** Many research projects do not require materials beyond those you already use in your classroom (art supplies, books, computers, etc.). That being said, consider the type of work your Curator Crew is doing on a given day and if you need to ask students to bring in materials. On the days you are going on a field trip, make sure to ask students to bring in permission slips in advance. Prepare as far in advance as possible and avoid projects that require excessive or expensive materials.
The Five Stages of Research: A Dynamic Learning Process

1. Investigation
2. Preparation
3. Action
4. Curriculum
5. Reflection

Demonstration

Reflection
Reflection
Reflection
Reflection
Investigation:

Includes the inventory or profile of students’ interests, skills and talents, and brainstorming and researching about the topic. During this stage, students gather information about their topic through action research that includes varied approaches such as: analyzing and interpreting primary and secondary sources and other media, interviewing experts, surveying communities and/or varied populations, and direct observation and personal experiences. The investigation phase provides students the opportunity to dive deeper into the concepts and content that will help them interpret and understand their topic in historical context and through multiple perspectives.

Preparation:

The cyclical process moves the curriculum forward as students continue to acquire both content and concept knowledge, and raise and resolve questions regarding the topic. They identify resources and cultural partners who can inform and guide their project, organize a plan with clarification of roles, responsibilities and timelines, and develop skills needed to successfully carry out their plan.

Action:

Students implement their plan through research, development, and design to create their exhibit.

Reflection:

Reflection is ongoing and occurs as a considered summation of thoughts and feelings regarding essential questions and varied experiences to inform content and concept knowledge, increase self-awareness, and assist in ongoing planning. When students have varying modalities of reflection, they grow to identify their preferred ways to reflect and value the reflective process. This leads to students becoming reflective by choice.

Demonstration:

Student demonstration captures the entire Curator Crew experience, beginning with investigation, and includes what has been learned, the process of learning, and the project accomplished. Sharing this with an audience educates and informs others. Students draw upon their skills and talents in the manner of demonstration and communication.

Adapted from Cathryn Berger Kaye, M.A. © 2016 CBK Associates www.cbkassociates.com
Getting Started: The First Two Meetings

There are so many topics in history, social studies, and/or the arts that it can be difficult to figure out where to start. Brainstorming is a great first step.

Incorporate student voice in the decision-making process while minding time constraints. Encourage students who are passionate about certain topics to work on pitches and present them to the entire Curator Crew. After each group has presented their pitches, all members take a vote. Save the ideas with fewer votes for a later date.

See below for a sample timeline for this process. Blank meeting logs are available on the History by Design LibGuide for you to use in your planning. Your first Curator Crew meeting should happen by the week of December 3, 2018 at the latest.

<table>
<thead>
<tr>
<th>Date</th>
<th>Meeting Goals</th>
<th>Teacher Roles</th>
<th>Student Roles</th>
<th>Post-Meeting Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 3, 2018</td>
<td>1. Conduct a name game to help students get to know each other</td>
<td>• Before meeting:</td>
<td>• Sign in.</td>
<td>• Brainstormed top three most popular research topic ideas.</td>
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<tr>
<td>Week 1</td>
<td>2. Complete personal inventory activity</td>
<td>• Print sign-in sheet and be sure you bring all your need for your brainstorming activity.</td>
<td>• Get to know everyone in the Crew; participate in personal inventory activity and brainstorming activity.</td>
<td>Next steps: Next meeting, the focus topic for the year will be selected and the crew will complete the Four Corners activity.</td>
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<td>3. Complete a brainstorming activity and determine top three most popular options</td>
<td>• During meeting:</td>
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<td></td>
<td>4. Define next steps</td>
<td>• Check sign-in.</td>
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<tr>
<td></td>
<td></td>
<td>• Complete personal inventory activity.</td>
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<td></td>
<td>• Facilitate brainstorm activity.</td>
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<td>• Have students vote to determine top three topic options.</td>
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<td>• After meeting:</td>
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<td></td>
<td></td>
<td>• Preview next club meeting and remind students of time/location.</td>
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<tr>
<td>Date</td>
<td>Meeting Goals</td>
<td>Teacher Roles</td>
<td>Student Roles</td>
<td>Post-Meeting Summary</td>
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<tr>
<td>December 10, 2018 Week 2</td>
<td>1. Select the focus research topic to investigate throughout the program</td>
<td>• Before meeting:</td>
<td>• Sign in.</td>
<td>• Came to a consensus on the research topic the crew will commit to for the year. The topic can be broad at this stage of the research process.</td>
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<td></td>
<td>2. Complete the Four Corners exercise</td>
<td>• Print sign-in. sheet and Four Corners activity. You may want to draw the four corners graph on a piece of chart paper.</td>
<td>• Participate in Four Corners activity.</td>
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<tr>
<td></td>
<td>3. Define next steps</td>
<td>• During meeting:</td>
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<tr>
<td></td>
<td></td>
<td>• Check sign-in.</td>
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<td>• Have students split up into three groups based on their support of the three topics from last meeting. Each group should deliver a pitch as to why their topic is the best. Students should then vote and commit to the outcome.</td>
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<td></td>
<td></td>
<td>• Facilitate Four Corners activity.</td>
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<td></td>
<td></td>
<td>• After meeting:</td>
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<td></td>
<td></td>
<td>• Preview next club meeting and remind students of time/location.</td>
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Getting Started: Personal Inventory

Interests, skills, and talents—we all have them. What are yours?

**Interests** are what you think about and what you would like to know more about—for example, technology, the arts, social media, or a historical event. Are you interested in animals, movies, mysteries, or travel? Do you collect anything?

**Skills and talents** have to do with things that you like to do, or that you do easily or well. Is there an activity you especially enjoy? Do you have a favorite subject in school? Do you sing, play the saxophone, or study ballet? Do you know more than one language? Can you cook? Do you have any special computer skills, like to take photographs or play soccer?

**Areas for growth** refer to abilities or qualities you aim to develop or improve.

Work with a partner and take turns interviewing each other to identify your interests, skills and talents, and areas for growth.

**Interests:** I like to learn and think about . . .
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

**Skills and talents:** I can . . .
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

**Areas for Growth:** What I aim to develop or improve ______________________________________
____________________________________________________________________________
____________________________________________________________________________

Getting Started: Brainstorming Activities

Here are some suggestions for activities you could do with your students to brainstorm topic ideas related to your chosen critical lens. Feel free to use one of these or come up with your own!

**Stream of Consciousness Activity**

**Materials:** paper, pens, pencils, chart paper or white board

1. Ask your students to write a 'stream of consciousness'. They should write for a set amount of time (perhaps 1 - 3 minutes) on topics related to their critical lens. They must keep writing continuously, without stopping at all. If their brains seize up, tell them to keep writing the same word over and over until they think of something else.

2. When they have finished, tell them to put down their pens and count how many words they have written.

3. Now they must cut that number exactly in half. They should cut out any words that they feel are boring, not important, or repetitive, but they must end up with exactly 50% of the original number.

4. When they have done this, repeat the cutting again, so that they end up with 25% of the words they started with.

5. Next, ask each student to write one of their words on a piece of chart paper or up on the board.

6. Have students read all their classmate’s words in silence then ask if anyone has something they would like to share. Keep this question open-ended as you may have some students who try to make connections to the words while other may express an opinion about a word. Teachers should listen to their students’ responses and support them in turning the chosen words into a research question or topic.

Adapted from https://www.teachingideas.co.uk/writing/stream-of-consciousness
Getting Started: Brainstorming Activities

Concept Map

Materials: template tool, pens, pencils, markers

A concept map is a type of graphic organizer used to help students organize and represent knowledge of a subject. Concept maps begin with a main idea (or concept) and then branch out to show how that main idea can be broken down into specific topics. A concept map is a great way for students to get all their ideas out on paper in an organized way and arrive at a research project topic.

Here (http://www.inspiration.com/inspiration-thinking-and-planning-examples) are examples of the wide variety of how concept maps can look. Feel free to use the template we have created below with your students or ask your students to start from scratch! If you choose the use the template below, it is very easy to add/delete boxes and change the shape of the chart in Microsoft Word.

Instructions:

- Ask students to form groups of four and choose one of the words that was listed as part of the Stream of Consciousness activity (or your research topic, if you have already decided it).

- Ask students to write that word in the middle of a sheet of paper (or the template) and write all the key concepts that connect to that word around it and so on. They can list ideas, map out ideas, draw ideas... the possibilities are endless!

- Ask students to reflect on their list and share-out their top five ideas for a research question on their topic.

Adapted from http://www.inspiration.com/inspiration-thinking-and-planning-examples
Editable Concept Map Examples in Microsoft Word

These are examples of SmartArt inserts in Microsoft Word that are easy to manipulate.
Brainstorming Activity: Four Corners Experience

Purpose
- To collaborate in developing ideas, and analyzing topics in social studies, history, and the arts, their underlying causes, historical context, and multiple perspectives.
- To distinguish between different types of action research and devise an approach for the Curator Crew’s research.
- The results is a visual that can easily lead to continued preparation, depth of understanding, and purposeful action.

Materials
- Chart paper
- Markers for each group (one marker per person), sticky notes, about 8 per person

Process
Ask: “When told to do research, what is the first method they think of?” Typically, students respond by saying Google or other website.

Write on the board, Research = Google. Ask if this is true. Let students know that Google and other such sites are search engines for looking up other people’s research. To ‘research’ or ‘re-search’ means to look again.

This activity is meant to be a fast paced experience, however adjust the timings for your students as needed. It is always acceptable after the allotted time to say, “Who needs more time?” Take suggestions for how long, and adjust; this gives students a voice and a choice.

Also allow for intermittent whole group sharing of topics, needs, and ideas.

Investigation
Use chart paper as a model. Draw a square frame on the paper. In groups of four, direct students to, “Form pairs; find a partner you did not work with last week. Now, interview each other and represent within the frame—leaving the large space in the center blank—your partner’s interests, skills, and talents.” The term ‘represent’ is used intentionally so the choice of using words or images is up to the student, however do not mention this. If students ask, “Should I draw? Should I write?” repeat the original directions word for word. Allow three to four minutes.

Direct students to, in complete silence, in one minute, learn about the group members. You will see some students will turn the paper, others will walk around the table; variety is what makes this process fascinating to watch as we observe how students interpret. All responses are welcome.

Reference that now that they know about their group, their task is to continually draw upon the member’s interests, skills, and talents while moving forward with the Four Corners Experience.
**Selecting a Topic**
Direct students to, “Place a circle in the middle of the paper, a little larger than a baseball. Everyone has a marker in their hands. Inside the circle, collectively list topics (related to our lens) that you are interested in learning more about.” Allow one minute.

Now, give students one minute to agree on one topic to explore for this experience; this requires discussion and agreement. If two or more topics are similar, or go together, they can include both. Ask them to circle the selected topic/combined topics so if anyone walked by, they would know what the group is working on.

**Asking Questions**
Direct students to use sticky notes to write 2-4 questions regarding the topic on their table, one question per sticky note. Allow a few minutes.

Direct students as follows, “You have two minutes to get to know your questions.” Often, not always, students sort and categorize the questions; sometimes priorities and categories emerge. Additional questions are sometimes added. Be certain to under-direct so students have choice on what they do.

**Preparation**
Direct students to add eight additional lines to the inside section of the frame; four corners, and two vertical and two horizontal lines from the center circle.

After developing questions comes research. Let students know there are four ways to conduct Action Research.

- **Media, Artifacts, Primary and Secondary Sources,** – internet, television, primary and secondary sources, newspapers, films, maps, and more
- **Interview** – asking an expert
- **Survey** – using set questions with people who have knowledge on a topic, or general knowledge, or opinions
- **Observation, Investigation, and Experience** – using our surroundings or memories of being somewhere, or creating an investigation or simulation

The acronym is MISO, like Japanese soup. On your model to demonstrate for the students, print Media, Interview, Survey, and Observation, one in each large space and direct students to do the same on their paper.

Direct students to place the questions in the action research modality best suited for obtaining answers. Expect lively discussion. Students may ask you what to do with questions that can go in more than one category. Avoid answering. Let the students come up with their own ideas.

**Action**
On their paper, in the corners, direct students to write Visual, Interactive, Audio, and Digital. Review what each modality means as it relates to your lens. Note, while there are many ways that these modalities can intersect, encourage students to think about how different presentation styles can tell the story of their topic.
Direct students to generate ideas (write one idea per sticky note) for creating an exhibit about their selected topic/combined topics through each modality, and how their exhibit design could present what they want to showcase about their topic. What will the exhibit be about, specifically? What medium(s) will they use to create and present the exhibit? How would visitors to the exhibit interact with the display? What learnings do you want visitors to take away from the exhibit? How can this exhibit expand on people’s pre-existing perceptions about this topic?

Allow five minutes for students, in their groups, to prepare an elevator pitch that summarizes their selected topic/combined topics and approach to action.

Have each group deliver their pitch to the whole group.

**Demonstration**

Having students discuss what they learned, and what they hope to accomplish together is a way to lay the foundation for demonstration. The elevator pitch can also be a form of demonstration.

**Reflection**

Reflection has been ongoing throughout the process; however, summative reflection can be led in several ways:

- Use a ‘Four Square Reflection Tool’ for students to write or draw in four boxes: What happened; How I felt; Ideas; and Questions. Students can then stand and find partners and share any one of their responses.
- Each small group can create a headline that summarizes their collective experience – this can be drawn or written on chart paper.

**Closing**

Leading one of the Reflection strategies is a great closing. In addition, you might direct:

- A galley walk to see all the group work.
- Discussions about putting their ideas into action.
- Summarizing what needs to be learned and what skills need to be acquired moving forward.
- Directing the entire group to popcorn ideas for how they would like to make the official selection of the topic the Curator Crew will research this year.

Adapted from Cathryn Berger Kaye, M.A. © 2016 CBK Associates www.cbkassociates.co
Research Activity: 5-3-1 Document Analysis

Directions: Work with the person next to you to complete the following:

1. Read the assigned document and identify the top 5 most important understandings. Based on what you read, what are the 5 most important ideas in the document? Record them in the Top 5 column.

2. Then turn to another pair of student partners and share your top 5. Based on what both groups share, narrow down your top 5 to the top 3 most important ideas in the text. Record them in the Top 3 column.

3. As a group, narrow down your top 3 to the most important idea in the document. Record it in the Top 1 column.
# Document Analysis

Read the assigned document and identify the top 5 most important understandings. Based on what you read, what are the five most important ideas in the document? Record them in the Top 5 column.

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Then turn to another pair of students and share your top 5. Based on what both groups share, narrow down your top 5 to the top 3 most important ideas in the text. Record them in the Top 3 column.

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As a group, narrow down your top 3 to the most important idea in the document. Record it in the Top 1 column.

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Adapted from https://www.weteachnyc.org/resources/resource/5-3-1-document-analysis/
Research Activity: S.I.G.H.T™ Method – Using Images to Teach History

Today’s students are visual learners. Effectively used, images can become foundational tools for the teaching of history. Images, after all, are primary sources. They can bring to life a historical topic’s essential content and draw out the critical questions, concepts and ideas of a given historical era. Students who develop enhanced visual literacy skills come to see that properly analyzed, a picture is worth far more than the proverbial “thousand words”. There are many different ways to use an image with students to bring out historical concepts. One is a step-by-step analysis using the S.I.G.H.T.™ method.

In groups or individually, have students look at an image and do the following:

S. scan for important details – students often direct their attention to the most dramatic or seemingly central aspect of an image. We need to help them see more—to see smaller details that help tell the entire story. To accomplish this goal, provide students with ample time and urge them to compile a list of significant clues, details, symbols, colors, characters and layout choices. Also ask them to question things they don’t understand.

I. identify the conflict or tension – what problematic idea or controversial issue is being addressed in the image? Sometimes the conflict or tension is obvious, as in the case of a political cartoon that opposes immigration. Sometimes it’s more subtle, like a photograph of new arrivals being inspected at Ellis Island. In other instances, the conflict emanates from beyond the image and its creator, as in the case of photographs of the 1911 Triangle Shirtwaist Factory Fire.

G. guess the creator’s intent or message – what is his or her opinion? What is his or her goal in creating this image? For example, if students are examining an 1880’s political cartoon about immigration, they should speculate on the artist’s position about immigration quotas. Is the artist in favor of restrictions or opposed? Neutral?

H. hear the voices – many images, like the sketches of the Lower East Side, present scenes where dialogue takes place. Ask your students to consider the ideas, issues, problems, controversies they are discussing. Have them speculate on the attitudes and opinions being voiced. When using an image where no dialogue takes place, ask your students to consider the voice of the creator. Ask them to write a caption that expresses this voice.

T. talk about your observations – students should discuss their findings among themselves and then share out to the whole group. The teacher should facilitate this discussion, compiling ideas on a board, while gradually leading the students to the answers. The teacher might do this by gradually providing key details of the image like the date, title, and caption.
S. scan for important details

I. identify the conflict or tension

G. guess the creator’s intent or message

H. hear the voices

T. talk or write about your observations

Research Activity: Crop It

Crop It is a four step hands-on learning routine where teachers pose questions and students use paper cropping tools to “crop” to an answer found in a primary source. The routine helps students look carefully at a primary source to focus on pieces of evidence that support their ideas. Students use the evidence from their “crops” to build an interpretation or story. Crop It is called a learning routine because it has just a few easily remembered steps, can be completed in a short period of time, and can be used in different subject areas (for example cropping a work of art, a poem, or a textbook).

Description

In our fast paced daily activities we make sense of thousands of images in just a short glance. Crop It slows the sense making process down to provide time for students to think. Crop It gives students a simple process to seek evidence, multiple viewpoints, and complex understanding before determining the meaning of a primary source.

Teacher Preparation

1. Print a collection of sources related to the unit or topic under study. The collection may include:
   a. various types of sources, photographs, cartoons, advertisements, and newspaper articles challenging students to use varying amounts of background knowledge and vocabulary or sources that can be read by students working on different reading levels;
   b. sources representing different perspectives on the topic;
   c. sources depicting the critical people, places, and events that will be tested in a unit;
   d. sources representing perspectives that are missing in the textbook; or
   e. sources students bring in related to the unit of study.

2. Print and cut out enough Crop It tools so that each student has a set of tools.

3. Prepare to display a series of questions either on chart paper or through a PowerPoint presentation.

In the Classroom

1. Ask students to choose a source from the collection that meets at least one\(^1\) of the following criteria:
   - connects to an experience that you have had;
   - relates to something that you know a lot about; and/or
   - leaves you with questions.

2. Pass out a set of Crop It tools to each student. Demonstrate how to use the Crop It tools to focus on a particular piece of a source. Show students how to make various sizes of squares, triangles, rectangles, and lines to “crop” or focus attention to an important part of the source.

---

\(^1\) Other criteria may be substituted such as students: choose an image that relates to a question they have about the unit, choose an image that relates to their favorite part of this unit, or choose an image that represents the most important part of this unit.
3. Invite students to carefully explore their image by using the tools. Pose a question and ask students to look carefully and “crop” to an answer. Ask each question and then pause for students to crop to an answer. Invite students to revise their answer by choosing another crop that could answer the same question. Encourage students to think about if they could only have one answer, then which crop would be best and ask them to consider what would make a crop better.

Sample questions

- Crop the image to the part that first caught your eye.  
  *Think: Why did you notice this part?*
- Crop to a part of the image that tells who or what this image is about.  
  *Think: Why is this person/thing important?*
- Crop to a part of the image that tells where this image takes place.  
  *Think: What has happened at this place?*
- Crop to a part of the image that tells the time period this image reflects.  
  *Think: What helps us recognize specific times?*
- Crop to a part of the image that shows tension or conflict.  
  *Think: Do you see other problems?*
- Crop to the most important part of this image.  
  *Think: Why is this important?*

4. Allow students to look at the crops of other students in different ways. For example, ask students to share their crop with an elbow partner and explain how the crop answers the question. Or ask students to place their source and crop on their desk and to stand-up and push-in their chairs. Then invite students to silently walk around the tables to notice the different types of evidence that students used to answer the question.

5. Collect the types of evidence students cropped to on chart paper by asking students to recall the different types of details that they cropped. These charts encourage students to notice details and can be used during other assignments such as adding descriptions to writing or during discussions to support their answers with specific evidence. For this activity, the charts may help students seek additional evidence in their sources.

6. Conclude the activity by asking students what they learned about the topic related to the collection. Ask students to reflect on what they learned about looking at images, and when in their life they might use the Crop It routine to help them understand something.

Adapted from © Rhonda Bondie, Ph.D., Library of Congress Teaching with Primary Sources Northern Virginia
Research Activity: MISO Chart

Research goes beyond a quick Google search. Use a variety of sources and strategies to give students a deep and authentic understanding of the research topic.

| Media: All types of print, web-based media, primary and secondary sources, texts etc. | • Establishes investigation of the topic in existing research  
• Builds literacy skills around an engaging topic |
| --- |
| Interview: Information from ‘experts’ | • Involves cultural partners, experts, historians, members of the community, and any other individuals who have knowledge to contribute  
• Can occur during field work or a field trip  
• Provides in-depth, ‘insider’ information on a topic |
| Survey: Opinions and reported information from individuals | • Engages individuals in exploration of the topic  
• Provides large sample of information related to a topic that can provide additional historical context and multiple perspectives |
| Observation: What you see, hear, or notice | • Puts students into role of ‘expert’  
• Can be an ongoing part of reflection |

Record examples below for the topic: ____________________________________________________________

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<tr>
<th>Media</th>
<th>Interview</th>
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<th>Observation</th>
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Adapted from *Service in Schools: Service Learning Institute* by Cathryn Berger Kaye, M.A., CBK Associates
Research Resources: Chalk Talk

Chalk Talk is a silent way to do reflection, generate ideas, check on learning, develop projects or solve problems. It can be used productively with any group—students, faculty, workshop participants, committees. Because it is done completely in silence, it gives groups a change of pace and encourages thoughtful contemplation.

Materials:
Chalk board and chalk or paper roll on the wall and markers.

Process:

1. The facilitator starts by explaining that chalk talk is a silent activity. No one may talk at all and anyone may add to the chalk talk as they please. You can comment on other people’s ideas simply by drawing a connecting line to the comment. It can also be very effective to say nothing at all except to put finger to lips in a gesture of silence and simply begin with #2.

2. The facilitator writes a relevant question in a circle on the board. Sample questions: What did you learn today? So What? or Now What? Why is this important to research? How can this topic be represented in an exhibit form? What do you want to tell people about this topic? Will this topic sustain a year’s worth of interest?

3. The facilitator either hands a piece of chalk to everyone, or places many pieces of chalk at the board and hands several pieces to people at random.

4. People write as they feel moved. There are likely to be long silences—that is natural, so allow plenty of wait time before deciding it is over.

5. How the facilitator chooses to interact with the Chalk Talk influences its outcome. The facilitator can stand back and let it unfold or expand thinking by:
   - circling other interesting ideas, thereby inviting comments to broaden;
   - writing questions about a participant comment;
   - adding his/her own reflections or ideas; or
   - connecting two interesting ideas/comments together with a line and adding a question mark or relational comment. Actively interacting invites participants to think more deeply about a research question as it related to multiple ideas contributed by other students in the club.

Originally developed by Hilton Smith, Foxfire Fund; adapted for the National School Reform Faculty by Marylyn Wentworth.
Research Resources: C3 Framework

C3 Framework: The Importance of Inquiry in the Social Studies Classroom

Knowledge does not easily pass from one source to another. We cannot “make” students understand. Students learn best when they look for and discover answers to their own questions—when they make their own connections and when inquiry is at the heart of learning.

The C3 Framework (College, Career and Civic Life (C3) Framework for Social Studies State Standards) is an important national document that provides guidance for enhancing the rigor of K–12 Civics, Economics, Geography, and History. It figures prominently in the New York State K–8 Social Studies Framework.

The C3 Framework is organized around the Inquiry Arc. It focuses on the nature of inquiry in general and the pursuit of knowledge through authentic questions. The C3 Framework is organized into four dimensions that support a robust social studies program rooted in inquiry:

1. Developing questions and planning inquiries;
2. Applying disciplinary concepts and tools;
3. Evaluating sources and using evidence; and
4. Communicating conclusions and taking informed action.

Using inquiry, a teacher can present a problem or questions to students such as: What can we find out about this topic? Why is it important? What impact has it had and why? What else do you need to know? S/he helps students think through strategies for investigations and ways to successfully monitor their own behavior. The teacher should also help students reflect on their work and processes. Then the students are active participants in their learning. They take responsibility, ask their own questions, take initiative, and assess their own learning. They demonstrate independence (from the teacher) and dependence on others (in group projects) when and where appropriate.

One way to take an inquiry approach to social studies is through project-based learning. Project-based learning is a systematic approach that engages students in learning knowledge and skills through an extended inquiry process structured around complex, authentic questions and carefully designed products and tasks. Project-based learning makes content meaningful, allowing students to dig deeply into a topic and express their learning through a variety of modalities. Project-based learning promotes personal responsibility and decision-making as well as encourages students to pursue their own interests. Students learn to think critically and analytically. They are also more engaged and enthusiastic about their learning. Lastly, in-depth, meaningful research leads to higher retention of what is learned. You can learn more about project-based learning here.

http://bie.org/about/what_pbl
Research Resources: Project Design Rubric

The Buck Institute for Education create a Project Design Rubric that will be helpful for teachers and students to use to assess the strength the many research project ideas students brainstorm. More Buck Institute rubrics can be found here.

What is it?
The Project Design Rubric uses the Essential Project Design Elements as criteria to evaluate projects. The rubric aligns with BIE's Gold Standard Project Based Learning model. Definitions and practical examples are used to clarify the meaning of each dimension.

Why do we like it?
The rubric helps educators understand the difference between a simple "project" and rigorous Gold Standard Project Based Learning. Teachers who are new to Project Based Learning can see how to move from beginner to expert.

How can you use it?
Teachers can use the rubric to guide the design of projects, give formative feedback, and reflect and revise.

http://www.bie.org/object/document/project_design_rubric
## Project Design Rubric

<table>
<thead>
<tr>
<th>Essential Project Design Element</th>
<th>Lacks Features of Effective PBL</th>
<th>Needs Further Development</th>
<th>Includes Features of Effective PBL</th>
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<tr>
<td><strong>Key Knowledge, Understanding &amp; Success Skills</strong></td>
<td>▶ Student learning goals are not clear and specific; the project is not focused on standards. ▶ The project does not explicitly target, assess, or scaffold the development of success skills.</td>
<td>▶ The project is focused on standards-derived knowledge and understanding, but it may target too few, too many, or less important goals. ▶ Success skills are targeted, but there may be too many to be adequately taught and assessed.</td>
<td>▶ The project is focused on teaching students specific and important knowledge, understanding, and skills derived from standards and central to academic subject areas. ▶ Important success skills are explicitly targeted to be taught and assessed, such as critical thinking/problem solving, collaboration, and self-management.</td>
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<td><strong>Challenging Problem or Question</strong></td>
<td>▶ The project is not focused on a central problem or question (it may be more like a unit with several tasks); or the problem or question is too easily solved or answered to justify a project. ▶ The central problem or question is not framed by a driving question for the project, or it is seriously flawed, for example: - it has a single or simple answer. - it is not engaging to students (it sounds too complex or &quot;academic&quot; like it came from a textbook or appeals only to a teacher).</td>
<td>▶ The project is focused on a central problem or question, but the level of challenge might be inappropriate for the intended students. ▶ The driving question relates to the project but does not capture its central problem or question (it may be more like a theme). ▶ The driving question meets some of the criteria (in the Includes Features column) for an effective driving question, but lacks others.</td>
<td>▶ The project is focused on a central problem or question, at the appropriate level of challenge. ▶ The central problem or question is framed by a driving question for the project, which is: - open-ended; it will allow students to develop more than one reasonable answer. - understandable and inspiring to students. - aligned with learning goals; to answer it, students will need to gain the intended knowledge, understanding, and skills.</td>
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<tr>
<td><strong>Sustained Inquiry</strong></td>
<td>▶ The &quot;project&quot; is more like an activity or &quot;hands-on&quot; task, rather than an extended process of inquiry. ▶ There is no process for students to generate questions to guide inquiry.</td>
<td>▶ Inquiry is limited (it may be brief and only occur once or twice in the project; information-gathering is the main task; deeper questions are not asked). ▶ Students generate questions, but while some might be addressed, they are not used to guide inquiry and do not affect the path of the project.</td>
<td>▶ Inquiry is sustained over time and academically rigorous (students pose questions, gather &amp; interpret data, develop and evaluate solutions or build evidence for answers, and ask further questions). ▶ Inquiry is driven by student-generated questions throughout the project.</td>
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For more PBL resources, visit: [bie.org](http://bie.org)
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<tr>
<th>Authenticity</th>
<th>The project resembles traditional “schoolwork;” it lacks a real-world context, tasks and tools, does not make a real impact on the world or speak to students’ personal interests.</th>
<th>The project has some authentic features, but they may be limited or feel contrived.</th>
<th>The project has an authentic context, involves real-world tasks, tools, and quality standards, makes a real impact on the world, and/or speaks to students’ personal concerns, interests, or identities.</th>
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<tr>
<td>Student Voice &amp; Choice</td>
<td>Students are not given opportunities to express voice and choice affecting the content or process of the project. Students are expected to work too much on their own, without adequate guidance from the teacher and/or before they are capable.</td>
<td>Students are given limited opportunities to express voice and choice, generally in less important matters (deciding how to divide tasks within a team or which website to use for research). Students work independently from the teacher to some extent, but they could do more on their own.</td>
<td>Students have opportunities to express voice and choice on important matters (questions asked, texts and resources used, people to work with, products to be created, use of time, organization of tasks). Students have opportunities to take significant responsibility and work as independently from the teacher as is appropriate, with guidance.</td>
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<td>Reflection</td>
<td>Students and the teacher do not engage in reflection about what and how students learn or about the project’s design and management.</td>
<td>Students and teachers engage in some reflection during the project and after its culmination, but not regularly or in depth.</td>
<td>Students and teachers engage in thoughtful, comprehensive reflection both during the project and after its culmination, about what and how students learn and the project’s design and management.</td>
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<td>Critique &amp; Revision</td>
<td>Students get only limited or irregular feedback about their products and work-in-progress, and only from teachers, not peers. Students do not know how or are not required to use feedback to revise and improve their work.</td>
<td>Students are provided with opportunities to give and receive feedback about the quality of products and work-in-progress, but they may be unstructured or only occur once. Students look at or listen to feedback about the quality of their work, but do not substantially revise and improve it.</td>
<td>Students are provided with regular, structured opportunities to give and receive feedback about the quality of their products and work-in-progress from peers, teachers, and if appropriate from others beyond the classroom. Students use feedback about their work to revise and improve it.</td>
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<tr>
<td>Public Product</td>
<td>Students do not make their work public by presenting it to an audience or offering it to people beyond the classroom.</td>
<td>Student work is made public only to classmates and the teacher. Students present products, but are not asked to explain how they worked and what they learned.</td>
<td>Student work is made public by presenting or offering it to people beyond the classroom. Students are asked to publicly explain the reasoning behind choices they made, their inquiry process, how they worked, what they learned, etc.</td>
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For more PBL resources, visit [bie.org](http://bie.org)
Reflection Resources: Activities

Schedule reflection time into each meeting as well as a summative reflection after each learning phase. Use a variety of methods to allow all students to feel comfortable reflecting on their experiences. Here are some ideas for activities you could use:

**Journal Response:** Create reflection questions that are relevant to your Crew to reflect by writing or drawing in their journal. Encourage students to revisit and respond to their earlier journal entries as their project progresses.

**Balloon/Suitcase/Sneaker/Cloud:** Students choose something they will let go from their experience 🎈, something they will take away from their experience in the program 🧶, something to show where you are going next 🎥, and a new idea 🌊.

**Rose-Thorn:** Students name a reason to celebrate and an opportunity to grow.

**Act it Out:** Give students a reflective prompt related to their research and create a brief skit.

**One Word Summary:** This is a great way to quickly get feedback on how students are feeling about any part of the project.

**Tableau:** Students freeze into a formation that tells a story about what they learned that day or how the project is going/went.
Sharing Our Hard Work! Preparing for the Culminating Exhibition

You should dedicate at least three meetings to preparing materials and practicing the Crew’s presentation for the Culminating Exhibition. Refer to the checklist for steps you should take in the lead-up to the Culminating Exhibition.

Curator Crew Student Checklist

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<tr>
<th>Due Date</th>
<th>Done? (✔) when completed</th>
<th>Task</th>
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<td>Refer to our research and planning documents to make sure we are telling the full story we intended to tell and aren’t missing anything we wanted to add to our exhibit. Our exhibit should be clear and easy to understand.</td>
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|          |                           | Create a 6-minute presentation (see note) about our board that helps other students and adults understand our research topic. Our presentation explains:  
- Why we chose our research topic  
- Why we chose to present our topic in the way we did  
- What we learned about our topic  
- What we will do in the future to continue to investigate topic in history, the arts, and social studies to allow for multiple perspectives |
|          |                           | Develop a plan that allows each club member the opportunity to represent our club and present on our project. |
|          |                           | Use feedback from the audiences we practice in front of to make changes to our presentation. |
|          |                           | Create note cards to help us feel confident about our presentation. |
|          |                           | Conduct at least one full run-through of our presentation with all Crew members including any technology we will need with our rehearsed talking points. |
|          |                           | Our teacher approves our presentation! |
|          |                           | Remind our families that we will be participating in the event on May 22, 2019 from 3:00-5:00pm and encourage them to come see your hard work in action. |
| May 22, 2019 |                           | Share Culminating Exhibition invitations with my family. |
| May 22, 2019 |                           | Ready to celebrate all your hard work at the History by Design Culminating Exhibition at the New-York Historical Society! |
## Facilitator Checklist

<table>
<thead>
<tr>
<th>Due Date</th>
<th>Done? (√) when completed</th>
<th>Task</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Collect photos and student work from Research and Action phases and share with History by Design program manager to be displayed at the Culminating Exhibition.</td>
</tr>
</tbody>
</table>
|          | ☐                         | Guide Crew members with assembling the exhibit and preparing for their presentation at the Culminating Exhibition. Make sure they have time during meetings to:  
  - Draft, gather content, and assemble the exhibit;  
  - Do a few test-runs that include the use of any technology needed to present;  
  - Write and rehearse brief presentations that give an overview of the project, why the chosen topic is important, and how the fieldtrips helped the project progress; and  
  - Receive and provide feedback on presentations from peers and teacher(s). |
| April 15, 2019 | ☐                   | Confirm Culminating Exhibition details:  
  - address, contact name and phone for invitations;  
  - brief description of what the exhibit will be;  
  - artist statement;  
  - any technology needed to present;  
  - complete list of Curator Crew members attending at the Culminating Exhibition; and  
  - confirm number of MetroCards needed (if using public transportation). |
|          | ☐                         | Share Culminating Exhibition invitations with administration and families of Curator Crew members. |
|          | ☐                         | Collect permission slips for student attendance at the Culminating Exhibition. |
|          | ☐                         | Arrange for faculty and/or parent chaperones to attend the Culminating Exhibition. |
| May 22, 2019 | ☐                   | Ready to celebrate all your hard work at the History by Design Culminating Exhibition at the New-York Historical Society! |
Additional Resources

**Academic Resources**
There are many, many ways to align the curriculum of your club to social studies practices and standards.

- [NYC DOE K-8 Social Studies Scope & Sequence](#)
- [NYS K-8 Social Studies Practices](#) (*Note: grades 5-8 start on page 58)
  1. Gathering, Interpreting and Using Evidence
  2. Chronological Reasoning
  3. Chronological Reasoning
  4. Comparison and Contextualization
  5. Geographic Reasoning

**Research Resources**
DocsTeach is part of the National Archives and provides teachers with resources on teaching history with primary source documents.

- Access thousands of primary source documents
- Find activities crafted by educators using documents from the National Archives
- Student activities on rights and responsibilities
- Student activities on the US Constitution

**Inquiry-Based Learning**

- There are four inquiry phases: engage, explore, explain, and extend
- Inquiry-based learning guide

**General Resources**

- Icebreaker Ideas
- Materials for the Arts Free art supplies for teachers and not for profits
- Newsela Leveled articles and thematic text sets on current topics
- Project Cicero Annual book drive for NYC public school teachers
- National Archives Educator Resources
- NYC DOE Grades 4-12 Social Studies Teaching Tools
- Inquiry-Based Learning Resources
- How to Narrow Your Research Topic
- Lessons, primary sources, articles, and videos about the people, events and legislation that defined life for African Americans in the U.S. from the Civil War to present day
- Constitution Day resources

Be sure to check out the History by Design LibGuide ([https://spep.libguides.com/HistorybyDesign](https://spep.libguides.com/HistorybyDesign)) for additional resources and all professional learning session materials!