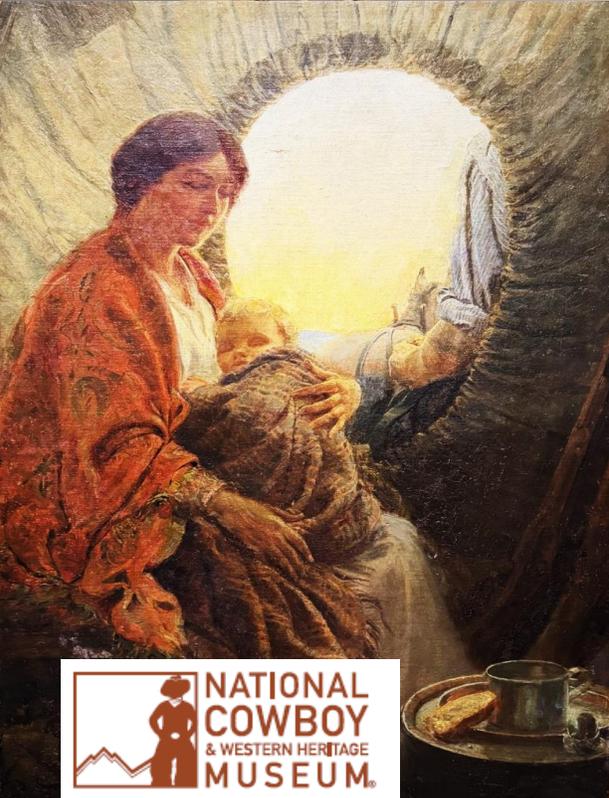




WINDOWS TO THE WEST: VOICES OF OUR PAST

Primary Source Sampler
for Students





*Special thanks to the
Oklahoma State Department of Oklahoma Social Studies Frameworks,
the Library of Congress
and the National Archives and Records Administration.*

WINDOWS TO THE WEST: VOICES OF OUR PAST

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WELCOME TO WINDOWS TO THE WEST: VOICES OF OUR PAST



A PRIMARY SOURCE SAMPLER FOR STUDENTS OF THE AMERICAN WEST

This sampling of primary documents reflects the many voices of those who have inhabited the West for centuries, as well as those who have found new homes in its vast lands during more recent migrations. The selections have been inspired by the Atherton Gallery's exhibition, *Windows to the West: People, Places and Perseverance*.

The exhibition is an integration of the Museum's art, material culture and archival collections, offered through a theme-based experience for our guests. This linear narrative details the history of the American West, bringing us to a closer and more meaningful understanding of the unique region and the people who accepted its challenges, still thriving there today.

As educators, parents, school leaders and students, we hope you enjoy hearing these stories of the men and women who came before us.



WHY PRIMARY SOURCES MATTER?

Primary sources are the raw materials of history – original documents and objects that were created at the time under study. They are different from secondary sources, accounts that retell, analyze or interpret events, usually at a distance of time or place.

WHY USE PRIMARY SOURCES IN THE CLASSROOM?

Bringing young people into close contact with these unique, often profoundly personal documents and objects can give them a sense of what it was like to be alive during a long-past era. Helping students analyze primary sources can also prompt curiosity and improve critical thinking and analytical skills.

- Primary sources expose students to multiple perspectives on significant issues of the past and present. In analyzing primary sources, students move from concrete observations and facts to questioning and making inferences about the materials. Interacting with primary sources engages students in asking questions, evaluating information, making inferences and developing reasoned explanations or interpretations of events and issues.
- Primary sources help students relate in a personal way to events of the past, which promotes a deeper understanding of history as a series of human events. Because primary sources are incomplete snippets of history, each one represents a mystery that students can only explore further by finding new pieces of evidence.
- Primary sources promote student inquiry. Inquiring into primary sources encourages students to wrestle with contradictions and compare multiple sources that represent differing points of view, confronting the complexity of the past.

GETTING STARTED?

Successful student interactions with primary documents require careful source selections and lesson planning. Consider whether students will be able to identify points of view, put the items into historical context and compare these items to other primary and secondary sources. Primary sources are often incomplete and have little context. Students must use prior knowledge and work with multiple resources to find patterns and construct knowledge.

Planing for instruction, includes choices about analytical tools, time required, and whether students will work individually, in small groups, or as a whole class. Consider offering students opportunities to demonstrate their understandings through active discussion or authentic writing. Included as an appendix to this sampler are many research-based and classroom-tested strategies recommended by national social studies organizations and educators, as well as the Library of Congress and the National Archives and Records Administration.

Source: Library of Congress; National Archives and Records Administration

GRANDEUR

Before photographs and the silver screen, paintings and sculptures were used to convey the grandeur and wildlife of the American West. From the snow-covered peaks of the Rocky Mountains to the wind-swept pastures of the Great Plains, from the arid deserts of Californian to the rainforests of the Pacific Northwest, the landscapes and wildlife that make up the West are vast, beautiful and diverse.

Many plants and animals call the West home. According to the National Parks Service, North America is home to over 6000 mammals, 800 species of birds, over 300 reptiles and nearly 1200 types of fish. Many of these creatures are unique to the American West and form a symbiotic relationship with the environment. Each animal, such as the wolf, salmon, bears, geese and moose, plays a role in this landscape. Many of these animals help regulate the movement and biodiversity of rivers and are critical to the desertification and pollination of plants.



Whitetail Deer, by Arthur Fitzwilliam Tait, c. 1870

WINDOWS TO THE WEST

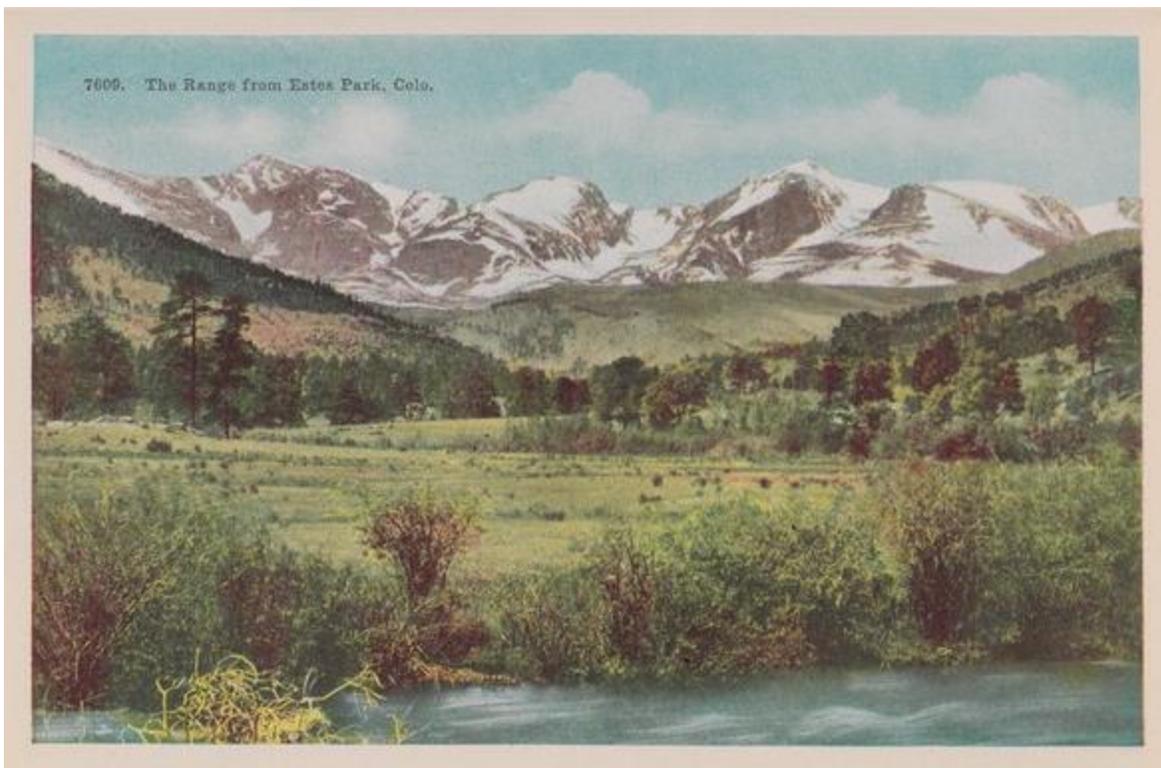


The scenery is on a grand and readable scale...
The great peaks which wall it in are of a dignity
and character seldom to be found
and the whole aspect is one of glorious,
unutterable solitude...

I never saw anything like it. It is a wilderness of
peaks, inaccessible, yet with a human interest,
and all the lower slopes are covered with a dark-
green, velvety coniferous forest...

I felt the awe of the untrodden region about me,
the unearthly stillness and the thrilling sense of
the Creator's power. It is glorious; and
I worshiped it in silence.

Source: Estes Park, Colorado; account from English traveler Isabella Bird,
A Lady's Life in the Rocky Mountains (1879).



Estes Park vintage postcard, unknown photographer, 1910

WINDOWS TO THE WEST



When I set out on the long excursion that finally led to California I wandered afoot and alone... All the world was before me and every day was a holiday, so it did not seem important to which one of the world's wildernesses I first should wander... So on the first of April, 1868, I set out afoot for Yosemite. It was the bloom-time of the year over the lowlands and coast ranges; the landscapes of the Santa Clara Valley were fairly drenched with sunshine, all the air was quivering with the songs of the meadowlarks and the hills were so covered with flowers that they seemed to be painted. Slow indeed was my progress through these glorious gardens...

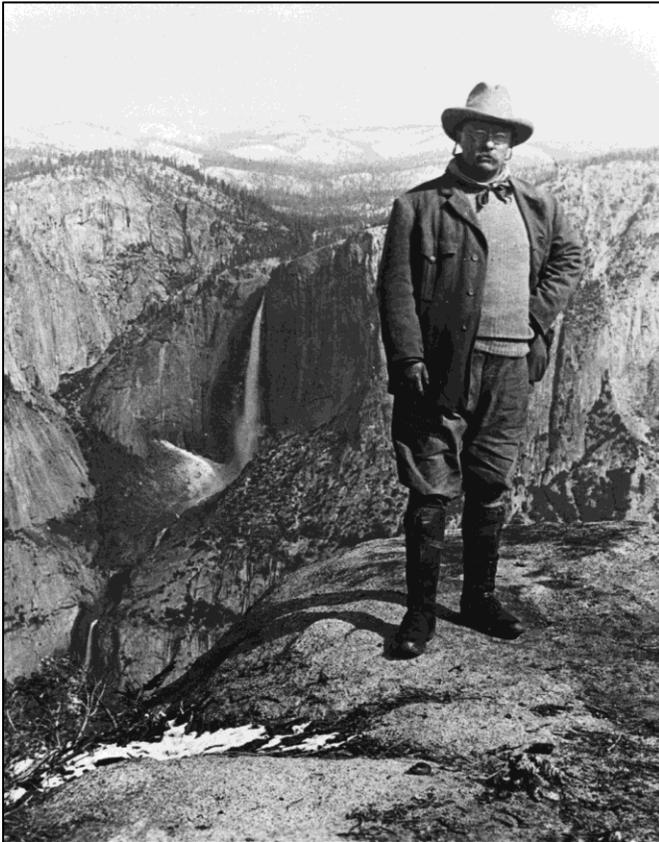


Looking eastward from the summit, a landscape was displayed that after all my wanderings still appears as the most beautiful I have ever beheld. At my feet lay the Great Central Valley of California, like a lake of pure sunshine, five hundred miles long... And from the eastern boundary of this vast golden bed rose the mighty Sierra, miles in height, and so gloriously colored and so radiant, it seemed not clothed with light, but wholly composed of it, like the wall of some celestial city...

The most famous and accessible of the canyon valleys, and also the one that presents their most striking features on the grandest scale, is the Yosemite, situated in the basin of the Merced River... No temple made with hands can compare with Yosemite. Every rock in its walls seems to glow with life... At an elevation of 6000 feet, the Douglas spruce, the yellow and sugar pines reach their finest developments of grandeur. The majestic Sequoia is here, too, the king of conifers, the noblest of all.

John Muir, *The Yosemite*, 1912

My Fellow-Americans, Men and Women of California,



The people of our country have grown to realize and are more and more in practice showing that they realize how indispensable it is to preserve the great forests of the mountains and to use aright the water supply that those forests conserve... We have passed the time when we could afford to let any man skin the country and leave it... Here in California and elsewhere in the mighty Western land which forms the major half of this republic, I think our citizens are more and more realizing that they wish to perpetuate the things that are of use and also the things that are of beauty.

You in California are preserving your great natural scenery, your great objects of nature, your valleys, your giant trees. You are preserving them because you realize that beauty has its place as well as use... Already in what you have done, you people of this new land, you have been fortunate to set examples because, fundamentally, we must remember that much though climate and soil can do, it is man himself who does most...

Do you know what strikes me most as I meet you, representing a community which has drawn its numbers from all the peoples of the globe? What strikes me most is... You, of the West, are men and women who illustrate in their lives exactly those characteristics which we are proudest to consider as typical of our country...

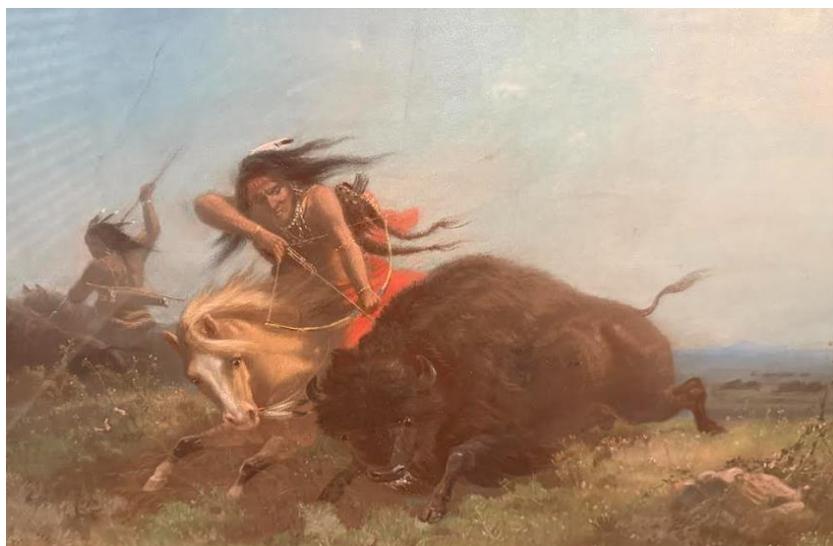
Theodore Roosevelt, *Address at Redlands, California*. May 07, 1903

NATIVE NORTH AMERICA AND THE FRONTIER WEST

Native Americans have inhabited every livable landscape of the North American continent going back thousands of years. With a population numbering in the tens of millions and divided into hundreds of unique cultures, Native Americans developed communities around specific environmental conditions. Today, we separate these cultural and environmental landscapes into ten distinct regions: Arctic, Subarctic, Northeast, Southwest, Great Plains, Southwest, Great Basin, Plateau, California, and the Northwest Coast.

Each environmental region influenced the communities that inhabited it. Grass houses and tipis of the Great Plains, plank houses of cedar on the Northwest Coast, adobe homes made of mud brick in the Southwest, and igloos of ice and snow in the Arctic were some of the ways that people adapted to meet the needs of the environment. Over time, hundreds of different languages developed as Tribes migrated back and forth across the continent-always moving and adapting.

In the 18th century, European people landed in North America. Over the next 400 years, they proceeded to populate and reshape the political and cultural makeup of North America. Contact between Native American and European people was a clash of two unique worlds. What resulted was a mixture of conflict and shared lifeways. From the introduction of glass beads into North America to the trading of fine furs that landed in European markets, both cultures were gradually influenced and reshaped.



Buffalo Hunt, by Carl
Ferdinand Wimar, 1860

King Charles V of Spain,

I wrote to you and gave an account of this expedition. Some Indians had told me that there were much larger villages. They had rulers who were served in dishes of gold. I decided to go and see it.

In nine days I reached some plains. And I found many cows, impossible to number. I came across a settlement of Indians who travel behind these cows. They do not plant crops to eat. They use the skins of the cows to dress themselves. They have tents made of hides, too. They have dogs which they load to carry their tents and poles.

After traveling across these deserts seventy-seven days, I arrived at a place they call Quivira. The people here greeted me peaceably. The Natives here speak their own language in each village. I am sure that there is not any gold in all this country.

Francisco Coronado,
October 20, 1541

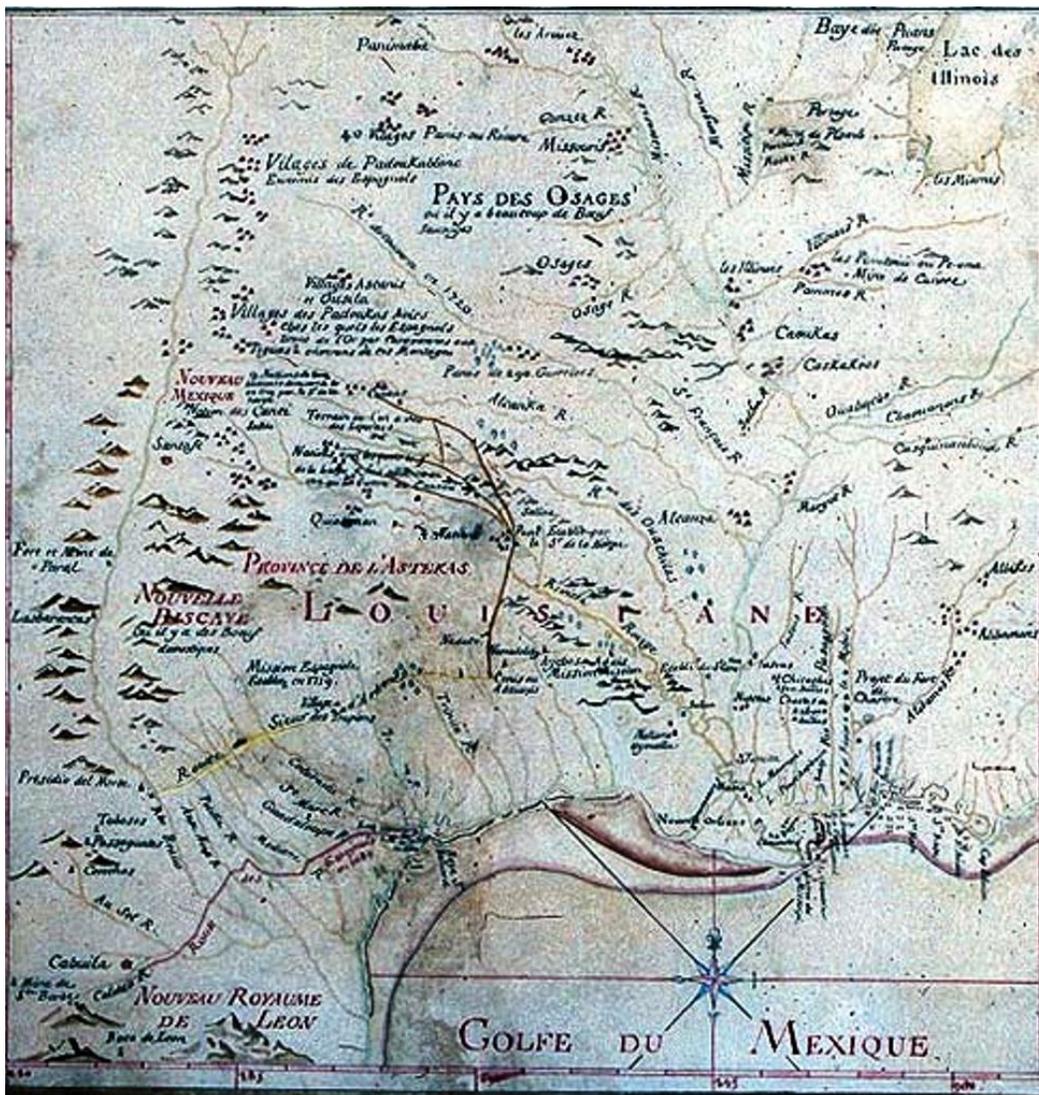


WINDOWS TO THE WEST



To the King of France,
There is not in the whole colony of Louisiana a better settlement place than on the branch of this river. It has a mild climate, fertile land and valuable minerals. But also because of the trade that can be done. If we could control the trade that the Spanish carry on with the Comanches, we could become masters of this region. We could also trade many cow (buffalo) hides and other pelts easily.

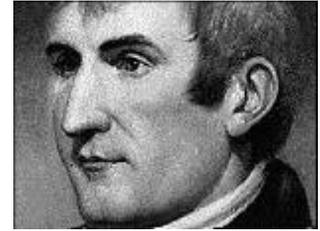
Jean Baptiste de La Harpe, *Report to French Government, 1719.*



Map of Louisiana by Bernard de la Harpe, 1724

To Meriwether Lewis, esq.,

Captain of the 1st regiment of Infantry of the U.S. of A.



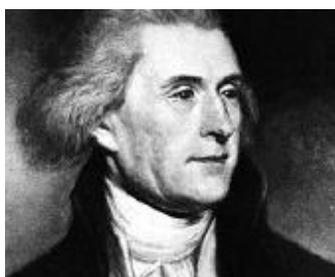
You have seen the act they passed and you are appointed to carry it into execution. Instruments for ascertaining by celestial observations the geography of the country through which you will pass have already been provided. Light articles for barter and presents among the Indians, boats, tents and other traveling apparatus with ammunition, medicine and provisions you will have prepared with such aids as the Secretary of War can yield.

Your mission has been communicated to the Ministers here from France, Spain and Great Britain. The country of Louisiana having been ceded by Spain to France, the passport you have from the Minister of France will be a protection with all its subjects.

The object of your mission is to explore the Missouri River and such principal streams of it, as by its course and communication with the waters of the Pacific Ocean may offer the most direct and practicable water communication across this continent for the purposes of commerce.

Beginning at the mouth of the Missouri, you will take observations of latitude and longitude. In all your intercourse with the Natives, treat them in the most friendly and conciliatory manner, make them acquainted with the position, peaceable and commercial dispositions of the U.S. and of our wish to be neighborly, friendly and useful to them.

On your arrival on the Pacific Coast, endeavor to learn if there be any port within your reach frequented by the sea-vessels of any nation. And should you be of opinion that the return of your party by the way they went will be eminently dangerous, then ship the whole and return by sea way of Cape Horn or Good Hope, as you shall be able.



Given under my hand of the city of Washington,
this 20th day of June.

Th. Jefferson, Pr. U.S. of America

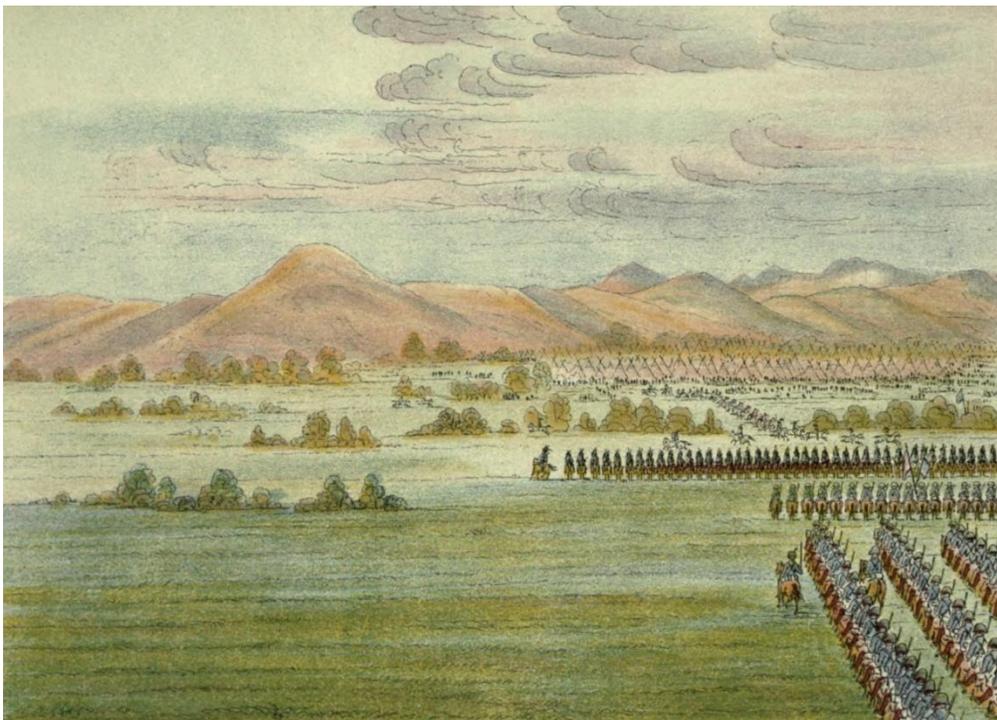
WINDOWS TO THE WEST



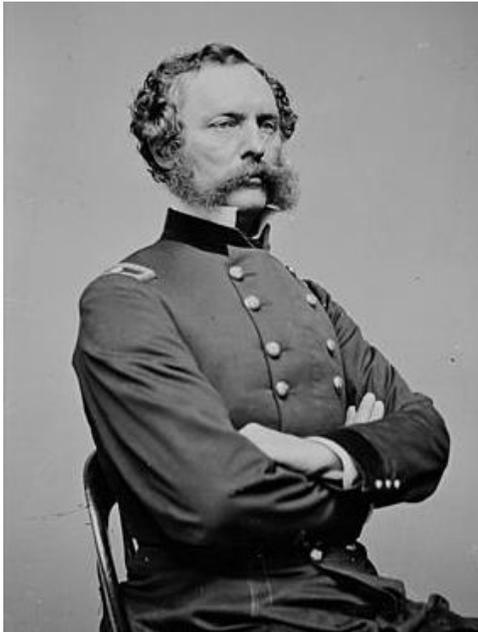
Fort Gibson is the extreme southwestern outpost on the United States frontier, beautifully situated on the banks of the river in the midst of an extensive and lovely prairie and by the 7th regiment of United States infantry, under the command of General Arbuckle, one of the oldest officers on the frontier and the original builder of the post.

Being soon to leave this little civilized world for a campaign in the Indian country, I take this opportunity to bequeath a few words before the moment of departure...The grassy plains are resounding with the trampling hoofs of the prancing warhorse—and already the hills are echoing back the notes of the spirit-stirring trumpets. The Natives are again “to be astonished” and I shall probably again be a witness to the scene...I should delight in seeing these red knights of the lance and I care not how badly we frighten them, provided we hurt them not. I take an indescribable pleasure in roaming through Nature's trackless wilds. We shall be on the move again in a few days.

North American Indians, Leavenworth Expedition, by George Catlin.



The U.S. Dragon Regiment arrive at Comanche Village, 1834, painting by George Catlin.



May 17 --

As we did not march until very late this morning, we only made eleven miles and encamped upon one of the branches of Cache creek... We have today seen the first buffalo tracks. They were made during the last rains and are about five days old. Our Delawares report that they have seen numerous fresh buffalo "signs" and that we shall probably soon come upon the herds. We are anxiously awaiting the time when we shall see the animals themselves.

In the evening, one of the hunters came into camp and informed us that a panther had crossed the creek but a short distance above and was coming towards us. Everybody was up in an instant, seizing muskets, rifles or any other weapon that came to hand. At this moment, however, our old bear-dog came up and no sooner had

he caught a snuff...He led off boldly into the timber, with the men at their heels, each one anxious to get the first glimpse of the panther. He was a fine specimen of the North American cougar measuring eight and a half feet from his nose to the extremity of his tail.

May 18 – As soon as the train was under way this morning, McClellan and myself crossed over the dividing ridge and rode to Red River. As we advance, the country becomes more barren and woodlands are less frequently met; indeed, upon the river there is no other timber, but cotton wood.

May 19 – Last evening the sky became overcast with heavy clouds and frequent flashes of lightning were observed near the horizon... Frequent rains are very unusual upon the plains at this season of the year; when the dry season sets in, there is seldom any more rain until about the middle of August.

May 27 – Shortly after we had pitched our tents, a large party of Wichitas appeared, about one hundred and fifty in number, and were commanded by an old chief, Canaje-Hexie. They had with them a large number of horses and mules, heavily laden with jerked buffalo meat, and ten wild horses which they had lassoed upon the prairie. They said they had been in search of us for several days and were desirous of knowing what our business was in this part of their country. I replied to them our purpose of visiting the Indians, cultivating their friendship and delivering to them "a talk" from the Great Captain of all the whites, who, in token of his kindly feelings, had sent some presents to be distributed among such of his red children as were friends to Americans.

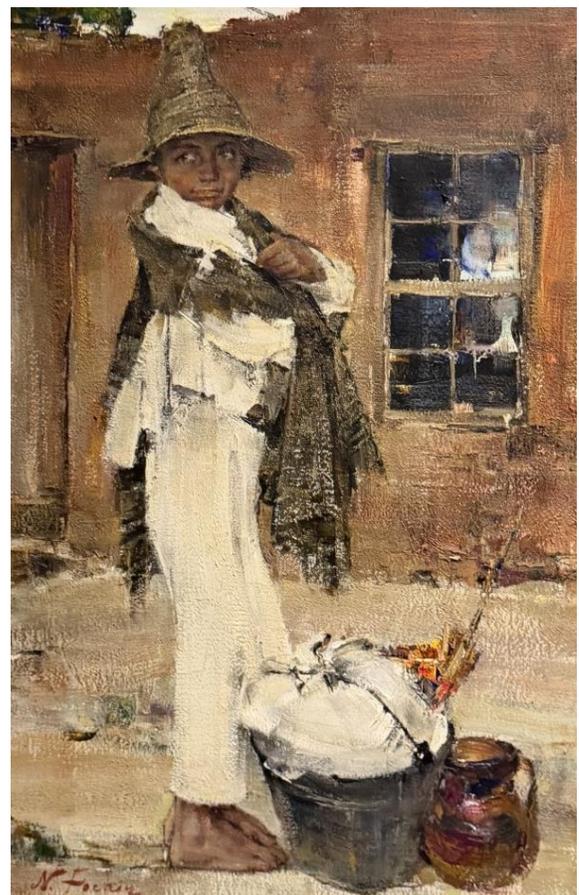
Source: *Exploration of the Red River of Louisiana, 1852, Randolph Marcy.*
Photograph by Matthew Brady, c. 1860; National Archives and Records Administration

My first arrival in Santa Fe was in 1844- after a journey of seventy days... The people were nearly all in extreme poverty. The Pinos and Ortizes were considered the ricos and those most respected as leaders in society but idleness and gambling had made inroads...

A look at the resources of the country was not encouraging. The only products, beyond the immediate needs of the people, were wool, a few furs, a very few deerskins and the products of the gold mines... Another resource of the country was from the proceeds of sheep driven to the low country in large flocks, the proceeds from which would be in the hands of a very few of the ricos.

The system of peonage, or voluntary servitude, was a fixed institution. The wages of the laborer was only from three to six dollars a month. From this he would have to support his family... As a consequence the poor were extremely so and without hope of bettering their condition.

Source: *Adventures in the Santa Fe Trade*, James Josiah Webb, 1844-1847.



The Stranger, Nicholai Fechin, 1936.

MOVEMENT AND INNOVATION

Although we often refer to westward expansion as the defining characteristics of the United States, people came to the American West from every direction- north, south, east and west. The first Americans traveled north and south on foot and via boats as they navigated inland rivers and lakes to settle a new continent. With European contact, Spanish populations moved north from Mexico, while Frenchmen, English and Dutch traders and settlements moved west via steamboats and wagon trains from the Atlantic seaboard. Russian and Chinese people moved east and south, trading and developing the Pacific Coast of North America.



Emigrants Crossing the Plains, by Albert Bierstadt, 1867

In the 19th century, the expansive settling of the American West started slowly but soon intensified with the discovery of gold in California in 1848, the Homestead Act of 1862 and the completion of the transcontinental railroad in 1869. By the mid-19th century, the second industrial revolution had transformed the United States.

The transcontinental railroad was perhaps the century's most defining feature as it allowed people, goods and livestock to traverse the continent in under six days. Prior to this, it took a person four to six months to cross the country on the Oregon Trail or twenty-five days to make the trip by stagecoach. The railroad also created permanent towns and large cities in inhospitable regions of the West where regular supplies were once impossible.

The American people, having derived their origin from many other nations and the Declaration of Independence being based on the principle of human equality...our national birth was the beginning of a new history... and so, we may confidently assume that our country is destined to be the great nation of futurity. America is destined for better deeds.

We are the nation of human progress and who can set limits to our onward march? Providence is with us...We proclaim to the millions of other lands, that the powers of aristocracy and monarchy shall not prevail against us... The nation is destined to manifest to mankind the divine principles of equality, the law of brotherhood of peace and good will amongst men. Yes, we are the nation of progress...We must go onward to the fulfilment of our mission... For this blessed mission has America been chosen and her high example shall smite the tyranny of kings...

Source: "The Great Nation of Futurity", John L. O'Sullivan, 1839.



Glacier Born, by Jim Wilcox

To R. L. Sanderson, correspondent
New York, Nov. 15, 1871

Dear Sir,

So many people ask me what they shall do; so few tell me what they can do. Yet this is the pivot wherein all must turn. I believe that each of us, who has his place to make, should go where men are wanted...Of course, I say to all who are in want of work, Go West!

But what can you do? Can you chop? Can you plow? Can you cut up Indian corn? I reckon not. In the west it is hard to find such work as you have been accustomed to. The conditions of living are very rude there. On the whole, I say, stay where you are; do as well as you can and devote every spare hour to making yourself familiar with the conditions required for out-door industry in a new country. Having mastered these, gather up your family and Go West!

Yours, Horace Greeley

Source:

Horace Greeley, editor of the *New York Tribune*, 1871.



When Wagon Trains Dim, by Charles M. Russell

I have insisted...that manual labor is true riches and that there is no true policy but that which tends to increase the conveniences of life... From the commencement to the termination of the American War was a space of eight years during which time... the number of Men [engaged in war] could with ease construct two thousand miles of canal per year. It seems almost impossible that an intelligent mind can view this calculation without seeing that home improvement is the real interest of nations and that a free trade will be the consequence of such systems of industry....

Governors who do not direct their reflections to this end are not only ignorant but wicked, sacrificing the public good to an ignorant ambition which produces nothing but misery with the pity or contempt of thinking and rational men.

Source: *Robert Fulton Praises Free Trade*, 1798



Snags on the Missouri, Karl Bodmer, 1833.

The cabins were very simple and were many little conveniences about them, and a care to secure comfort in small ways evident...Instead of loose boarded or hewn log walls, there was a long room, extending across the whole front of the cottage, the walls pink and scroll ornaments and with neatly-framed lithographic prints hanging on all sides; a sofa, covered with pink calico, a stove in the corner; a mahogany cupboard in another corner... So, also, the greater variety of the crops which had been grown upon their allotments, and the more clean and complete tillage they had received contrasted favorably with the patches of corn-stubble, overgrown with crabgrass...

These were not often of more than an acre in extent. Most of them looked as if they had been judiciously cultivated and had yielded a fine crop...

the picking had been entirely completed and that with care and exactness, so that none of the cotton had been left to waste....

I encountered but one German who had brought a slave; they did not think well of slavery; they thought it better that all men should be free...

Source:

"The Germans of New Braunfels,"
A Journey Through Texas,
Frederick Law Olmsted 1860.



Find Your West exhibition,
National Cowboy and Western Heritage Museum

The whole country, from San Francisco to Los Angeles...resounds with the sordid cry of Gold! Gold! Gold! while the field is left half-planted, the house half-built, and everything neglected but the manufacture of picks and shovels. In 1849, men arrived in California - half by land and half by ship around Cape Horn or across the Isthmus of Panama... Platoons of soldiers deserted; sailors jumped ship; husbands left wives; apprentices ran away from their masters; farmers and business people deserted their livelihoods.

The gold rush transformed California from a sleepy society into one that was wild, unruly, ethnically-diverse and violent. Josiah Royce, whose family arrived in the midst of the gold rush, declared that the Californian was 'morally and socially tried as no other American ever has been tried.'

The gold rush era in California lasted less than a decade. The lone miner who prospected for gold with a pick, a shovel and a wash pan was already an anachronism. Mining companies using heavy machinery replaced the individual prospector. The romantic era of California gold mining was over. Prospectors had found more than \$350 million worth of gold. Certainly, some fortunes were made - but few struck it rich.



Source: *The California Gold Rush*, Luzena Stanley Wilson, 1881.

Mines of Placerville, Albertus del Orient Browere, 1855.

The last rail is laid; the last spike is driven; the Pacific Railroad is completed. In such brief terms is the announcement made to the world that the great event of the age is finally accomplished.



Untitled,
artist
unknown,
19th century

The last rail of the road connecting our opposite ocean-bound shores was laid, the last spike- a gold one- was driven and thereupon there was booming of cannon, peals from Trinity chimes and an evident disposition among the people to be jubilant...

No grander achievement in earth's history overflowed the victorious than were heralded by this glorious event of the great continental railway of America. The driving of the last spike has not only united with insoluble bonds of friendship the two extremes of our own land, but has inaugurated a revolution in the commerce of the entire globe... Of what stupendous magnitude is the change thus wrought!

Source: *Cheyenne Leader*, May 14, 1869.

Sir, I am a Chinaman, a republican and a lover of free institutions; I am much attached to the principles of the United States; and therefore, take the liberty of addressing you as the chief of the government of the state.

You are deeply convinced that to enhance the prosperity and to preserve the tranquility of this state, Asiatic immigration must be checked...

This proposition is false in the extreme; and you know it. The declaration of your independence and all the acts of your government, your people, and your history, are against you....

We would beg to remind you that when your nation was a wilderness... we came amongst you as mechanics or traders, following every honorable business of life. You do not find us as pursuing occupations of a degrading character... Nor do we believe that the framers of your declaration of rights ever suggested the propriety of establishing an aristocracy of skin.

Source:
Norman Assing,
letter to California's governor, John Bigler,
1852.



Blasting a Route Through the Sierra Nevada Mountains, 1865, Central Pacific Railroad,
by Mian Situ, 2018.

CONFLICT AND COALESCENCE

By the late 1800s, the American West was changing rapidly. With the completed transcontinental railroad, immigrant populations pushed into lands once occupied solely by Native American Nations. This influx of people created a new competition for resources and led to prolonged periods of fighting. The principal agent used by the government for military engagements, policing towns, controlling outlaws and conducting scientific explorations was the U.S. Army.

By 1890, the United States had grown to nearly encompass a continent. Stretching from the Atlantic to the Pacific Ocean, the country was no longer expanding but rather looking inward as it developed into a multicultural nation with a growing Asia, European, Hispanic and African American population. Indigenous people also embraced the new nation with Native Americans becoming the single largest per capita ethnic demographic to serve in the United States military for the next 120 years.



Wildman's Truce- Pipe of Peace, by Charles M. Russell

Brothers, we have heard the talk of our Great father...
He says he loves his red children...
When the first white man came over the wide waters...his legs were cramped by sitting long in his big boat and he begged for a little land...
But when he had warmed himself at the Indian's fire and had filled himself with the Indian's hominy, he became very large...His hands grasped the eastern and western sea. Then he became our Great father. He loved his red children, but he said, "You must move a little farther, lest by accident I tread on you."



On another occasion, he said, "Get a little farther... There is a pleasant country. It shall be yours forever." Now he says, "the land you live upon is not yours. Go beyond the Mississippi. There is game; there you may remain while the grass grows..." Brothers! Will not our Great Father come there also?

Brothers, I have listened to a great many talks from our Great Father.

But they always began and ended in this, "Get a little farther, you are too near me." We have felt it all before. Brothers! I have done.

Source: Speckled Snake (supposed pseudonym used by John Ridge), 1829;
The Portable North American Indian Reader, by Frederic Turner.

When I looked toward the chief's lodge, I saw that Black Kettle had a large American flag up on a lodge pole as a signal to the troop that the camp was friendly.... Black Kettle kept calling out not to be frightened; that the camp was under protection and there was no danger. Then suddenly the troops opened fire on this mass of men, women and children, and all began to scatter and run.

The main body of Indians rushed up the bed of the creek, which was dry, level sand with only a few little pools of water here and there... As we went along we passed many Indian, men, women and children, some wounded, others dead, lying on the sand and in pools of water. Presently we came to a place where the main party had stopped and were now hiding in pits that they had dug into the high bank of the stream....

The soldiers concentrated their fire on the people in the pits and we fought back as well as we could with guns and bows, but we had only a few guns... The fight here was kept up until nearly sundown, when at last the commanding officer called off the men...

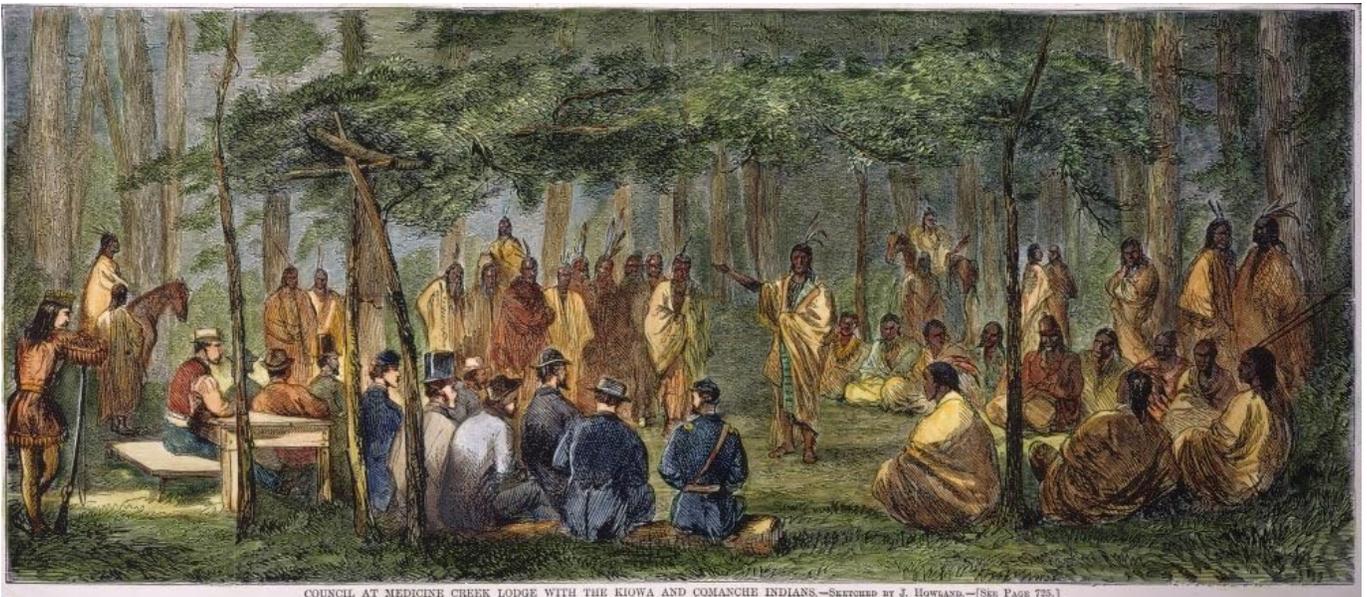
Source:
eye-witness testimony
of George Bent, 1864



Dress, unknown maker, Southern Cheyenne, c. 1880

All the land south of the Arkansas belongs to the Kiowas and Comanches, and I don't want to give away any of it. I love the land and the buffalo and I will not part with any...I have heard you intend to settle us on a reservation near the mountains. I don't want to settle there. I love to roam over the wide prairie and when I do, I feel free and happy, but when we settle down we grow pale and die...A long time ago this land belonged to our fathers, but when I go up to the river, I see a camp of soldiers and they are cutting my wood down or killing my buffalo. I don't like that and when I see it, my heart feels like bursting with sorrow. I have spoken.

Source: *Medicine Lodge Council*, Satanta 1867



COUNCIL AT MEDICINE CREEK LODGE WITH THE KIOWA AND COMANCHE INDIANS.—SKETCHED BY J. HOWLAND.—[SEE PAGE 735.]

Council at Medicine Lodge Creek, by J. Howland,
originally printed in *Harper's Weekly*, 1865

My people have never first drawn a bow or fired a gun against the whites. There has been trouble on the line between us and my young men have danced the War Dance. But it was not begun by us. It was you who sent out the first soldier... Two years ago, I came upon this road, following the buffalo, that my children might have their cheeks plump and their bodies warm... The blue-dressed soldier came out of the night and lit our lodges. Instead of hunting game, they killed my braves...The Comanche are not weak and blind...They are strong and far-sighted...You said that you wanted to put us upon a reservation to build us houses...I do not want them. I was born upon the prairies where the wind blew free... I know every stream and every wood between Rio Grande and Arkansas. I have hunted and lived in that country. I lived like my fathers before me...I lived happily.

Source: *Medicine Lodge Council*, Ten Bears, 1867



Bull Boating on the Upper Missouri, William de la Montagne Cary, 1875

Article I. From this day forward all war between the parties to this agreement shall forever cease. The Government of the United States desires peace and its honor is hereby pledge to keep it.

If bad men among the whites commit any wrong upon the person or property of the Indians, the United States will proceed at once to cause the offender to be arrested and punished, according to the laws of the United States. If bad men among the Indians shall commit a wrong...the Indians will deliver up the wrong-doer to the United States to be tried and punished.

Article 7. The necessity of education is admitted... and they (Indians) pledge to compel their children, male and female, to attend school...and the United States agrees that for every thirty children... a house shall be provided and a teacher competent to teach an English education...

Article 16. The United States...stipulates that the country north of the North Platte River and east to the Big Horn Mountains shall be held and considered Indian territory... and agrees that no white person shall be permitted to settle upon or occupy any portion of the same...It is further agreed that military posts now established in the territory shall be abandoned and that the road leading to them...shall be closed.

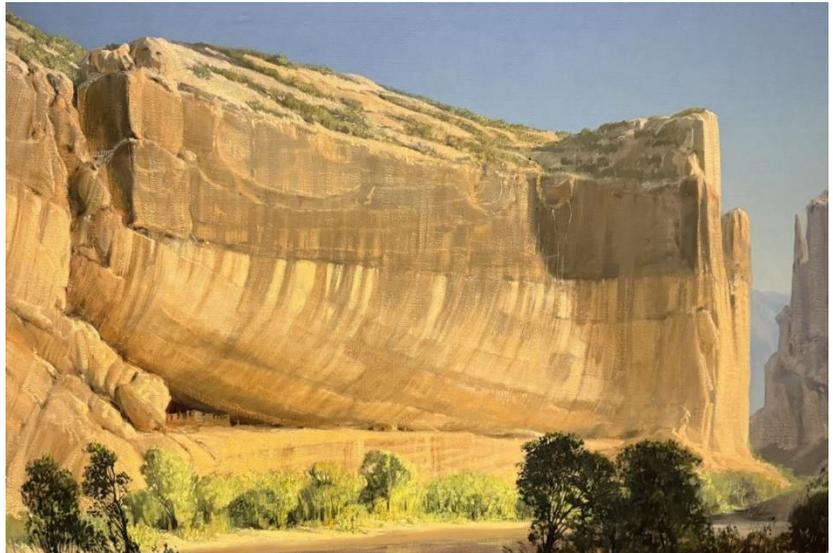
Source: *Fort Laramie Treaty, 1868*



Bandolier bag, maker unknown, c. 1885

There is a great question between the Apache and the Government. For twenty years we have been held prisoners of war under a treaty which was made with General Miles...

In the treaty, we agreed to go to a place outside of Arizona and learn to live as the white people do. I think that my people are now capable of living in accordance with the laws of the United States, and we would, of course, like to have the liberty to return to that land which is ours by divine right.



Canyon de Chelly, Wilson Hurley, 1971

We are reduced in numbers and having learned how to cultivate the soil would not require so much ground as was formerly necessary. We do not ask for all of the land which the Almighty gave us in the beginning, but that we may have sufficient lands there to cultivate...

I know that if my people were placed in that mountainous region lying around the headwaters of the Gila River they would live in peace and act according to the will of the President...Could I but see this accomplished, I think I could forget all the wrongs that I have ever received and die a contented and happy old man...I hope that the remnant of the Apache Tribe may, when I am gone, be granted the one privilege which they request— to return to Arizona.

Source: His Own Story, Geronimo, August, 1877

WESTERN LIFEWAYS

The American West is home to a wide range of people. From the Native Nations who first occupied the land to the diverse populations of immigrants who moved there, each culture has their own unique ways of life. This can include architectural styles, religious and ceremonial practices, foodways, styles of dress, and much more.

Over the years, artists continue to portray the American West and the many expressions of culture. Sometimes, they aim for accuracy and authenticity and other times, they might depict it with a flair for the romantic or symbolic. The American Southwest has been particularly attracted to artists, with many being drawn there specifically because of its long history of blending Native, Hispanic and Euro-American cultures.

Today artists continue to represent these western lifeways using mediums and techniques that are as diverse as the ever-changing American West itself.



Beneath the Cottonwoods, by E. Martin Hennings, c. 1920

WINDOWS TO THE WEST

We left the buffalo-camp and marched over ridges of hills, covered with a ragged forest of oaks. The Cross Timber is vast.

As we cast our eyes over the valley, we saw a group of wild horses, grazing. And there were several buffaloes under the shade of cotton-wood trees.

We marched to the North Fork, a rapid stream for the rivers of the prairies. After crossing the river, we again viewed the cross timber, forest beyond forest.



Osage warrior, Tal-lee, by George Catlin, 1834.

We camped in the evening in a valley. And in the morning, we marched through a rough country. We beheld seven Osage warriors coming from a distance. One of the Indians was dressed in red with leggings of deerskin. His head was decorated with white feathers.

We talked to him with our interpreter and found that they were hunting the buffalo. The Indians said farewell and continued their way across the prairie.

Source: Washington Irving, *Tour of the Prairies*, 1835.

We met a considerable number of Navajo Indians, many of whom were mounted on fine horses... They appear to be a hardy, vigorous people and possess intelligence and cunning.

Their dress consists generally of a blanket thrown over the shoulders and tied around the waist... The blankets are frequently of their own manufacture and are sometimes woven with considerable taste in different colored figures... Their houses, or rather lodges, are very simple affairs... The Navajo are a nomadic race, subsisting chiefly by grazing and on the spoils of the chase...

Source: *Journal of a Military Reconnaissance*, Lieutenant J. H. Simpson, 1852.

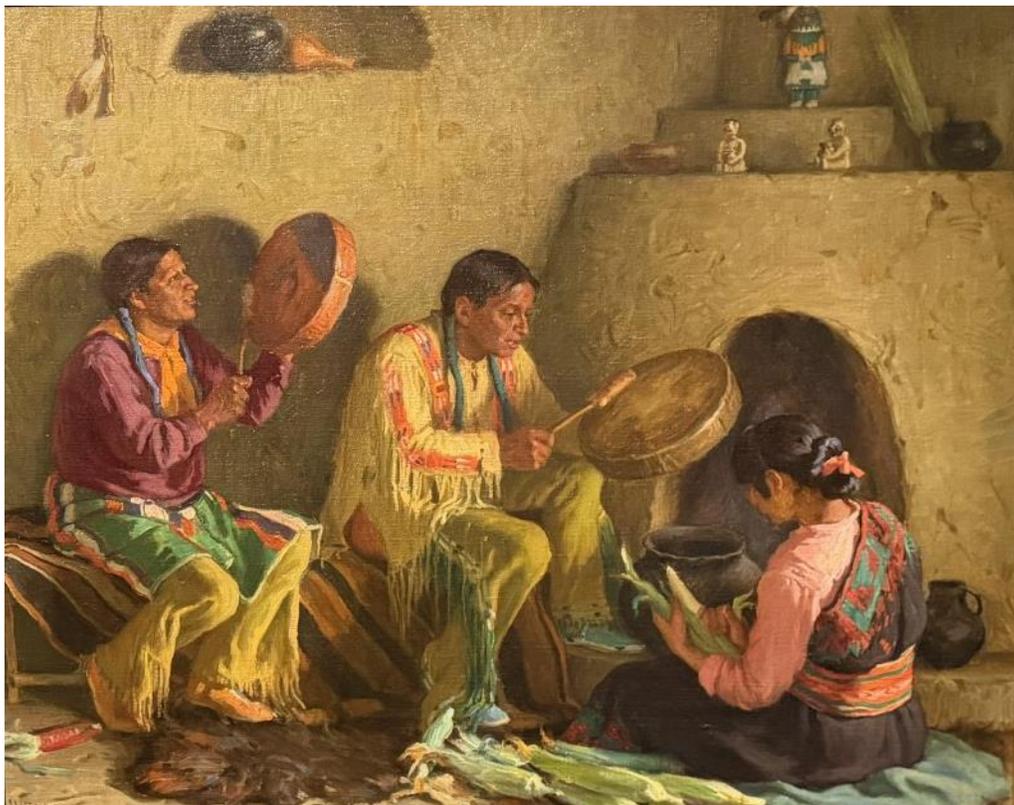


Weaving- Two Grey Hills, Sarah Robinson, c. 1970.

The Pueblos are an intelligent, industrious and simple people, living in towns, cultivating the soil and raising stock, in the main, upon the principles of a commonwealth...

They live in comfortable, well-built houses, many of them being two and three stories high, and cultivate their lands in small patches, which they irrigate from the streams by acequias [canals] of their own construction, which have existed for centuries... They never change their location, but are permanently attached to the soil and support themselves almost entirely by the produce of their fields and flocks.

Source: *Report of the Secretary of War*, Captain John G. Walker, 1852.

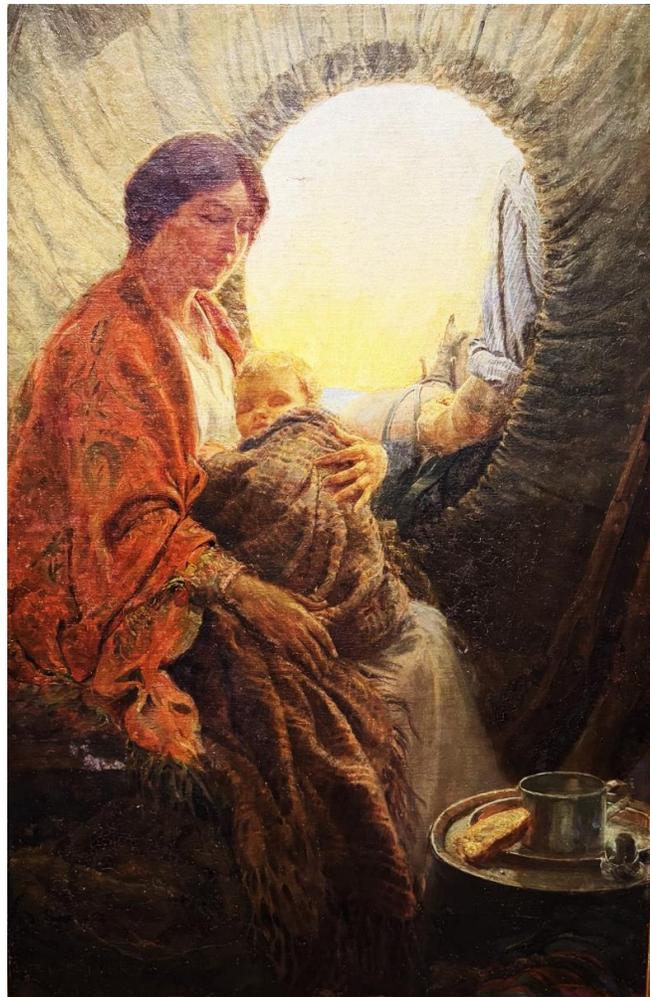


Green Corn Ceremony, Joseph Henry Sharp, 1915

We were now afoot, dragging our way through the deep sand and not knowing when we should reach our next camping place. Our supplies are dwindling fast. My husband looked at me with a question in his eyes, 'Should we push on, risking everything, or turn back and admit defeat?'

I knew the risks, but I also knew that turning back meant giving up on our dream for a new life. My heart ached for our children, but my resolve was firm. We had to go forward, trusting in God and in our own endurance, and hoping for a miracle.

Source: Sarah Royce,
A Frontier Lady memoir, 1849.



Madonna of the Prairie, Percy V.E. Ivory, 1909

In carrying on this work of benevolence and charity, we are happy to acknowledge the aid received from the government, in making and supporting the several establishments... We here allude to the neglect with which the Tribes have been treated... to the manner in which we have, in many, if not most instances, come into possession of their lands, also, to the provocations we have given to those cruel wars, which have been successively waged against them; and to the fatal diseases, which have been introduced among them...

Their game, on which they principally depend for subsistence, is diminishing, and is already gone from those Tribes who remain among us... But they cannot thus live and obtain their support till they receive the education for which we plead. There is no place on earth to which they can migrate and live...

Source: Jedediah Morse,
First Annual Report, American Society for Improving Indian Tribes, c. 1824.



Out of the Silence, John Ford Clymer, 1976

We, the Nicodemus Town Company of Graham County, Kansas, are now in possession of our lands...which are beautifully located in the great Solomon Valley, 240 miles west of Topeka, and is designed for the colored colony... We are proud to say it is the finest country we ever saw. The soil is of rich, black sandy loam. The country is rather rolling and looks most pleasing to the human eye... There is an abundance of fine magnesium stone for building purposes...there is also some timber, plenty for fire use while we have no fear we will find plenty of coal.

Now is your time to secure your home on Government Land...By September, we will have houses erected and all branches of mercantile business will be open for the benefit of the colony. A church edifice and other public buildings will be erected. No saloons or other houses of ill-fame will be allowed on the town site within five years. We invite our colored friends of the Nation to come and join us in this beautiful Promised Land.

Source: circular, Kansas, April 16, 1877



When Wagon Trails Were Dim, by Charles M. Russell, 1919

THE COWBOY

The story of the cowboy is the story of diversity- not just people but also places. Consequently, it is hard to pinpoint the exact origins of the cowboy in North America. Genetic testing and early Spanish documents show that Iberian and African cattle breeds were in Florida and Mexico by the early 1500s. Both Native Americans and enslaved African Americans were the earliest to herd cattle and develop ranches. Over the next several centuries, different techniques for managing cattle evolved.

The cowboys we think of today originated in Texas. Following the Mexican War for Independence, large herds, managed by Spanish missions, disintegrated and cattle spread across the region. Large "cow hunts" were organized in pre- and post-Civil War Texas where cowboys gathered up livestock and moved them north to railroad towns in Kansas, bound for Eastern markets. It is estimated that more than five million cattle were moved along these trails between 1866 and 1885.

The golden era of the cowboy was brief but impactful. With the invention of barbed wire, as well as the expansion of the railroad, the need to move cattle long distances over land disappeared. What remained was a legacy that shaped America's soul. Cowboys moved onto ranches, started competing in

rodeos, and eventually became the embodiment of freedom via the silver screen. Today, the cowboy has become an American icon and continues to captivate the world.



Sharing an Apple, by Tom Ryan, 1969

My father who died when I was only a year old, came from the sunny clime of Italy, while my dear old mother drifted from the Boggs of good old Ireland. Crowds of Cow Boys used to work nearby and sometimes have occasion to rope wild steers in my presence; hence me trying to imitate them.

In the spring of 1867, a cattle man by the name of Faldien...made preparations for spring work, he having to rig up new outfits, etc. He persuaded mother to let me go with him and learn to run cattle. When she consented, I was the happiest boy in the settlement for my life long wish was about to be gratified.

In a few days, Mr. Faldien came out to the ranch, bringing with him several men. After spending a few days gathering up the cow-ponies, which hadn't been used since the fall before, we started for Lake Austin, a place noted for wild cattle.

When the war broke out Mr. Mavrick had to bid adieu to wife and babies and go far away to fight for his country's good. When the cruel war was ended, he went home and found his cattle roaming over a thousand hills. Everywhere he went he could see thousands upon thousands of his long-eared cattle.

But when his neighbors and all the men in the surrounding country came home and went to branding their five-year increase, Mr. Mavrick did not feel so rich. He made a terrible fuss about it, but it did no good, as in a very few years his cattle wore some enterprising man's brand and he was left out in the cold. Hence the term "Mavrick." At first people said, "Yonder goes one of Mr. Mavrick's animals!" Now they say, "Yonder goes a Mavrick!"

Altogether there were five of us started to Rio Grande to work—all boys about my own age. A day after arriving at the ranch, Old Shang Pierce arrived from Old Mexico with about three hundred head of wild Spanish ponies; therefore, we kids had a high old time learning the art of riding a "pitching" horse.

We put in several days at the ranch making preparations to start out on a two months trip. Being a store there, we rigged up in good shape; I spent two or three months' wages for an outfit, spurs, etc., trying to make myself look like a thoroughbred Cow Boy

Our crowd consisted of fifteen men, one hundred head of ponies, mostly wild ones, and a chuck wagon loaded down with coffee, flour, molasses and salt. Tom Nie was our boss.

That morning we struck out on the trail for Kansas. Everything went on smoothly with the exception of a stampede now and then. Close to the Indian Territory line we run afoul of the whole Cheyenne tribe. They were half starved, all the buffalo having drifted south, and their ponies being too poor and weak to follow them. We traded them lots of blankets, trinkets, etc. For a pint of flour or coffee they would give their whole soul.

After a month's hard work we had the eleven hundred head of wild and woolly steers ready to turn over to the Muckleroy outfit at thirteen mile point on the Mustang, where they were camped, ready to receive them. After buying and rigging up a saddle I left town flat broke. I spent my last dime for a glass of lemonade just before leaving. Thus ended my first experience on the trail.

THE CALL OF THE PLAINS

Wind of the far, far prairies, free as the waves of the sea,
You bring me the breath of the prairies, the geese's cry and the blue, blue sky
And the sailing clouds o'er head...

Oh, to hear once more the clanking of the noisy cowboy's spur
And the south wind making the grasses stir.

I dream of the wide, wide prairies, the coyotes' cry and the wind-swept sky
And a night in the open when no sound mars
And the marvelous glow when the sun is low
And the silence under the stars!

Source:

E. MacDiarmid, *Songs of the Cattle Trail and Cow Camp*, collection by John Lomax, 1919.



In From the Night Herd by Frederic Remington

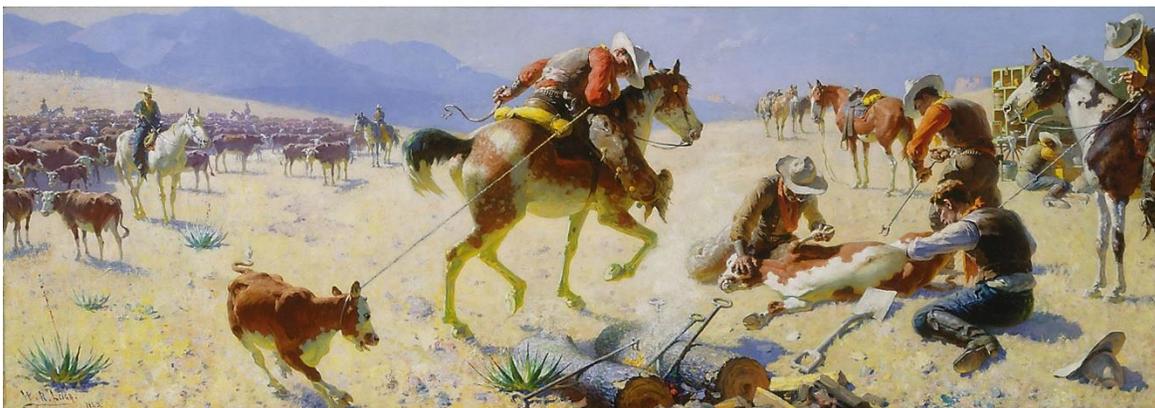
Sometime in the spring of 1876 the first trail herd passed over the western part of the Indian Territory, bound for the new cattle market in Dodge City, Kansas. Two years later, enterprising cattle men were trying to lease the lands they were crossing. These lands were tempting, rich with grass so necessary in fattening weary trail herds.

The Cheyenne and Arapaho Cattle Company was organized by stockholders in Texas during the year 1878 with one idea in mind – to lease the idle grass lands in the western part of Indian territory, known as the Cheyenne and Arapaho Reservation. With an agreement, the Cheyenne and Arapaho Cattle Company leased one million acres for the price of twenty thousand dollars.

Two headquarter ranch houses were located north of the main Canadian River. The main ranch headquarters was located at the mouth of Quartermaster Creek, where it empties into the Washita River. All business was transacted from there. The two ranch headquarters in the north were supply depots for line riders. Each of these places was equipped with stock pens and a house for a foreman.

There is no clear record given just how many were employed. Riders were sent to join this roundup and would work for weeks branding, cutting out and moving herds of cattle. Only men with endless endurance could stand this work, working before sun was up, till after sunset, with only two meals a day, sleeping on the hard ground, enduring the heat and endless strain of night herding.

Source: The Cheyene Transporter, April 11, 1881



Branding JJ, by Williams Leigh

It was a log cabin, of one room, with another small room in a lean-to of boards on the windward side. There was no window and a strong fire was roaring in the great chimney at the end of the room. The room was split boards tacked on between the broader openings of logs. Above, it was open to the rafters and in many places the sky could be seen between the shingles of the roof... A canopy-bed filled one quarter of the room; a cradle, four chairs seated with untanned deer-hide, a table, a bake-kettle, a frying pan, and a rifle laid across the chimney, with a string of powder-horn, pouch and hunting-knife completing the furniture of the house...

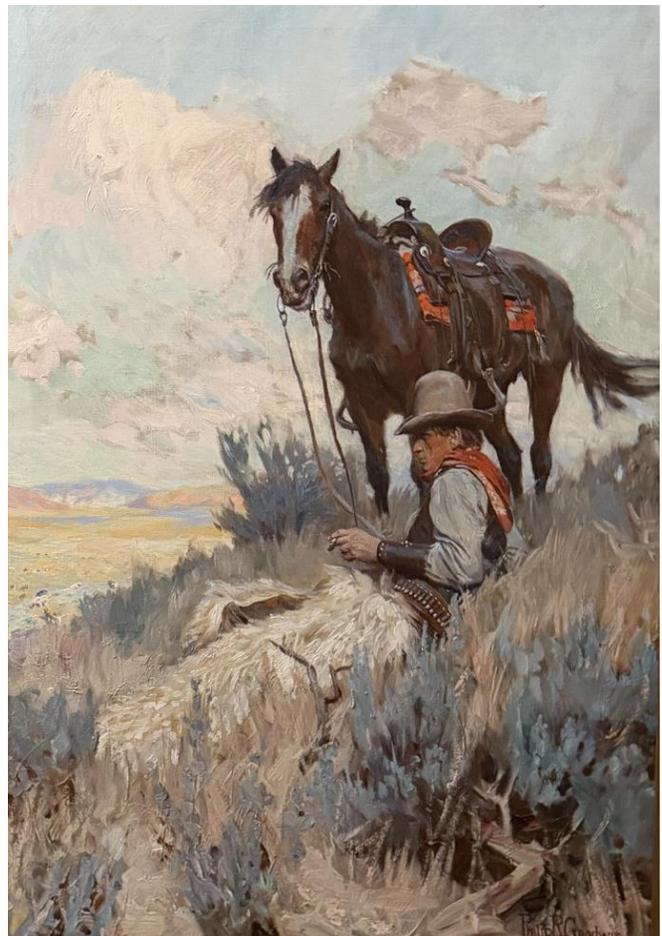
We all clustered closely around it, the woman alone passing through our semicircle, as she prepared the pone and fry and coffee for supper...

Any man, who had been brought up in Texas could live as well as he wanted to, without working more than one month a year, our host said. For about a month in the year he had to work hard, driving his cattle into the pen, and roping and marking the calves....

During the rest of the year, he hadn't anything to do.... When he felt like it, he got on to a horse and rode around and looked after his cattle; but that wasn't work, he said, 'twas only play...

Source:

"The Home of an East Texas Cattleman,"
A Journey Through Texas,
Frederick Law Olmsted, 1860.



Home on the Range, Philip R. Goodwin, year unknown

WINDOWS TO THE WEST



He wears a big hat and big spurs and all that
And leggings of fancy fringed leather.
He takes pride in his boots and the pistol he shoots
And he's happy in all kinds of weather.

He's fond of his horse, it's a bronco, of course,
For, oh, he can ride like the devil.
He is old for his years and he always appears
Like a fellow who's lived on the level.

He can sing, he can cook, yet his eyes have the look
Of a man that to fear is a stranger.
Yes, his cool, quiet nerve will always subserve
For his wild life of duty and danger.

Ah, he knows all the tricks when he brands mavericks
But knowledge is not got from scholars.
He is loyal as steel, but demands a square deal
And he hates and despises a coward...

Hence, I say unto you,
give the cowboy his due
And be kind, my friends,
to his folly,

For he's generous and
brave, though he might
not behave
Like your dudes,
who are so melancholy.

Source: Anonymous,
*Songs of the Cattle Trail
and Cow Camp*,
John Lomax, 1919.



Rough Riding Rancheros, by Frank Tenney Johnson, 1935

Here's to the passing cowboy, the plowman's pioneer;
His home, the boundless mesa, he of not many the peer.
Around his wide sombrero was stretched the rattler's hide,
His bridle sporting conchos, his lasso at his side.

All day he roamed the
prairies, at night he with
the stars
Kept vigil o'er thousands
held by neither posts
nor bars.
With never a diversion in
all the lonesome land,
But cattle, cattle, cattle
and sun and sage and
sand...

And, oh, the long night
watches, with terror
in the skies!
When lightning played and
mocked him till blinded
were his eyes.
When raged the storm around him
and fear was in his heart...



Night Herd,
by Frank Tenney Johnson

That meant a death for many, perhaps a wild stampede
When none could stem the fury of the cattle in the lead;
Ah, then, life seemed so little and death so very near
With cattle, cattle, cattle and darkness everywhere...

To the memory of the cowboy whose fame must e'er endure
From the Llano Estacado to Dakota's distant sands,
Let us rear for him an altar in the temple of the brave
And weave of Texas grasses a garland for his grave,
And offer him [reward] for the work that he has done
With cattle, cattle, cattle and sage and sand and sun.

Source: James Barton Adams, cowboy poet, Breezy Western Verse, 1898.

WINDOWS TO THE WEST

Out where the handclasp's a little stronger,
Out where the smile dwells a little longer,
That's where the West begins.
Out where the sun is a little brighter
Where the snows that fall are a trifle whiter,
That's where the West begins.

Out where the skies
are a trifle bluer;
Out where
friendship's
a little truer,
That's where the
West begins.
Out where a
fresher breeze
is blowing.
Where there's
laughter in every
streamlet flowing,
Where there's more
of the reaping and
less of the sowing,
That's where the
West begins.



Out of the Blue,
by Phil Epp

Out where the world is in the making
Where fewer hearts in despair are aching,
That's where the West begins.
Where there's more of singing and less of sighing,
Where there's more of giving and less of buying,
And a man makes friends without half trying.
That's where the West begins.

Source: Arthur Chapman, newspaper columnist and author;
Out Where the West Begins: And Other Western Verses, 1917;
Reprinted in *Songs of the Cattle Trail and Cow Camp*. John Lomax, 1919.

ART AND ARTISTS OF THE AMERICAN WEST

The American West has long been a source of inspiration to artists. Before film and television, before Wild West Shows and dime novels, artists captured the imagination of a curious public with the works they created.



Red Soil, by
Oscar Brousse
Jacobson, 1961

In the 1830s and 1840s, artists like Karl Bodmer, George Catlin, and John Mix Stanley used pen, ink and watercolor to document their travels West. These works offered some of the earliest depictions of the region and the various Native American Tribes who lived there. As railroads expanded and tourism grew, more artists began traveling to the West. In particular, the Southwest became a place of fascination for many, giving rise to groups like the Taos Society of Artists, looking for a distinctly American artistic experience. The work of these artists, as well as that of others, shaped public perceptions of the American West in many ways – sometimes realistic, sometimes highly romanticized.

It is all very beautiful and magical here- a quality which cannot be described. You have to live it and breathe it, let the sun bake it into you. The skies and the land are so enormous, and the detail so precise and exquisite that wherever you are , you are isolated in a glowing world between the macro and the micro, where everything is sidewise under you and over you, and the clocks stopped long ago...It is my intention to present in photography intuitive observations of the natural world which have meaning to the spectators... to truthfully and effectively see beneath the surfaces.

Source: Letter written by the photographer Ansel Adams to his fellow photographer Alfred Stieglitz, September 21, 1937.



Mount Williamson, Sierra Nevada from Manzanar, Ansel Adams, 1944.

Truly all is remarkable and a wellspring of amazement and wonder.
Man is so fortunate to dwell in this American Garden of Eden...

The color of the mountains and of the plains, and, indeed, that of the entire country, reminds one of the color of Italy; in fact, we have here the Italy of America in a primitive condition...

The artist ought to tell his portion of [Western] history as well as the writer; a combination of both will assuredly render it more complete...
The magnificent beauty of the natural world is a manifestation of the mysterious natural laws that will be forever obscured from us.

Source: Albert Bierstadt, *Personal correspondence and letters*, 1859–1863.



Emigrants Crossing the Plains, Albert Bierstadt, 1869

I knew the wild riders and the vacant land were about to vanish forever, and the more I considered the subject, the bigger the 'forever' loomed. Without knowing how to do it, I began to record some facts around me, and the more I looked the more the panorama unfolded...

The soldier, the cowboy and rancher, the Indian, the horses and the cattle of the plains, will live in his pictures and bronzes, I verily believe, for all time... The artist must know more than the camera.

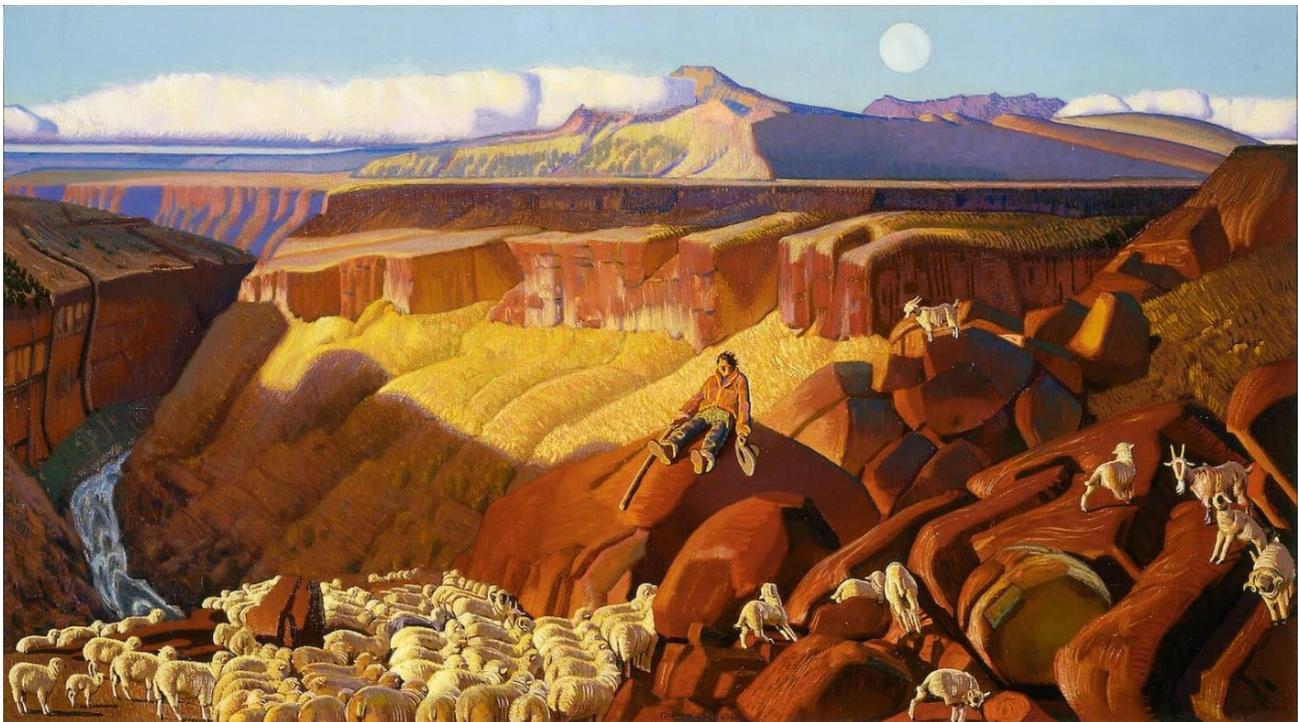
Source: "A Few Words from Mr. Remington," *Collier's Weekly*, 1905.



In From the Night Herd, Frederic Remington, 1907

I am wildly enthusiastic over my surroundings. I live in a little adobe town built up by a tiny stream which cuts through the desert and loses itself in the painted canyon of the Rio Grande. Everything about me is inspiring me to work; great mountain ranges that become as dear to one as a friend, Indians that are still real and themselves... who still have their old customs... landscapes big and beautiful, colored canyons with happy vigorous streams, deserts reflecting a dozen colors at once. In just a few weeks I had found more material and inspiration for creative work than I could use in a lifetime.

Source: Personal Correspondence, Ernest L. Blumenschein, 1898



Afternoon of a Sheepherder, Ernest Blumenschein, 1939

THE TEACHER VS. THE STUDENT-CENTERED CLASSROOM

Take a second to think about your past experiences as a student in social studies. What comes to mind? If you're like most people, your memory most likely includes a knowledgeable teacher, perhaps passionate about history, sharing through lecture what you need to know while you take notes to help prepare for the upcoming exam. In summary, it was a very teacher-centered classroom. Today's educators understand the value of students interacting with one another and the importance of providing time for them to investigate new information on their terms. That's what Inquiry Learning is all about.

BUT WHAT ELSE MAKES FOR INQUIRY LEARNING?

An inquiry-based approach guides students through the examination and analysis of varied sources and perspectives. The goal is to build life skills which can logically tackle any future circumstance.

- Supporting Investigation: Inquiry-based social studies uses diverse primary and secondary sources of evidence, including art and artifacts, across a range of media so students can reach informed conclusions.
- Building Future-Ready Skills: Students also need their own "toolbox" of strategies (scaffolds and frameworks) that help them sort through sources and assess them for accuracy, credibility, and bias.

WHAT IS THE INQUIRY ARC?

Research and recommendations from National Council for Social Studies recommends a four-dimensional approach to effective education and preparation of tomorrow's citizens:

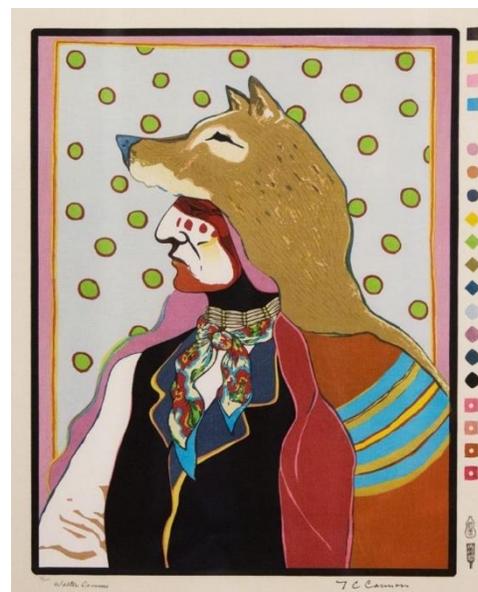
1. Focus on Questioning and Inquiry
2. Disciplinary Knowledge and Concepts
3. Evaluation and Use of Evidence
4. Communication of Ideas and Taking Action

Consider the metaphor of an arc. Just as our lives go through an arc from birth to growth to the ups and downs of adult challenges, so does the path of inquiry. Inquiry-based learning begins with open possibilities, followed by a process of exploring paths of evidence, before arriving at a conclusion.

THE ROLE OF SCAFFOLDS

While it's important to contemplate the need for inquiry in social studies, it is equally important for students to have the necessary skills to engage in such inquiry pursuits. That is why scaffolding is crucial. Scaffolding instructional strategies are those which provide an intellectual structure, so students are capable of independently analyzing both the textual and visual evidence from primary and secondary sources. Building your own "teacher toolbox" of instructional strategies is one of the first steps in guiding students through the twists and turns of inquiring investigations.

The National Cowboy and Western Heritage Museum offers the following instructional strategies to assist students with their analysis of primary sources and their search to find meaning in the words of those who came before us.



His Hair Flows Like A River, T.C Cannon



UNDERSTANDING THE PAST: TYPES OF EVIDENCE

Overview:

Evidence is the information that helps in the formation of a conclusion or judgment. Whether you know it or not, you provide evidence in most of your conversations – they're all the things you say to try and support your claims.

Many authors want readers to accept their point of view toward a subject; to change our opinion; some even want us to take action. These authors use **arguments** to convince us. Their mode of writing is called **argumentation**. As part of an author's argumentative writing, he/she state a **claim**. A claim is a position or a stance that the author is taking on a subject. It is this position that the author wants the reader to consider and accept. So, to convince us, the author should offer strong support for his stance. The support an author may offer to support his/her claim comes in different types of **evidence**. Evidence can be anything used to explain the truth of a position (claim).

Consider the following **claim** an author writing in the 19th century made:

"George Washington should be unanimously elected as the first president of the United States of America."

Type of Evidence:	Defined:	Samples Supporting the Author's Claim:
Factual Information	Truthful statements that cannot be denied; Statements that the average person may know or which can be proven.	<i>"Washington served as our military commander of the Continental Army, leading us to victory over the British." "He served as the presiding officer over the creation of our new Constitution."</i>
Statistics or Data	Numerical facts; can be presented in raw numbers, percentages, or fractions.	<i>"He is a successful businessman, operating a plantation of over 18,000 acres." "He has managed an army of over 14,000 troops with a budget at times as little as \$20,000."</i>
Examples	Real-life situations, events, or individuals that illustrate a position; anecdotal stories that help explain an author's claim	<i>"Washington and his wife personally attended to the needs of hungry and ill soldiers during the harsh winter at Valley Forge." "He appointed Baron von Steuben whose strict military training brought discipline and professionalism to the volunteer army."</i>
Expert Testimony	The witness, observations, or conclusions of someone who is considered highly knowledgeable because he/she is an expert in a particular field of study or occupation; someone who has firsthand knowledge and experience.	<i>"Washington acted through life as if born, not for himself, but for his country and the whole human race." Fisher Ames, officer of the Continental Army. "He was incapable of fear, meeting personal dangers with the calmest unconcern. Perhaps the strongest feature in his character was never acting until every consideration was maturely weighed, but, when once decided, going through with his purpose, whatever obstacles opposed." Thomas Jefferson</i>
Logical Reasoning	An explanation which draws conclusions that the reader can understand; a discussion which helps us understand or make sense out of facts or examples offered;	<i>"Because of Washington's experience in the military, he will be prepared to command the arm again if we are attacked by other European powers wanting to challenge our new nation." "His leadership abilities to bring peace among arguing members of the Constitutional Convention will be needed when Congressmen cannot agree upon new laws for our nation."</i>
Emotional Appeal	Use of sympathy, fear, loyalty, etc. to persuade; manipulates the reader's emotions. * Claims made without the support of factual information and reasoning are not considered strong arguments.	<i>"Any true and loyal patriot who loves his country will vote for Washington who deserves this honor for all he has sacrificed for his countrymen." "If we don't elect Washington as president, Britain will think we are weak and will likely return to take enslave us to their taxes and abuses again."</i>



ANTICIPATION GUIDES

Objective:

Anticipation Guides are useful when beginning to read a textbook or supplemental reading in social studies. It is a method which provides motivation for students by asking them to react to a series of statements that are related to the content of the reading materials. It also asks students to relate their own prior knowledge to what they are about to read. In anticipation guides, they will be attempting to predict what the reading material will be about, thus giving them a purposeful reading experience.

Procedure:

1. Prior to assigning the reading, the teacher should create five to ten statements, some of which will be true, some false. These statements should be appealing to student interests as much as possible. They should also be written in such a way as to force student to interpret large segments of text, rather than individual paragraphs. These statements can be printed on paper for each student or displayed for whole-class viewing.
2. Introduce the context of the reading to students by explaining that readers often predict what will be found in the text prior to reading it. Explain that the anticipation guide will help them formulate their own predictions and help them search for evidence in the reading that either supports or negates the statements.
3. Ask students to pair up or work in small groups of three or four to reach a consensus about each statement on the anticipation guide. Allow them time to discuss information from their own knowledge which would help them make predictions prior to actually reading the text.
4. Ask students to individually read the text silently. Remind them that they should keep the anticipation guide on their desk for reference while they read.
5. As they read, students should determine the validity of each statement, referring to specific parts of the text that offer evidence or explanation about each statement. Students should take note of the particular page and paragraph number where the supporting or negating evidence can be found.
6. Ask students to return to their pairs or groups to discuss the statements from the anticipation guide. Here, they will compare various interpretations of what they have read, referring to evidence in the text to support their interpretations.

Option:

Conduct a classroom discussion about the students' findings and conclusions toward the anticipation guide. Try to arrive at a class consensus regarding each statement from the guide.

MORE AND MORE QUESTIONS!?

Objective:

The Question-Formulation Technique (QFT) is a simple but rigorous step-by-step process developed to help students formulate, work with, and use their own questions. Students can use the QFT to help navigate complex content and processes, participate in discourse, engage in the democratic process, and become more curious learners. The Question-Formulation Technique provides a method to critically think about an Essential Question or topic prior to participating in discourse through the development of a robust set of reflective questions that will help guide the discourse.

Procedure:

1. The QFT uses one piece of evidence rich enough to lead to divergent thinking. This evidence is known as the Q-Focus. The Q-Focus may be a primary source visual or document which will be used to “jump start” the QFT process.

2. Present the Q-Focus to student groups without any additional information, keeping explanation to a minimum. The actual name of title of the source, date, and time may be removed from the Q-Focus in order to stimulate deeper thinking about the Q-Focus.

3. Introduce students to the four essential rules for producing questions according to the Question Formulation Technique:

- A. Ask as many questions as you can. (Number each question.)
- B. Do not stop to discuss, judge, or answer the questions.
- C. Write down every question exactly as it is stated.
- D. Validate everyone’s contributions equally.

Tips: Avoid giving examples of questions participants should be asking. If teachers do, they will be setting the direction of the questions and impeding independent thinking. The role of the QFT-leader is to facilitate the participants moving through the different steps of the QFT as simply as possible.

4. Remind students that questions can be open- or closed-ended. Closed-ended questions can be answered with yes, no, or with one word. Open-ended questions require an explanation and cannot be answered with yes, no, or with one word. Categorize questions as closed-ended or open-ended. Participants find closed-ended questions and mark them with a “C.” They find open-ended questions and mark them with an “O.” Tip: During the first few times using QFT, discuss with students the value of each type of question. Identify advantages and disadvantages of closed-ended questions. Identify advantages and disadvantages of open-ended questions.

5. Student groups will prioritize questions on their lists. Prioritization creates a plan for using student-generated questions during discourse. Participants should discuss why they selected their priority questions and note where their priority questions fell in the sequence of their question list.



PRE-LEARNING CONCEPT CHECK

Overview:

An effective way to engage students prior to reading or studying a particular subject is to use a pre-learning concept check. Students are asked to questions themselves silently, asking themselves how much they think they already know about the statement, word, or phrase. This strategy helps students measure what they already know, focuses their reading by giving them key ideas to look for, and allows them to measure the growth in their understanding following a reading.

Procedure:

1. The teacher creates a series of statements, or a series of key concepts (vocabulary, key events or personalities) from the text.
2. The list is then presented to students in the format of handouts or an overhead transparency, or written on the blackboard.
3. Students individually are asked to measure what they already understand about each statement or concept. Students will make one of three types of marks to the left of each statement, word, or phrase. If they believe themselves to be highly informed, they will place a plus sign (+) in a space next to the statement, word, or phrase. If they know something about the concept, but don't consider themselves to be "experts", they will place a check (✓) in the space. If they know very little or nothing about the statement, word, or phrase, they will place a zero (0) next to it.
4. Students will then engage themselves in acquisition of information or skill through any other strategy the teacher desires.
5. Following acquisition of the information or skill, the student is asked to measure his growth in learning by returning to the pre-learning concept checklist and responding with the same symbols, (as above in step 3.) to the righthand of the statement, word, or phrase, basing his decision on the amount of learning or understanding he believes he has achieved.

Tips for the teacher:

- A. In creating the statements or key phrases for the checklist, try to include some items for which students might have accumulated some prior knowledge through previous studies or through exposure in the home, through the news, television, etc.
- B. Try to include some items that might emphasize common mistakes in understanding, or even stereotypes students might have acquired over the years, which will most likely be dispelled after engaging with the text.
- C. You may wish to hold a class de-briefing using the checklist as a guide for discussion. Ask students to explain their previous understandings and how they have changed.



PAIRED READING AND REFLECTIONS

Overview:

For a self-paced and effective way to cooperatively process textual understandings, invite student partners to tackle any type of text using a combination of independent reading, note-taking, collaborative reflection, and whole-class discussion. By “chunking” a text and inserting levels of involvement from individual to partnerships to large groups, students benefit from the deeper analysis required at each step.

Procedure:

The following chart provides simple, visual clues to each step of the process. It is important to remain faithful to the requirements of each phase, especially noting when the text (or textbook) is to be closed or open. This step helps reinforce reading retention and attention to detail while one reads.

STEPS:	TIPS:	STUDENT RESPONSIBILITY:	TEXT
1. READ 	Students silently read small “chunk” of text. (Teacher calls “time” after 1 minute or less. If students finish early, they are asked to re-read until time is called.)	Independent 	OPEN
2. NOTE 	Individual students jot down important information he/she recalls from the “chunk” of text. (Teacher calls time after 1 minute or less.)	Independent 	CLOSED
3. SHARE 	Partners share notes, discussing commonalities. (Teacher calls time after 1 minute.)	Partners 	CLOSED
4. CHECK 	Partners may access text to identify any remaining important information they wish to include in their notes. (Teacher allows for time, as needed before repeating the process for next “chunk” of text.)	Partners 	OPEN
Optional Step 5: Teacher MODELS 	Teacher shares own notes, modeling key ideas and how to summarize information, allowing students to edit/clarify own set of notes.	Whole Class 	OPEN



COLLABORATIVE ANNOTATIONS (PASSING NOTES)

Overview:

This strategy can be used after students have already completed their own individual annotations on a textual passage, news article, or primary source. It is an effective in stimulating small or large group discussions that encourage and value different perspectives on the same text.

Procedure:

In groups of 3-4, students pass their annotated copy of the textual passage to the person on their right. Each individual focuses on, and makes additions to, the original reader's commentary.

The next time the papers pass, each individual adds his/her commentary to both of the previous readers' commentary and this process continues until the original reader has his/her paper back. Thus, each student has had three or four people build and expand on his/her ideas.

This is a powerful way to encourage engagement and group participation.

(Note: It is important that students understand that they are to expand on the original reader's ideas and/or questions, not simply add what ideas they had on their papers.)

TAKE FIVE HIGHLIGHTING

Overview:

Highlighting key passages from any text is an effective, tactile approach to recalling significant details from a text. However, when students are asked to return to their highlights and explain why information stands out, the level of cognitive thinking greatly increases. The strategy can also lead to productive discussions, allowing students of all abilities to participate.

Procedure:

1. Provide each student with a copy of text, allowing large margins for annotating. Students should also be provided with a colored highlighter (although underlining passages is an option).
2. Ask students to read the text silently, pausing to highlight any words or phrases they think are important to remember. There is no limit (minimum or maximum) on the number of highlights students can create. The decisions are theirs to make.
3. Invite volunteers to share a few of their highlighted passages and encourage them to explain why each passage was important. Did it reveal the time or place of an event described? Did it identify important individuals by name and the role they played in an event? Did it identify causes and effects of an event?
4. Ask each student to independently return to their text and take five minutes to briefly write annotations for at least five of their highlighted passages. Each annotation must explain why the highlight was created. Why is the information important to the student?
5. If time permits, allow students to pair up and share their thinking with a partner. What common details have been highlighted? How did highlighting help them recall important details? To what extent do annotations help students think through the significance of identified details?

Options:

- For a simpler beginning to the highlighting process, encourage students to look for the "Five Ws" (who, what, when, where, why) of any historical event described in a text. Younger students might wish to use five different colors to represent the Five Ws.
- Invite students to distinguish between fact and opinion by highlighting examples from the text and develop annotations. Student discussions could extend to the following questions:
"How could highlighted facts be proven?"
"What would be the opposite opinion to those highlighted?"



FOUR READS

Overview:

Repeated reading of the same passage can be very beneficial, especially when the context is unfamiliar, language is antiquated or vocabulary is unusual. However, a structured approach to each re-read can be profoundly meaningful and effective. Consider engaging students through these four type of "readings." Each is based on a different goal or purpose for reading.

Reading #1: Reading for Origins and Context

Students should only read the top of the document (where usually a title, author, place, and/or date is provided) and the bottom of the document (where there may be additional information in bibliographic notes). Mark the sourcing information on the document by circling it. Do not read the main body of the document at this point.

Reading #2: Reading for Meaning

Students should read through the main body of the primary document. The purpose is to grasp the main idea. If the text includes difficult or confusing sections, skip over them. Underline the sentence or phrase that best captures the author's main idea.

Reading #3: Reading for Argument

Students should read through the main body of the primary document again. Students should underline any support (assertions, evidence, or examples) for the main idea. Students should write in the margins next to each underlined support, noting whether they consider the support to be strong, logical, convincing, etc.

Reading #4: Reading Like a Historian

In this final reading, students should look back at the sourcing information (reading #1) and then read through the main body of the primary document one last time. In this reading, students should write in the margins their responses to these key questions:

1. Given the author of the document, what bias or perspective might be expressed?
How does that shape our understanding of the argument?
2. Given the date of the document, what is the document responding to?
3. Given the place and audience of the document, how do these factors affect the text?

Option:

Students should note the larger meaning of the document.
Who might have disagreed or had a different perspective?
What facts did the author leave out and why?
What questions are unanswered by the document?



DIGGING INTO THE DETAILS: DOCUMENT ANALYSIS

Define the type of document.

Check all that apply:

- Letter
- Speech
- Photograph
- Telegram
- Court document
- Chart
- Newspaper
- Advertisement
- Press release
- Memorandum
- Report
- Email
- Identification document
- Presidential document
- Congressional document
- Patent
- Diary entry
- Other

Describe the document as if you were explaining it to someone who can't see it.

Observe its parts.

Who wrote it?

Who read/received it?

When was it written?

Where is it from?

Try to make sense of it.

What is it talking about? What are the main points expressed?

Write one sentence summarizing this document.

Why did the author write it?

Quote evidence from the document that tells you this.

What was happening at the time in history this document was created?

What did you find out from this document that you might not learn anywhere else?

adapted from the National Archives and Record Administration





KEEP IT OR JUNK IT?

Overview:

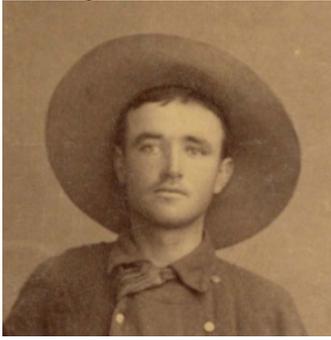
"Keep it or junk it" is an engaging way for students to work together to debate the value of particular evidence, while simultaneously discussing the content of a text.

Procedure:

1. To begin "Keep it or Junk it", ask students to follow along as the instructor reads a textual passage aloud.
2. Ask students to independently re-read the passage, highlighting the key words which they believe are most important to remember from the passage.
3. Present a focus question or writing prompt to the class and briefly discuss what the question is asking.
4. From the highlighted or circled words on the passage, each student will make a list of 10 words to "keep." These should be the words most helpful to answer the question or writing prompt. All other highlighted or circled words will be "junked."
5. Allow pairs or small groups of students to compare their lists. Each pair must arrive at a common list of only 10 words to "keep." (Allow adequate time for discussion and debating over word selections.)
6. As a class, invite each groups to contribute one word to a "master" class list. With each contribution, a group representative must explain to the class why that word is necessary to answer the focus question or writing prompt. Continue the process until a class list of approximately 10 words has been completed.
7. Conduct a class vote. Each student may decide to "keep" a word on the list by indicating a "thumbs up" or may vote to "junk" a word by indicating a "thumbs down." Any words receiving a majority of "thumbs down" votes requires that one voter must stand and explain why they word deserves to be "junked."

Option:

Once a class list is determined, ask students to look for similarities and differences in the words they have chosen. Categorize the words into a minimum of 3 different categories and give each a title. This enrichment exercise offers students an additional opportunity to discuss the central ideas and details of a textual passage and adds to their depth of understanding about the content or concepts presented in the text.



CONCEPT LADDER

Overview:

A concept ladder is an organizer that helps students structure and synthesize their understandings of a text. Using Bloom's Taxonomy to guide the depth of analysis, students create their own scaffold for reading.

Procedure:

Students create a concept ladder by developing a question for each "rung" of the ladder, using a key term from Bloom's Taxonomy to begin the question.

Students can exchange their ladders and answer questions created by peers. Students actually enjoy searching for answers to questions they and their peers generate. After a few practices, students begin to see how their thinking builds from understanding basic facts to critically thinking about a text.

Compare
Why
Explain
Describe
List
Who

PRIMARY SOURCE SCAFFOLDS

Overview:

Scaffolds like SOAPS (SOAPSTone, HAPPY, etc.) provide a structured framework that helps students move beyond simply reporting facts to conducting deep, inquiry-based analysis of primary sources. These tools help students organize their analysis by breaking down complex documents into key components.

Key Benefits of Using a Scaffold:

- Establishes a Routine: Once learned, it becomes a predictable process for students to apply whenever they encounter a new document, cartoon, speech, etc.
- Focuses Critical Thinking: It encourages students to ask the "right sorts of questions" that historians use, shifting their focus from "what" the source says to "why" it was created and the extent of its impact.
- Prepares for Higher-Order Tasks: A scaffold serves as a "steppingstone" for more advanced academic work, such as comparing multiple sources for writing academic essays.
- Reduces Frustration: By providing specific guiding questions, scaffolds help bridge learning gaps and reduce the confusion often felt when interpreting difficult historical texts.

Procedure:



1. Students can use teacher-created templates that provide guidance for beginning specific types of scaffolds (SOAPS and HAPPY samples provided).
2. After initial practice, a simple classroom poster can assist students in recalling the components of specific scaffolds and over time, the routine becomes natural for students.
3. Rather than use multiple types of scaffolds, best practice suggests that teachers should determine which one or two scaffolds will be used throughout the year.

S.O.A.P.S. THINKING

Title of Document: <i>(if available)</i>		
SPEAKER	<p>Who is speaking?</p> <p><i>Who is the speaker or author?</i></p> <p><i>What do you know about the speaker?</i></p> <p><i>What can you learn about the speaker from this document?</i></p>	
OCCASION	<p>What is the time, place, and current situation?</p> <p><i>Summarize the larger occasion; the events that have prompted the speaker to write/speak about this issue.</i></p>	
AUDIENCE	<p>To whom is the author speaking/writing?</p> <p><i>It is not enough to say "anyone." Identify a specific audience by describing who might have wanted to read or hear this.</i></p>	
PURPOSE	<p>Why is the speaker writing (saying) this?</p> <p><i>What is the main message?</i></p> <p><i>How does the speaker/author want his audience to respond?</i></p>	
SO WHAT?	<p>Why is this valuable evidence?</p> <p><i>How does this document help us better understand a situation?</i></p>	

<p>H</p>	<p>Historical Context:</p> <p><i>What are the immediate events that shaped or triggered this document?</i></p>	
<p>A</p>	<p>Audience:</p> <p><i>For whom was this intended? (Identify the individual or group.)</i></p>	
<p>P</p>	<p>Point of View:</p> <p><i>What is the author's background and how would it affect his views or opinions?</i></p>	
<p>P</p>	<p>Purpose:</p> <p><i>Why was this created? What was the author trying to do or achieve?</i></p>	
<p>Y</p>	<p>“Y” Significant:</p> <p><i>Why is this document important during its time?</i></p> <p><i>Why is it important for a better understanding of history?</i></p>	



SOMEBODY WANTED BUT SO

Overview:

This strategy requires students to identify key concepts in history, geography, or politics. The strategy is beneficial to:

- Identify people's differences, goals, and motivations
- Identify main ideas and details
- Recognize cause-and-effect relationships
- Make generalizations and inferences
- Understand multiple points of view.

Procedure:

With SWBS, students follow an established format that assists them in creating a final SWBS statement. This summative statement identifies an historic or contemporary character or group of people, the individual's or group's goal/motivation, a conflict, event or barrier that impedes the individual or group, and the resolution of the conflict. In brief, it provides a powerful method for "boiling down" the key ideas of what might seem to be a very complex and challenging situation to understand. The chart below, with four column headings, can assist students with gathering information, facts, and evidence needed to compose their statements.

Somebody (individual or group)	Wanted (goal/motivation)	But (conflict, barrier)	So (resolution, effect)



CONCEPT CONNECTIONS

Overview:

How do we learn from historical or contemporary text when we encounter new vocabulary or unfamiliar concepts? We make connections! Connections that link new to old, what we learn to what we already know...these are ways we reinforce our understandings. Concept Connections, also known as "Word Splash," is a quick way to visually depict the connections made after reading a new text.

Procedure:

1. The teacher should select 12-20 words that represent key ideas, people, places, or even events mentioned in a given text or closely related to that text. Arrange the words on a piece of paper in a circular pattern with plenty of space in the middle.
2. After students have read the provided text, ask them to draw lines between two words that they believe have a connection to one another.
3. Provide time for students to meet with a partner and share the connections they have made. Encourage students to verbally explain how the two words are related to one another.
4. Ask students to return to their own work and denote one more connection between two additional words.
5. Challenge students to explain the connection by composing a sentence, writing it on the "connecting" line.
6. Invite students to create as many connections as possible, explaining each to their partner or to the class.

Option:

Invite students to create their own Word splashes for the next passage or text. Allow students to exchange their Word Splashes and draw links between all the connections they can!



OPINION CONTINUUM (FOUR CORNERS)

Objective:

Discussion (civil discourse) provides students with an opportunity to examine the value of primary sources as expressed through multiple viewpoints. The Opinion Continuum requires students to take a stand in response to a question and invites students to justify their stance. It also allows students the chance to exchange ideas and even persuade their peers, based on logical reasoning and arguments. The strategy can be used as an introduction to a deeper dive of a primary source or as an extending exercise to process various perspectives found in the analysis of a set of primary sources.

Procedure:

1. Ask students to consider the a given question independently and without discussion with their peers.
2. Establish a "contract" for this activity. Since it requires students to literally put themselves and their opinions on the line, it has the potential to promote disagreements that might be viewed as personal. Reiterate the need for respect for all thoughts voiced, call for students to be honest but not insulting. Address ways to constructively disagree with opposing opinions.
3. Ask students to respond to the question by physically standing at locations in the classroom where signs have been posted: "Agree" or "Disagree." (Option: Use the four corners of the classroom designated as "Strongly Agree" "Agree" "Disagree" and "Strongly Disagree.") No students are allowed to be "undecided."
4. Students standing at each location are asked to engage in discussion, sharing why they have taken this stance.
5. Representatives from each location are asked to verbally justify their stance with the whole class, with the purpose of persuading members of the other group(s) to change their views. Students should support their opinion with specific evidence related to primary source(s) as appropriate.
6. Ask students to actively listen and question the opinions of others; they may opt to move to the opposite side, if views have changed. They, too, are asked to explain how and why their opinions have changed.
7. Conduct a de-briefing class discussion to generate feedback from students. Ask key questions, such as *"How did taking a stance prior to hearing the views of others help clarify your own opinion?"*
"What types of reasoning or evidence most persuaded you to consider changing your view?"

Options:

Form a "continuum of opinion" in one large U-shaped line around the classroom. Allow for volunteers to justify their stance; provide an opportunity for others to change position along the continuum line. Create a "Post-It Notes Barometer" by asking students to place a sticky note along the continuum that represents their opinion. Ask students to share observations about the pattern of sticky notes.



GET THE GIST

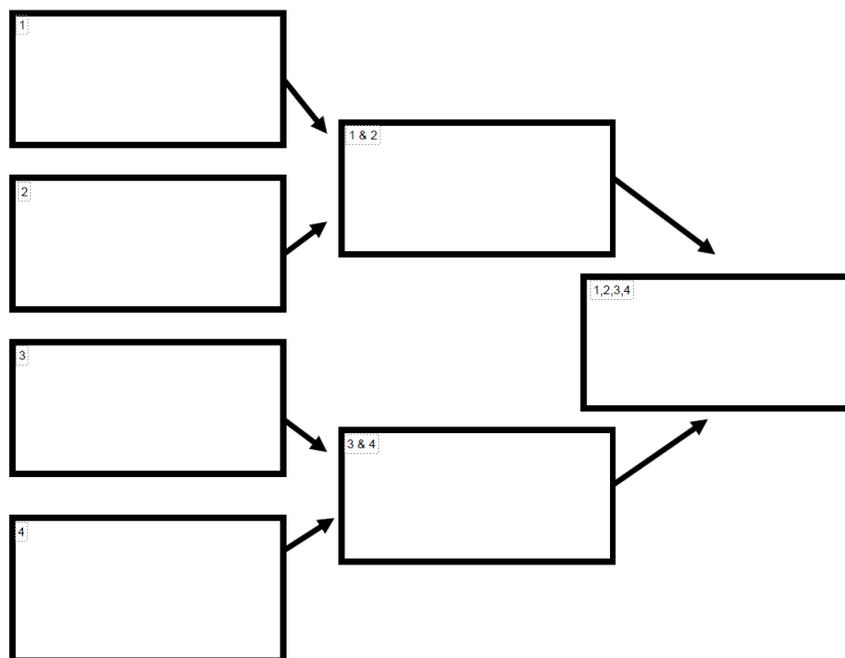
Overview:

The ability to distill a primary source into its essential ideas is the mark of a proficient learner. Moreover, writing a summary enhances reading comprehension. Yet, writing a coherent summary is more difficult than one might assume.

A coherent summary requires a student to select key information by deciding what to leave out, what to include and how to organize this information in a memorable fashion. Learning to write summaries can be accomplished through a carefully guided sequence of instruction, such as GIST.

Procedure:

1. To model the procedure, select a primary source easily divided into four paragraphs. Ask students to read the first paragraph and attempt to create a 20-words-or-less summary of the main ideas and key information. Invite students to share their GIST statement. The teacher should share their own GIST statement (template provided).
2. Repeat the process for the next three paragraphs.
3. Allow students to pair up with a partner. Ask pairs to generate a summary statement of 20 or fewer words that encompasses ideas from both of the first two paragraphs. Give time for volunteers to share their GIST summary statements. Repeat the same process for paragraphs 3 and 4.
4. In order to generate one final GIST statement, ask students to consider the GIST statements from paragraphs 1 & 2 and 3 & 4. Allow time for volunteers to share their final GIST statements. Invite the class to discuss which GIST statement they believe best summarizes the entire primary source.





CORNELL NOTES

Overview:

Developed decades ago by former Cornell professor Walter Pauk, the Cornell note-taking system remains very popular and relevant today.

It is frequently recommended for its structured approach to organizing thoughts. Its enduring popularity stems from its effectiveness in helping students process information, create study guides and improve retention.

Many times, note taking from a text passage is one of the most difficult tasks for a student to do effectively. It can be difficult for students to know what to write down, what is important information, or how to structure their notes so they are easy to review in the future. By taking the time to understand why we take notes, we are able to improve our ability to create truly useful ones. Before attempting to take notes, consider the following questions:

What is the overall goal of my note taking?

How do I study and what should I include in my notes to help this process?

Procedure:

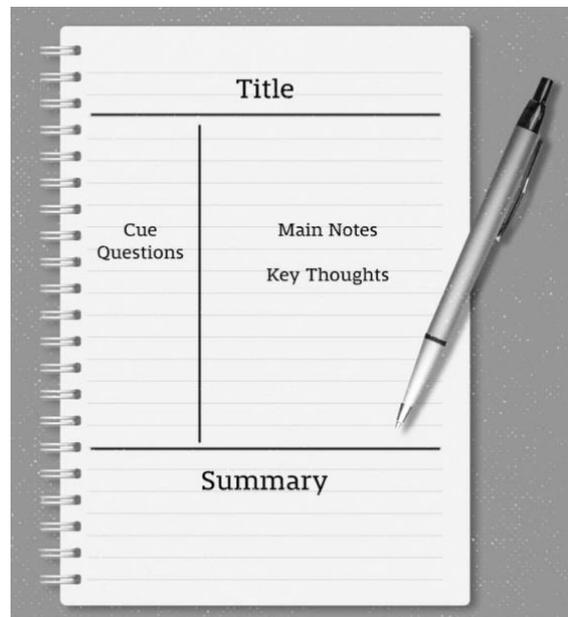
1. Divide a sheet of paper into two vertical columns and a bottom horizontal space, as shown. From a text (or even a class discussion) record in the righthand column (main "note-taking" column) as many meaningful ideas as you can.
2. As soon as possible, think about these facts and ideas and try to create concise key phrases, vocabulary or questions in the Cue Column. Try to briefly explain the information in your own words. This step helps clarify meanings and relationships, reinforces continuity, and strengthens memory
3. Reflect on your notes by summarizing the contents of each page. Write your summary in the horizontal space at the bottom of each page of notes. Reviewing through summarizing will help prevent information from being forgotten.

(Tip: It's fine for summaries to be visuals such as graphic organizers, timelines, doodles, etc. Anything that helps you remember best!)

4. When preparing to study for assessment, cover the righthand column and challenge yourself to recall details, using only the cues and questions created in the lefthand column.

Why it's still popular:

- Active Learning: Forces students to move beyond passive reading.
- Organization: Creating an organized structure.
- Flexibility: Adaptable for traditional notebooks or digital applications (e.g., [Goodnotes](#)).
- Proven Effectiveness: Research proves synthesis of information as a core learning skill.



PRACTICING CIVIL DISCOURSE: THE FISHBOWL



Objective:

This instructional strategy is designed to help students engage in meaningful, fair and respectful discourse. It ensures that at any given moment, some of the class will actively engage in discourse while others are actively listening, noting their observations. This strategy strengthens both listening and speaking skills by creating a structure where all ideas are considered in a thoughtful manner.

Procedure:

1. A Fishbowl discussion requires a circle of chairs ("the fishbowl") and enough room around the circle for the remaining students to observe what is happening. Sometimes teachers place enough chairs for half of the students in the class to sit in the fishbowl, while other times teachers limit the chairs to a smaller number. Typically, six to ten chairs allows for a range of perspectives while still giving each student an opportunity to speak.
2. Inside the Fish Bowl, students will discuss a primary source.
3. Outside the Fish Bowl, students should be listening carefully to the discussion and the ideas shared, considering other ideas or concerns that they might raise if they were in the circle. Students should be encouraged to jot down their ideas as reminders when they have the opportunity to be "inside the fishbowl."
4. After a set time, new students from the outside are invited into the Fish Bowl. Their task is to elaborate on ideas discussed by the first group of students and offer new insight for consideration.

Options:

1. An empty chair or "hot seat" may be placed inside the circle so that any student from outside the "fishbowl" can enter the discussion temporarily to contribute one idea, then return to the outside of the circle.
2. Another common fishbowl discussion format is the "tap" system, where students on the outside of the fishbowl gently tap the shoulder of a student on the inside, indicating that they wish to temporarily switch roles.
3. A "Multiple Perspectives" Fishbowl allows students to look at a primary source from various perspectives. Assign perspectives to different groups of students. These perspectives could represent the viewpoints of different historical figures, social or economic groups, political points of view, etc., related to the primary source. Each group discusses the primary source through the eyes of their assigned perspective.

GRAND ASSEMBLY



Overview:

Help students communicate independently and develop active listening skills by giving them the opportunity to discuss and share ideas through a more formal “grand assembly.” This strategy is a powerful process in which students actively share their ideas, challenge their own understandings and respond to each other’s developing thoughts through set of hand signals that guide structured discussion.

Core Principles of the Grand Assembly:

1. Everyone’s voice and opinion have a right to be expressed. No one person dominates the discussion. The Grand Assembly is about sharing ideas and learning from each other, not about debate and winning.
2. Everyone is asked to genuinely listen to what others are saying. Participants are not to be thinking in advance of what they plan to say.
3. Everyone will abide by a set of hand signals in order to gain the floor to speak.

Procedure:

1. Explain hand signals to be used. (*The following are merely suggestions.*)
 - A. Waving hands: If someone agrees with what a peer has said, invite them to wave their hand.
 - B. Point: If a student wishes to respond to what someone has just said, they are to point their index finger upward. This means, “I have a point to make.”
2. Assign facilitators who are charged with keeping order and a formal structure to the discussion. The teacher may wish to model this role, but students are encouraged to serve, as well.
3. Begin the assemblies by dividing the class into groups of 5-6 students. Provide time for simultaneous discussions to be held around the classroom. This phase helps students practice the process prior to engaging in a whole class Grand Assembly.
4. Conduct a Grand Assembly in which all members of the class deliberate together.
5. Offer time for students to reflect on the process by noting observations in a journal.
 - What was it like participating in a structured discussion such as this?
 - How easy or challenging was it to be an active listener?
 - How did the process help ensure that everyone’s opinion had a chance to be heard?
 - How might they improve the process next time?

MEETING OF THE MINDS

Overview:

The "Meeting of the Minds" strategy involves collaborative analysis of texts in which consider perspectives, ask critical questions and connect ideas in order to build a shared understanding. Meeting of the Minds moves beyond surface-level reading to internalizing themes and understanding an author's intent. It's about engaging in rich dialogue to consider situations from different viewpoints.

Key Benefits:

- Deeper Comprehension: Moves beyond "what happened" to "why" and "how," fostering critical thinking.
- Engagement: Caters to different learning styles, especially for struggling readers, by incorporating discussion.
- Collaboration: Builds a positive classroom culture where students learn from each other.

Procedure:

1. Introduce the text; resent a rich, complex text.
2. Model inquiry by showing how to ask questions about the author's purpose or character's motivations.
3. Help the class identify the different individuals and groups that are impacted by the events described in the primary source. Include all that would have been directly involved, as well as anyone indirectly impacted.
4. Form small groups of students representing each individual or group from the brainstormed list. Allow time for individual groups to analyze the text through their assigned perspective. Encourage groups to create one visual representative of their views, including graphic organizers, infographics, timelines, etc.
5. Help students synthesize learning by asking each group to share its findings with the class. How is the collective understanding enhanced by examining each group's views?



CAFÉ CONVERSATIONS

Overview:

Understanding historical or contemporary events requires students to develop an awareness of different perspectives. The Café Conversation strategy helps students understand multiple points of view by requiring students to represent the views of people from different backgrounds and experiences. Students become more aware of the role many factors play (i.e. social class, occupation, gender, age, etc.) in terms of shaping attitudes and perspectives.



Procedure:

1. Select four or five personalities that represent different viewpoints from the time period or topic being studied. For each personality, prepare a short biography which includes information about the individual or allow time for students to research their assigned individual.
2. Ask students to hypothesize how this person would feel about the matter at hand (i.e., the issue or question they will be discussing during the Café Conversation).
3. Establish the Café Conversation scenario, bringing select students into an inner circle or panel discussion configuration. Before beginning the conversations, it may be necessary to review class norms about staying on topic and respectfully listen to others.
4. Assign one member of the group to serve as the facilitator. They will announce the issue or question for discussion, followed by each student introducing themselves. Conversations typically last at least 10-15 minutes. (Note: Group discussions can be held simultaneously or in front of the whole class.)
5. Debrief the conversations by asking students to compose a journal entry reflecting on their experience at the café. Possible journal prompts include:
"How faithfully did I represent the views of my personality?"
"How did my point of view change by engaging in the discussion?"

Options for Café Conversations:

1. Consider the "Fishbowl" approach. Create a circle of chairs in the center of the room. Invite group members to begin their conversation. The rest of the class is seated in an outer circle as observers to the conversation. At certain moments, the teacher announces "Switch," indicating that the next group will enter the circle and pick up on the thoughts discussed thus far.
2. Consider the "Fishbowl Fishing" approach. Allow individual students from the observing circle to "tap" a group member on the shoulder when they wish to physically enter the conversation, replacing the original group member.

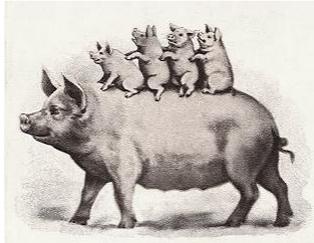
TIPS: ACCOUNTABLE TALK

AFFIRM



Agree and explain why

PIGGY-BACK



Add to a previous statement

DISAGREE



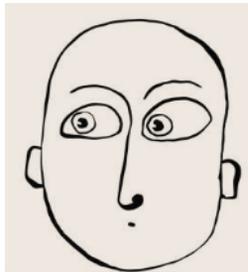
Explain a different view

ENCOURAGE



Support participation

CLARIFY



Repeat or ask to ensure understanding

FACT CHECK



Correct inaccuracies

STAY ON TRACK



Keep the talk moving forward

SUMMARIZE



Recap important points

PLAN



Consider what comes next

STORYBOARDING

Overview:

While reading (or listening to a reading), students note specific or important points to illustrate later. Then, students visually sequence the events from the text in panels or frames, creating a storyboard. This strategy can be used with any type of text, but using with a primary source is compelling. It can encourage students to surmise what happened before the source was created (cause), as well as what happened afterwards (effect).

Procedure:

1. Invite students to read a primary source or textual passage, taking note of details and important information. Students may use sticky notes, graphic organizers, highlighters, pencils or any note-taking materials they choose.
2. When students have completed the reading, instruct them to divide a blank piece of paper into four sections. (*You may have them divide the paper into more sections depending on the complexity of the text.*)
3. Invite students to create a storyboard of major events from the reading in a sequential order. This should look similar to a comic strip when finished, including elements of storytelling (e.g., a plot with beginning, middle, ending).
4. Once students have completed their storyboards, invite them to explain their storyboards with a partner.
5. Ask partners to compare storyboards and the important events or ideas they believe to be the most pivotal.





POINT OF VIEW LETTERS IN RESPONSE

Overview: This strategy includes elements of primary document analysis, easy note-making skills, evaluation of historical perspective (point of view) and persuasive writing from an opposing viewpoint. It is effective in helping students understand multiple views toward the same topic. Easily adapted to any grade level, this strategy can be accomplished either individually or by students working in pairs.

Procedure:

1. Provide students with a primary source document that expresses a clear point of view toward a topic. One that includes supporting arguments, evidence, and reasoning is best.
2. Ask students to make two columns on their own piece of paper. In the left hand column, they should take note of at least two main points the author of the document tries to make. Students should restate the major points in brief, concise phrases in this left hand column.
3. Ask students to re-read the document and in the right hand column, jot down the exact passages which support each of the two major points in the left hand column. This is a vital step in the process which requires students to double check their first interpretation of the document by looking for specific evidence supporting their initial conclusions.
4. Next, ask students to write a brief summary of the main purpose of the document. Why was it written? What was the overall message
5. Finally, invite students to assume the role of an opposing view to that expressed in the document. Using a separate piece of paper, students will write a letter, addressing one of the points discussed by the author of the document. At this step, students may begin with an outline that can be developed into a complete "letter of response." As part of the outlining process, ask students to make direct references to passages from the primary document as part of their response



TWO-MINUTE INTERVIEW



Overview

The Two-Minute Interview strategy helps students gather evidence and ideas by asking questions of multiple peers. Use this strategy to stimulate and focus student thinking as they investigate a primary source or search for evidence in any type of text. By requiring students to practice active listening and reading, this strategy helps students develop essential skills for learning new information.

Procedure

1. Students create a list of questions they have about the historical topic the class is investigating or the primary source to be analyzed. Alternatively, you can ask students to respond to a teacher-created question or writing prompt.
2. Divide the class in half randomly. Place chairs in two long rows so that students will sit facing each other. Inform students that they will have two minutes to interview each other. One row of students will ask the questions, listen carefully and take notes. The other row will answer. After two minutes, have one row of students move down so that everyone has a new partner to interview. Continue until you feel that students have shared enough ideas to generate a full-class discussion.

Two-Minute Interviews		
Person Interviewed:	Question I Asked:	Reaction? New Question?

BIO-POEM: CONNECTING IDENTITY AND POETRY



Overview:

"Who was ____? And why does it matter?" is a question on the minds of many students as they contemplate the significance of historical figures or groups of people who have impacted our past. This literacy strategy helps students clarify the important characteristics and legacy of such individuals through the composition of brief, structured poems based on factual evidence from primary sources and classroom studies. Bio-Poems help students focus on factors that shape identity and motivation. By providing a structure that invites students to think more critically about an individual's experiences, Bio-Poems are a way to demonstrate understandings of history.

Procedure:

1. Select the subject of the Bio-Poem and identify the knowledge and understandings you want students to demonstrate in their writing. (Use the provided template to get started, but feel free to adjust it according to the lesson's goals.)
2. Encourage students to brainstorm ideas before they begin writing. Remind students that each line of their Bio-Poem must be one short phrase or a sentence of no more than 15 words.
3. Invite students to share their poems aloud in a "coffee-house" performances.

Sample Template:

Name

Four Adjectives That Describe Me

Where I Lived or Worked

My Motivations (My Goals? What Did I Want?)

Challenges I Faced? Risks I Took ?

What I Achieved.

How I Want to be Remembered.

R.A.F.T. AUTHENTIC WRITING TASKS

Objective:

This instructional strategy integrates analysis of evidence and writing in a non-traditional way. It requires that students use what they have learned from a primary source to create a written product, demonstrating their understanding of perspective. RAFT writing tasks are developed from differing points of view (other than the student's) and created for audiences other than the teacher. RAFT holds a great appeal to both teachers and students because of its many options for differentiation.

Procedure:

1. Select primary sources on the same subject. Provide structure and guidance for students to collaboratively analyze information and perspectives from the collection of sources.
2. Conduct a classroom brainstorming exercise to generate possibilities for roles, audiences and formats related to the sources.
3. Instruct students to select any role of their choice, determine an appropriate audience related to the role, and select their preferred format.
(Option: The teacher may determine that all students will use the same format; the teacher may also assign certain formats to certain students based on abilities or individualized learning needs.)
4. Encourage students to share their RAFT writing aloud. A special "Author's Chair" in the center or front of the classroom is an effective method for focusing attention on the writer and celebrating the written product being shared.
5. Use suggested questions to guide productive criticism of written products. "Have writers remained faithful to the viewpoints of their assumed roles?" "Is evidenced used accurately and logically to support views?" "What insight was gained through the eyes and voice of another person?"



RAFT: SAMPLE WRITING TASK

Choose from each set of options to write your own composition.
Be sure to use details of what you have learned to support your thoughts.

ROLE	AUDIENCE
<ul style="list-style-type: none"> • What ROLE will you assume? • Who will you imagine to be? • This determines your viewpoint and the experiences you will share. 	<ul style="list-style-type: none"> • To what AUDIENCE are you writing? • Who is supposed to read your thoughts? • This will influence what you want to share.
<p>Ideas:</p> <ul style="list-style-type: none"> ✓ Mountain man ✓ Native American fur trader ✓ Fur Trade Merchant ✓ Family member of a Mountain man 	<p>Ideas:</p> <ul style="list-style-type: none"> ✓ Congressman ✓ Newspaper editor ✓ Native American ✓ Fellow fur trapper
FORMAT	TOPIC
<ul style="list-style-type: none"> • What FORM will your writing take? • This will influence the amount of details you share. • It may also affect style of writing. 	<ul style="list-style-type: none"> • What will you write ABOUT? • What is the SUBJECT of your writing? • This will show what you have learned.
<p>Ideas:</p> <ul style="list-style-type: none"> ✓ Personal Letter ✓ Diary or Journal ✓ Letter to the Editor ✓ Modern Email ✓ Advertisement 	<p>Ideas:</p> <ul style="list-style-type: none"> ✓ Most Memorable Experience ✓ My Strongest Character Trait ✓ What Motivates Me ✓ What Challenges Me ✓ Why I Live on the Western Frontier



