Living History in the Classroom: Performance and Pedagogy

Lisa L. Heuvel

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INVESTOR IN PEOPLE

It is in our nature to need stories. They are our earliest sciences, a kind of people-physics. Their logic is how we naturally think. They configure our biology, and how we feel, in ways long essential for our survival.

—Jag Bhalla (2013)

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Table of Contents

List of Figures

Chapter 4

Chapter 5

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About the Contributors

Cheryl Yandell Adkisson began her teaching career as a high school business teacher. She then earned an MS degree in Library Science from Spaulding University in Kentucky, spending 16 years in that field before accepting the gifted coordinator position at her school and serving in both middle school and elementary school settings. She serves as a Coordinator for the Colonial Williamsburg Foundation's Teacher Institute.

Ron Adkisson holds a BS degree from Cumberland College and has more than 30 years of teaching experience. His awards include the 2007 DAR (Daughters of the American Revolution) Kentucky Teacher of the Year and 2012 Gilder Lehrman Institute of American History Kentucky History Teacher of the Year. He is a Gilder Lehrman Institute Master Teacher Fellow and Colonial Williamsburg Institute Master Teacher.

Sheila Dolores Arnold is a Professional Storyteller and Historic Character Presenter who currently lives in Hampton, Virginia. She holds a BA from the University of North Carolina, Charlotte, and has been performing full time since 2013 at various venues including schools, museums, churches, and libraries. "Ms. Sheila," as she's fondly called, presents twelve different persons in history from the 1600s to the 1970s.

Jill Balota Cross is a graduate of Johns Hopkins University. She has worked as a classroom teacher and curriculum specialist and has coordinated the development of standards and curriculum in both public and private schools. Jill is a Nationally Board Certified Teacher, a 2016 ASCD Emerging Leader, and a Colonial Williamsburg Master Teacher. She currently works at an independent school in Tennessee.

William Fetsko is a retired Social Studies Supervisor from New York State's Liverpool Central School District. He has authored a variety of articles and was a coauthor of *Participation in Government: Making a Difference* (1988). He received his EdD from the University of Colorado and is currently a volunteer and curriculum consultant for the Colonial Williamsburg Foundation.

Theodore D. R. Green, **PhD** is a Professor in the School of Education at Webster University and coauthor of *Oh Freedom After While: The Missouri Sharecropper Protest of 1939.* He serves on the National Council for History Education and recently completed fellowships in the Netherlands on International Education and

Dutch History, and at George Washington's Presidential Library at Mount Vernon. He continues to work on curriculum for the National Park Service and the Colonial Williamsburg Foundation.

Lisa Liberati Heuvel's background is in museum operations, education, and writing. She holds an EdD from The College of William and Mary and is a faculty member at Christopher Newport University and Atlantic University. She has collaborated on teacher professional development with museums such as Colonial Williamsburg, Monticello, and Plimoth Plantation.

Valarie Gray Holmes graduated from Hampton Institute earning a BS in Marketing and an MFA in Performing Arts from Regent University. She creates roles with the mission to portray with dignity the complexity of life of enslaved and free African American women exhibiting determination, courage, and faith, despite individual bondage and fracturing of their families, to ensure that their families and communities survive and thrive.

Christy L. Howard is a Primary Teacher from Colorado who holds a Master of Arts degree in Teaching. She is a member of the NCSS Trade Book Review Committee and board member for the Colorado Council for Social Studies. She was honored as the 2017 Gilder Lehrman Colorado History Teacher of the Year and recently received the Brunn Creativity Award by NCGE.

Lawrence M. Paska is the Executive Director of the National Council for the Social Studies. He has been a teacher, district administrator, state curriculum specialist, and adjunct professor. He holds a BA in History; a Master of Arts in Teaching, Social Studies, from Union College, and a PHD in Curriculum and Instruction from University at Albany (Albany, NY).

Teresa Potter teaches fifth-grade English Language Arts, Social Studies, and fourth- and fifth-grade Enrichment at Oakdale Elementary (Oklahoma). A National Board Certified Teacher, she works with the Oklahoma Alliance for Geographic Education, Oklahoma A+ Schools, and the Colonial Williamsburg Foundation's Teacher Institute. She received her BS in Elementary Education from the Ohio State University.

Jocelyn Bell Swanson is a Montessori educator, specializing in the humanities and project-based learning. She works with young learners (ages 6–21 years) in classrooms and in land-based programs. The director of a Montessori secondary training and certification program, she teaches adults from all over the world. She is also a freelance writer and education consultant who holds a Bachelor's degree in Business from The Principia College and a Master's degree in Education from Xavier University.

Kathryn L. Ness Swanson has degrees in Anthropology, Art History, and Archaeology. She has worked for over a dozen years in museums, including the Jamestown-Yorktown Foundation (Williamsburg, Virginia), Peabody Museum of Archaeology and Ethnology (Cambridge, Massachusetts), and Plimoth Plantation (Plymouth, Massachusetts). She is currently an Assistant Professor in the

History Department at Principia College (Elsah, Illinois) and enjoys thinking about the stories of the "stuff" around us.

Darci L. Tucker holds a BA in Political Science from UCLA and is author of *Embodying the Story through Character Interpretation* (2011). The founder of her own company, American Lives: History Brought to Life, Tucker performs nationwide as an actress, storyteller, and educator, and also serves as a museum consultant. She has taught history at the Colonial Williamsburg Foundation since 1987, and currently works in teacher professional development.

Dale G. Van Eck is a retired classroom educator and media specialist who specialized in technology integration into the history curriculum for the Berkley School District in Michigan and later for The Colonial Williamsburg Foundation in Virginia. He earned his Bachelor's and Master's degrees from Wayne State University, Detroit, Michigan.

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Foreword

In this new publication, you will find the intersection of Living History, Storytelling and all of the tools in History and Social Studies education reviewed and analyzed with a compelling framework from Dr Lisa Heuvel to create a positive learning environment for students in K-Higher Education. This notion of collaborative integration can provide an impactful voice for the teacher, the student, the historian, museum educator, and the performer. Seasoned interpreters, master teachers, historians, and museum educators demonstrate the power of oral, customary, and material lore, while readers experience what makes history live as they uncover the surprise and wonder of "the untold stories" of Americans working together in tenuous times. They illuminate the road to uncover the marginalized, disenfranchised, and unheard voices of our past as well as different points of view on tried and true historical figures and events. These authors help you find educational resources and materials that incorporate all of the "voices" that have always been a part of the American narrative, yet may not have always been heard. And they enthusiastically remind us that (B. Weldon) "effective interpretation lifts history off the page in the textbook and brings it to life."

By exploring the power of storytelling, first-person interpretation, and oral histories educators can help their students to study difference, diversity, and civic education among many other historic events and people through a lens of social justice issues, now and in the past. Today we know how technology has improved and supported social studies and history education with dynamic learning environments and research at the tip of our fingers. Research from in-service teachers and pre-service teachers reveals how students can learn about the American experience through the use of technology. The goal of "the history classroom is to move the student from content consumer to content creator" (D. Van Eck).

Social Studies education today often centers around highlighting social justice issues in various geographic locations around the US, connecting students to historical issues in their communities through storytelling, first-person interpretation, and hands-on research activities. To reinforce this notion of storytelling one must remember that "you will continuously be researching, updating, revising, and like all good science, it can change." (S. Arnold). Good educators use folklore, oral histories, primary sources, and artifacts or material culture to develop and support their performance. Interpreter Valerie Holmes, reminds us that "we can help people to see there may be another way of looking at things in a difficult and painful situation and offering a different perspective" while

emphasizing "the history (we) are sharing always has to have a connection to today." This book will help educators to compel colleagues and students to tell their stories and explore the notion of justice for all.

Research suggests that students in pre-service social studies method's courses (T. Green) have a better historical understanding and improved their historical literacy skills when they had to learn *how to bring the past alive through first person performances*. Students were able to craft lessons that contained tenets of museum education with hands-on materials and strategies to use with their students out in the field. It all really centers around process…the process of historical research, historical analysis, and breathing life into a person from the past "to make the audience think about their own values and actions." (D. Tucker)

For in-service teachers, these lessons can be crafted and designed with History's Habits of Mind from the National Council for History Education (NCHE) as well as the C3 Framework for Social Studies State Standards (NCSS, 2013) to explore the powerful potential of living history and performance in classrooms. This text helps classroom teachers to gain confidence in developing, presenting, and integrating literary stories, family stories, folktales, historical stories, and material culture as part of a professional repertoire. As Dr Lawrence Paska, Executive Director of the National Council for Social Studies, mentions in his introductory remarks, "communicating the results of our interpretation – is the act of taking informed action." Dr Bill Fetsko reminds us "that one should anticipate an element of controversy in undertaking (first-person characterization)" be it high schoolers or the very young, since characters are people, who were not perfect and most likely had hidden flaws. Dr Kathryn Swanson offers tips on analyzing material culture and the importance of using it in your research practices "by offering deeper insights into the daily life of the historical figures you are depicting."

Through integrative work in the Social Studies and the Language Arts arena students in school settings will be able to attain the following outcomes: (1) understand the role of narrative in thinking and learning about social justice; (2) experiment with a variety of story structures and storytelling styles as it relates to diversity issues; (3) explore ways to extend stories to promote larger curricular objectives, activities, and outcomes in civic education; and (4) develop a "tool kit" of stories, and relevant pedagogical applications for use in their professional settings as social studies teachers. It is in "letting someone else tell the story, when they become the storytellers, that moves (the student) along to exploration" (J. Swanson) connecting their historical thinking and their performing arts skills. J. Cross reminds us of the importance to not only do the research, and to hone your performance skills, but to always "connect the landmarks" of students loved ones to "landmarks in their own town" thus reinforcing the notion of place-based education.

In Jay Anderson's concept of Living History, (people) "attempt to simulate life in another time" (Anderson, 1991, p. 3). He believes the reason people attempt to carry out a living history scenario revolves around three concepts: "1) to interpret material culture more effectively, usually at a living history museum; 2) to test an archaeological thesis to generate data for historical ethnographies; and 3) to

participate in an enjoyable recreational activity that is also a learning experience." I posit that educators will want to focus on concept one, while students will want to enjoy the benefits of concept three. In its creative and symbolic form, living history can mirror tenets of drama, ritual, pageantry, and play. It borrows theater pedagogy by utilizing parallel techniques such as costuming (period clothing), props (artifacts), sets (historic sites), role playing (identifying with historical characters), and the designation of time and space as special and unique. Carl Becker describes it as "a history that does work in the world and influences the course of history." Scott Magelssen posits, "A form of theater in which participants use performance to create a world, tell a story, entertain, and teach lessons." I particularly like Arthur Hazelius's definition: "A living museum that … depicts folklife through its living characteristics." And finally, teachers and students use Living History as a pedagogical form, supported by Stacy Roth's (Roth, 1998) tenets to guide their planning. She says, "Living history interpreters … must be historians, anthropologists and effective teachers." By using first-person interpretation, teachers are able to provide their students with an opportunity to conduct research on a person from the past using a variety of primary sources, documents, and artifacts to bring the person to life.

Students can also use Reader's Theater, a form of creative drama, a simple yet dramatic art form where readers interpret a script to present a scene to an audience. Traditionally, there is no set or special lighting. Movement is minimal and readers are either sitting on stools or chairs or standing in a makeshift stage area (Rubright, 1996). Reader's Theater can be used frequently in a classroom to enhance reading comprehension, fluency, and oral interpretation skills. For presentations, (T. Potter) the readers are often dressed in solid colors to provide a dramatic effect. Reader's Theater scripts can be written by students of all ages. Scripts can include a narrator and several different characters' voices. Gesture, movement, and music can be added for a polished and developed presentation. Cheryl and Ron Adkisson share their passion for performance with middle schoolers after all is said and done, "challenging, daunting, but in the end, can be life changing for student and teacher alike! The implications for having students perform like this are profound."

Overall, the authors hope you and your students will strengthen your historical literacy skills while exploring the American experience by discovering creative drama and performance, living history, and historical research skills to enrich the language arts and social studies curriculum. Be it the clash of cultures, the Revolutionary War period, the Great Depression, (or) to our most recent world pandemic, let your students apply those lessons learned and make "connections through museum-integrated learning" (J. Cross). Let the social sciences and the performing arts be your guiding force as you continue to teach about social justice for all.

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The story of this book is the story of community: Teachers, public historians, writers, editors, and students have made it possible through our shared belief that story, history, and learning form a powerful triad. My thanks go to all these believers, reflective practitioners themselves in classrooms with walls or classrooms of the mind.

To each of my coauthors, thank you for generously sharing your knowledge with a new reading audience. You form a notable cadre, encompassing professionals interviewed for each chapter and those who inspired the book's central concept: that performance pedagogy sparks learning in museums, historic sites, schools, and beyond. Substantial academic research supports mentor and teacher performance in the arts; in these pages, it is translated as character portrayal and storytelling.

Our human need for stories transcends boundaries of human difference, as these authors attest. To share their experiences requires people who believe in their worth and support their transmission. As coauthors, we are grateful to Charlotte Maiorana and Charlotte "Charlie" Wilson at Emerald Group Publishing. Charlotte's encouragement "across the pond" at first query and acceptance, and Charlie's continued support throughout has been the mainstay of this project. James Whiteley and Abi Masha capably expanded our Emerald team with their design and manuscript expertise, bringing this book into reality, along with Mohamed Imrankhan of TNQ Technologies Pvt. Ltd. Our appreciation also goes to the anonymous peer reviewers who saw its potential and recommended that it move forward: I hope that you see it in print.

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Our families have also helped us to find time to think and write over the many months of this project, our first and last, they have made it possible for us to do what we do for students. That commitment joins us to our fellow educators and historians. Thank you for what *you* do.

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Introduction: "Mr. Jefferson, Meet the Digital Natives"

Lawrence M. Paska, PhD

Abstract

The introduction presents the challenges of teaching history and social studies within a society that questions why we should learn about the past. It summarizes federal legislation and funding that have both expanded and limited history education at various times. It suggests that historical interpretation and performance are ways to engage students in their ability to make meaning of the past and engage in inquiry, at a time when student access to historical information and media is often overwhelming. The introduction concludes with a summary of all chapters as they advance a process for historical inquiry through storytelling and interpretation.

Keywords: History; social studies; inquiry; instruction; interpretation; storytelling

Teaching and learning about the past is full of possibilities – and challenges. The modern era of history and social studies education began in 2002 with the federal passage of the No Child Left Behind (NCLB) Act, which was the reauthorization of the Elementary and Secondary Education Act of 1965. The noted absence of the social studies disciplines from education testing and reporting requirements in NCLB reversed their prominent national role in K-12 education for an entire generation of learners. NCLB under President George W. Bush noted that,

> States must test students in reading and math in grades 3 through 8 and once in high school. And they must report the results, for both the student population as a whole and for particular 'subgroups' of students, including English-learners and students in special education, racial minorities, and children from low-income families (Klein, 2015)

Living History in the Classroom, 1–9

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In contrast, the stated goals of President Bill Clinton's "Goals 2000" initiative was that

> American students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, art, history, and geography; and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our nation's modern economy (Austin, n.d.)

The well-publicized result was a reduction of social studies instructional time (especially at the elementary level), a reduction of professional development support for social studies educators, the elimination of social studies assessments from many state testing requirements, and the general elimination of funding and grants for social studies–related curriculum and professional development programs. Within a decade, social studies education became marginalized as a requirement in American schools.

There was at least one bright spot for history education during the NCLB era: the Teaching American History (TAH) grant program. Introduced in 2001 with an initial Congressional appropriation of $50 million, the TAH program existed for a decade and, at its peak, was funded by over $119 million "to raise student achievement by improving teachers' knowledge and understanding of and appreciation for traditional U.S. history" (US Department of Education, n.d.). TAH grants provided teachers of United States history with professional development in school districts, educational service agencies, and professional associations. In 2011, however, the TAH program's elimination by Congress removed one of the largest and arguably more influential history education funding streams nationwide. Coming on the heels of the 2008 recession, in which many school districts restricted or eliminated their own funds for teacher professional development (especially in the social studies), TAH's elimination meant that history and social studies professional learning and classroom instruction was further stressed.

In addition to limited funding and accountability for history and social studies education, news from the front lines of American classrooms reinforced the concern that teachers were challenged by engaging their students in studying the past. For example, teaching about and deliberating on contemporary and controversial issues was questioned in an age where the role of media literacy and assertions of "fake news" were publicly questioned.

> [S]tudents (and adults) are often unaware of the ways in which they are discounting evidence that conflicts with their viewpoints. It's important for students to understand the perspectives of the sources they are reading. We also encourage teachers to help students recognize the way their own beliefs can both shape and interfere with their evaluation of sources (Segall, Crocco, Halvorsen, & Jacobsen, 2018, p. 339)

Yet, teaching controversial issues remains an important responsibility of educators. One study (Kawashima-Ginsberg & Junco, 2018) concluded that "educators' beliefs about expression of student voice" (p. 326), coupled with other stakeholders' willingness to support teachers (and principals) in talking about issues such as elections and political issues, increased the likelihood of controversial, engaging issues being discussed in class.

During this time, a suggested transition of history and social studies education to an inquiry model of instruction emerged. One major inquiry model was structured through the *College, Career and Life (C3) Framework for Social Studies State Standards* (NCSS, 2013). Developed in a partnership between 15 professional associations and published by the National Council for the Social Studies, the C3 Framework introduced educators to an "Inquiry Arc" built on four dimensions for learning:

- Dimension 1: Developing Questions and Planning Inquiries
- Dimension 2: Applying Disciplinary Concepts and Tools
- Dimension 3: Evaluating Sources and Using Evidence
- Dimension 4: Communicating Conclusions and Taking Informed Action

Asking and answering compelling questions about the world around us is identified at the heart of inquiry. Interpreting the past through evidence from multiple sources is how our questions get answered. Communicating the results of our interpretation – and understanding how to solve specific problems and issues through our results – is the act of taking informed action. Thus, the Inquiry Arc focuses instruction around answering questions by drawing evidence from multiple sources and disciplines. (Increasingly, these sources are found online, in the media – everywhere beyond a traditional two-dimensional textbook.) Based on the evidence, students draw and communicate conclusions, and prepare to take informed action. In a sense, as the social studies classroom becomes a place of inquiry, student focus and outcomes transition away from culminating projects (i.e., final papers, reports, and tests) toward *continuing* projects, in which knowledge and understanding are applied in different ways based on the question asked and the demands of the learning task. There are different ways to engage in an interpretation of the past; as we will explore in this book, a powerful way to engage learners in historical interpretation is through storytelling. Increasingly, our stories are told through the use of learning technology. Our media – which are ever-increasing in their sophistication – present historical reenactment vividly through computer-generated images that can convey a sense of being in the actual historical moment as it unfolds. Yet, access to technology for learning points presents additional possibilities and challenges including equity of access, rigor, and the development of multidisciplinary literacies.

Perhaps most importantly for this book, today's students are often comfortable with digital resources and immediate access to information. Our students are in many respects "wired" differently from previous generations, able to accept a steady flow of information from multiple sources.

> So, what do [students] do online other than social networking? Well, pretty much everything. They create, chat, IM, play games, surf websites, listen to and download music, watch television, write, and even stay informed on world events (Rosen, 2010, p. 41)

The term *digital native* appeared as a way to describe a generation born into a world with access to, and skill with, computer technology and digital sources of information, as distinguished from generations born prior to the ubiquitous nature of computers and general technologies in everyday society and life (Fig. 1).

> Digital natives are generally born after the 1980s and they are comfortable in the digital age because they grew up using technology, but *digital immigrants* are those who are born before 1980s and they are fearful about using technology (Cut, 2017).

Therefore, an inquiry model for history and social studies may fit more for students who need to learn how to make meaning of all the information surrounding them – placing that information in historical context. Where traditional history education was often seen as the sharing of dates, facts, and content in chronological order through units of study (around topics in U.S. history like "European Exploration and Colonization" and "The American Revolution"), an inquiry model begins with the question first: "Was the American Revolution avoidable?" (C3 Teachers, n.d.). The idea is to situate multiple, competing sources of information and evidence together around a specific historical question – not simply to impart basic historical information.

Fig. 1. Young "Digital Natives" on Their iPads.
Credit: Katey Cunningham Heuvel

As a side note, the C3 Framework was intended to help states and districts develop their own standards and curricula around an inquiry process for social studies; it provides a structure for inquiry-based learning to happen and guidance for rethinking the social studies program. It is estimated that the C3 Framework itself has been adapted or adopted for use in nearly half of the states, at varying levels of implementation (Hansen, Levesque, Valant, & Quintero, 2018, p. 22). Inquiry in learning could acknowledge the changing learning needs of students in a world where information itself is increasingly immediate, digital, and devoid of context.

The introduction of inquiry into history and social studies education is therefore well timed. A further concern to the issue of student engagement in a digital age is the stagnant state of student achievement on the National Assessment of Education Progress (NAEP) tests in history, geography, economics, and civics. NAEP test data showed scores holding even or slightly increasing for particular student subgroups over the decades, although such data did not provide extensive comfort to educators or the general public.

> Nationally, eighth graders' average scores on the NAEP U.S. history, geography, and civics assessments showed no significant change in 2014, compared to 2010 – the last assessment year…. In 2014, eighteen percent of eighth-graders performed at or above the *Proficient* level in U.S. history…. (NAEP, n.d.)

If we seek to increase student achievement, we may first begin by exploring student engagement in what (and how) they are learning.

The first challenge presented in this introduction – our education system's challenge of providing appropriate, equitable time and resources for history and social studies education – is perhaps addressed by the instructional opportunities of teaching and learning history and social studies to today's "wired" students. Quite simply, we are in a world forever transformed by technology. The steady flow of information from multiple sources provides a strong opportunity for educators to rethink their model for engaging classroom instruction, and what it takes to instill a shared sense of history, and the importance of our past as preparation for the future. Our digital world also provides the biggest opportunity to rethink student interaction with history and engagement with how we tell stories, interpret, and make meaning from historical narratives. This opportunity arises because narrative itself is evolving through technology.

About This Book: Current Understandings on Student Engagement and Inquiry

Many educators seem to agree that history instruction is publicly perceived to be the domain of general knowledge, information recall, and basic understanding of past people and events. This perception is reinforced by our continued reliance on standard textbooks as instructional resources – either due to limited funding to acquire other instructional resources, or the challenge of keeping instructional

practices consistent to address existing curriculum and testing mandates. However, history can be experienced as other areas of human life are experienced, and teachers increasingly desire to engage students more deeply in history. The intersection of traditional (i.e., books, papers) and digital (i.e., online courses, games) media for historical representation and thinking happens in storytelling and interpretation. Narratives drive us to inquire. The knowledge and skill required of historical interpreters provides a vital window into the various acts of engaging learners in history, and deepening their overall historical understanding.

If the challenge is to make history engaging for digital natives, then interpretation is an opportunity to build upon successful practices to create a robust space for inquiry. This book seeks to move history and social studies education forward in profound ways by understanding the vital role of storytelling in helping us to interpret and make meaning of the past. While not following a specific inquiry model, the chapters present a series of lessons and ideas in three sections that, when read together, engage the reader in personal inquiry about the nature of storytelling and interpretation in the twenty-first-century history classroom.

The first section (Chapters 1 and 2) introduces readers to historical interpretation and storytelling as foundational elements of learning: If the challenge is to make history engaging for digital natives, then interpretation is an opportunity to build upon successful practices to create a robust space for inquiry.

In Chapter 1, "Making History," Darci Tucker explores how and why historical character interpretation is an essential part of onsite and outreach missions. She orients you to operating terms such as *first-person and third-person interpretation*, *storytelling*, *museum education*, and *public history*.

In Chapter 2, "The Value of the Story: Where Learning Meets Understanding," Jocelyn Bell Swanson introduces us to two types of true stories – the narrative and the personal – and their implications for teaching and learning. She describes how narrators represent multiple viewpoints through their stories; in contrast, she describes how personal stories represent a single viewpoint, and are shaped by character interpretation.

The second section (Chapters 3 through 7) builds upon these explanations through educators who share their related perceptions, experiences, and resources as best practices for inspiration and implementation.

In Chapter 3, "Bringing History into the Classroom," Bill Fetsko focuses on first-person interpretation in the classroom. He provides examples of how educators can conduct the research, prepare for such characterization, and provide appropriate lesson plans and instructional materials to bring a more authentic portrayal forward.

In Chapter 4, "Traveling with a Rabbit: Finding the Hook to Engage Young Readers," Christy Howard expands our horizons by incorporating imaginative concepts into your classroom in multisensory ways that enhance students' understanding of history and historical habits of mind. She describes her use of a traveling companion, a stuffed rabbit named Moffat, who stimulates student interest in various places and time periods by seeing the world and sharing the wonder of exploration to young learners.

In Chapter 5, "Implementing Storytelling and Interpretation in Your Classroom," Teresa Potter shares tips on coaching students to become effective

historical interpreters themselves, and provides examples of scaffolding activities to prepare the historical background for storytelling. She also discusses how to evaluate students' performances and create opportunities for schoolwide involvement.

In Chapter 6, "Historical Character Portrayal: Breaking It Down," Cheryl and Ron Adkisson provide objectives, types of content taught, and sample lessons and instructional strategies for historical interpretation. Their framework addresses three important questions in historical interpretation for the classroom: (1) *intent* (identifying your teaching goals, which leads to effective selection of character); (2) *content* (identifying support for those goals, which leads to effective research for character), and (3) *action* (identifying what steps are needed to support those goals, which leads to effective presentation of character).

In Chapter 7, "A Teaching Model of Character, Content, and Pedagogy," Lisa Heuvel describes how these three factors interact in master historical interpretation to produce a performance with exceptional audience focus and engagement. She introduces us to *performance pedagogy* as an interdisciplinary instructional approach. Along with public historian Bill Weldon, she includes case studies in how and why first-person interpretations effectively teach teachers about history.

The third section (Chapters 8 through 12) offers the insights and resources of professionals in performance, archaeology, educational media, and museum-integrated learning, to further enhance an appreciation of what they can accomplish through living history in the classroom.

In Chapter 8, "Becoming Hi-Story-Cal," Sheila Arnold provides advice about the transition from research to portrayal of a historical character. She focuses on the details of preparing for a performance, such as gathering props and creating a setting; planning entrances, exits, and everything in between; using your voice and movements effectively to create a mood or make a point; dealing successfully with the unexpected (i.e., emotional responses or interruptions) and audience Q&A; and evaluating your performance.

In Chapter 9, "Building Your Character," Valarie Gray Holmes discusses the personal connections that are part of selecting historical figures for portrayal. From her experience, issues like race are important considerations in the historical interpretation process because such issues are part of our collective American story and must be confronted and woven into a character's background, portrayal, and ultimate story told.

In Chapter 10, "Stuff, Not Nonsense: Using Material Culture in Historical Research and Interpretation," Kate Ness Swanson prompts us to consider objects as vital resources in creating historical presentations and interpretations. She shares how objects can reveal the details of others' lives and experiences in previous time periods, providing a needed source of inspiration and evidence to inform a story.

In Chapter 11, "Who's in Charge? Using and Creating Media in the History Classroom," Dale Van Eck shares resources to help students become content creators using learning technology. He includes recommended strategies for students to search and vet primary and secondary sources online, in order to demonstrate historical knowledge and understanding.

Fig. 2. Thomas Jefferson, President of the United States. *Source:* Prints and Photographs Division, Library of Congress, Washington, DC.

Fig. 3. Bill Barker, Historical Interpreter of Thomas Jefferson, 1980–Present. *Credit:* Wayne Reynolds.