

Teaching History with Museums

Strategies for K–12 Social Studies

Second Edition

**Alan S. Marcus,
Jeremy D. Stoddard, and
Walter W. Woodward**



Teaching History with Museums

Teaching History with Museums, Second Edition provides an introduction and overview of the rich pedagogical power of museums and historic sites. With a collection of practical strategies and case studies, the authors provide educators with the tools needed to create successful learning experiences for students. The cases are designed to be adapted to any classroom, encouraging students to consider museums as historical accounts to be examined, questioned, and discussed.

Key updates to this revised edition and chapter features include:

- *New* Chapter 9 captures the importance of art museums when teaching about the past.
- *Updated* Chapter 10 addresses issues of technology, focused on visitors' experiences in both physical and virtual museums.
- *New* coverage of smaller, lesser known museums to allow readers to adapt cases to any of their own local sites.
- Specific pre-visit, during visit, and post-visit activities for students at each museum.
- Case reflections analyzing pitfalls and possibilities that can be applied more broadly to similar museums.
- A listing of resources unique to the museum and history content for each chapter.

With this valuable textbook, educators will learn how to promote instruction in support of rigorous inquiry into the past and the goals of democratic values of tolerance and citizenship in the present.

Alan S. Marcus is an Associate Professor in the Department of Curriculum and Instruction in the Neag School of Education at the University of Connecticut.

Jeremy D. Stoddard is an Associate Professor in the School of Education at the College of William and Mary.

Walter W. Woodward is an Associate Professor of History at the University of Connecticut and is the Connecticut State Historian.

Teaching History with Museums

Strategies for K–12 Social Studies

Second Edition

Alan S. Marcus

Jeremy D. Stoddard

Walter W. Woodward

 **Routledge**
Taylor & Francis Group
NEW YORK AND LONDON

Bib. 600005588

Item 100007513

Barcode 000010008320

Call no. AM7

M364

2017 C.2

Date 26 n. v. 61

Second edition published 2017
by Routledge
711 Third Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2017 Taylor & Francis

The right of Alan S. Marcus, Jeremy D. Stoddard, and Walter W. Woodward to be identified as authors of this work has been asserted by them in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilized in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

First edition published by Routledge 2011

Library of Congress Cataloging in Publication Data

Names: Marcus, Alan S., author. | Stoddard, Jeremy D., author. | Woodward, Walter William, author.

Title: Teaching history with museums : strategies for K-12 social studies / by Alan S. Marcus, Jeremy D. Stoddard, and Walter W. Woodward.

Description: Second edition. | New York : Routledge, 2017. | Includes bibliographical references.

Identifiers: LCCN 2016050186 | ISBN 9781138242487 (hardback) |

ISBN 9781138242494 (pbk.) | ISBN 9781315194806 (E-Book)

Subjects: LCSH: Museums—Educational aspects—United States. |

Museums—Educational aspects—United States—Case studies. |

History—Study and teaching (Elementary)—United States. |

History—Study and teaching (Secondary)—United States.

Classification: LCC AM7 .M364 2017 | DDC 069.07—dc23

LC record available at <https://lccn.loc.gov/2016050186>

ISBN: 978-1-138-24248-7 (hbk)

ISBN: 978-1-138-24249-4 (pbk)

ISBN: 978-1-315-19480-6 (ebk)

Typeset in Aldine 401 and Helvetica Neue
by Florence Production, Stoodleigh, Devon, UK.

To my mom, Ann Marcus, for all her support and love the past 42 years (especially the teenage years), and to my sister, who is a wonderful sister, daughter, aunt, mother, and wife. And, in memory of my grandfather, Abraham Merer. I see your 99 years of life experiences in many of the museums I visit and it always makes me smile.—Alan

To my museum-exploring wife Kim, my furry writing companions Stuart and Evelyn, and all the dedicated history teachers and museum educators who go above and beyond to challenge students to explore, question, and construct their own understandings of the past.—Jeremy

*To Beatrix Lucinda, Abigail Grace, and Zoe Jay—
The Future.—Walter*

Contents

<i>Acknowledgments</i>	ix
Part I Introduction and Framework for Using Museums to Teach History	1
1 Introduction	3
2 Teaching History with Museums	25
Part II Case Studies of Using Museums to Teach History	39
3 Artifact and Display-based Museums: The United States Holocaust Memorial Museum	41
4 Local History Museums: The Minnesota History Center	65
5 Historic Forts: The Fort at No. 4 and Fort Ticonderoga	88
6 Historic House Museums: The Johnson County Historical Society and the Mark Twain House	114
7 Living History Museums: Colonial Williamsburg, The Jamestown Settlement, Yorktown	137
8 Memorials and Monuments: The Memorials and Monuments of 9/11	162
9 Art Museums: Wadsworth Atheneum Museum of Art	189
10 Virtual Museums, Mobile Technologies, and Augmented Reality: Blurring Classroom–Museum Boundaries	207

Appendix A	Ten Strategies for Effective Museum Visits	226
Appendix B	Complete List of Museums Discussed in the Book	231
Appendix C	Resources	235
<i>References</i>		238
<i>Figure Permissions and Credits</i>		243
<i>Index</i>		245

Acknowledgments

Thank you to all the wonderful and dedicated museum staff who spoke with us, provided resources, pushed our thinking, and toured us around their facilities. They include Peter Fredlake, Peter Black, Sara Weisman, Carly Gjolaj, Kristin Thompson, and other staff from the United States Holocaust Memorial Museum, Wendy Jones and Jennifer Sly from the Minnesota History Center staff, Megan McCollum, from the Johnson County Historical Society, Craig Hotchkiss from the the Mark Twain House and Museum, Tom Patton from Preservation Virginia, Richard Strum from Fort Ticonderoga, Wendalyn Baker from the Fort at No. 4, Jae Ann White and Menzie Overton from Colonial Williamsburg, Linda Friedlaender, Senior Curator of Education at the Yale Center for British Art, and the Education Department at the Wadsworth Atheneum Museum of Art. We remain quite grateful to them and are very impressed with their professionalism and expertise.

We are also indebted to Tom Levine, Rochelle Marcus, Elysa Engelman, Julie Bray, Adam Nemeroff, Catherine Mason Hammer, and Mary Rinaldo-Ducat who read various chapters of the manuscript and offered valuable feedback and advice. Our work is greatly impacted by Anne Raymond and the teachers participating in the Capitol Region Education Council's Teaching American History Grant. Their support of our scholarship and insights during visits to museums enhanced the rigor of our effort. We appreciate the support and expertise provided by our editor Catherine and all of the professional Routledge staff. It was a pleasure to work with them. Thank you to the College of William and Mary and the University of Connecticut for supporting our scholarship in numerous ways. Finally, a hearty shout-out to all the teachers we work with and observe whose energy and ideas fueled this book.

CHAPTER 1

Introduction

PART I

Introduction and Framework for Using Museums to Teach History

Figure 1.1 Visitors board a recreated stage coach in front of the Shattuck Tavern at Old Bridge Village, Southbridge, MA.

Access. The extent of the most promising opportunities for students to fully engage in studying the past. For more than a half-century, Old Bridge Village, Southbridge, Massachusetts, students can experience the sights, sounds, and tastes of an 18th-century New England town. The town includes a working mill, an shop, blacksmith shop, farm, and much more. Visitors are transported back in time through their experiences in this recreated village, and the families, for years, travel in a stage coach, cook over an open fire, play 18th-century games, and argue with the innkeeper and chickens. Old Bridge Village recreates the past in a powerful way.

CHAPTER 1

Introduction



Figure 1.1 Visitors board a recreated stage coach in front of the Bullard Tavern at Old Sturbridge Village, Sturbridge, MA.

Museums offer some of the most promising opportunities for students to actively engage in studying the past. For example, at Old Sturbridge Village in Sturbridge, Massachusetts, students can experience the sights, sounds, and activities of an 1830s New England town. The town includes a working saw mill, tin shop, blacksmith shop, farm, and much more. Visitors are transported back in time through their experiences in this recreated village, and can dip candles, dye yarn, travel in a stage coach, cook over an open fire, play nineteenth-century games, and strut with the roosters and chickens. Old Sturbridge Village recreates the past in a powerful way.

Just outside of St. Louis, in Collinsville, Illinois, the Cahokia Mounds provide the opportunity to explore what is believed to be the remains of the largest prehistoric native civilization north of Mexico. The Cahokia Mounds, a National Historic Landmark and UNESCO World Heritage Site, are 2,200 acres of the archaeological remains of the main component of the ancient settlement. Students can stand on the ground where over 120 mounds were constructed and where in AD 1250 a city larger than London during the same period once stood. Here students can experience the power of walking on the grounds of an historic site.

Meanwhile, in Miami, Florida, students can participate in an interactive exhibit that uses objects from the museum's collections to tell selected stories from Miami's past. Objects range from a Seminole dugout canoe to the Miami Heat logo. The goal of the museum as a whole is to be: "the premier cultural institution committed to gathering, preserving and celebrating Miami's history through exhibitions, city tours, education, research, collections and publications" (History Miami, 2016). At History Miami students can make a personal connection with the past.

Further west, Colorado's memorial to acknowledge Civil War volunteers and the Sand Creek Massacre is located in Denver. Here students can consider the way the Civil War is part of the collective memory in the West and analyze how the monument represents the time period in which it was created (in 1909). Plaques and chiseled stone on the statue list the names of soldiers from Colorado killed in the Civil War, proclaim that Colorado had the highest rate of volunteers of any state in the Union, discuss the discovery of gold, and explore the controversy surrounding an attack by Union soldiers in 1864 on a village of Cheyenne and Arapaho Indians, known as the Sand Creek Massacre. Students can learn from engaging with and critically analyzing the history presented by the memorial, in particular about how the brutal attack on American Indian women and children is portrayed, as well as from learning about the history of the memorial's creation.

In Los Angeles, California, the Autry National Center uses artifacts as the mechanism to create a narrative about life in the West in the late 1880s. The exhibits tell a multicultural story about the development of the West through the artifacts of various racial, ethnic, and religious groups. This narrative offers the potential for students to develop historical empathy by understanding the perspectives of many groups that contributed to the development of the West. In addition, the narratives told and artifacts displayed allow students to more broadly evaluate the authoritative, yet subjective, role of museums in interpreting the past.

In Boston, Massachusetts, school groups walk the red paint and brick line of the Freedom Trail to study the American Revolution with potential stops such as the U.S.S. Constitution, Bunker Hill, Paul Revere's Home, and the Old State House—site of the Boston Massacre. Students feel the power of

place as they stand on the location of events critical to understanding the American Colonists' struggle for independence from Great Britain. The Freedom Trail is also a jackpot for the study of how geography influenced history—for example, the strategic importance of Bunker Hill as a way to defend the city, the importance of Boston Harbor, etc.

Finally, among the numerous opportunities to study the past at museums in Washington, D.C., the National Museum of African American History and Culture opened its doors in September 2016. The museum's first exhibits provide opportunities for visitors to explore African American life, history, and culture. Among its 36,000 artifacts, the museum engages visitors through the power and persuasion of visual images with a focus on the Civil Rights Movement. Engagement with these images promotes students' abilities to bolster their skills at analyzing visual historical evidence and encourages students to consider the significance of the Civil Rights Movement for the African American community, as well as within the larger context of U.S. history.

The examples above are only a small sample of the rich possibilities that museums offer for history education. The resources and context of museums are a tremendous resource for K-12 teachers to utilize in promoting a sophisticated understanding of the past and the development of habits of mind in ways that are not easily duplicated in the classroom. Their physical space, artifacts, professional staff, special programs, online resources, and other features create opportunities for students to deepen understanding of specific content, and to develop historical thinking and critical literacy skills. These museum resources and the experiences provided at museums complement the school curriculum (Lenoir & Laforest, 1986) and make studying history more vivid, engaging, and relevant.

Leaving the school to visit a museum can allow students to engage with an amalgamation of artifacts, ambience, narratives, and other recreations of the past as well as the geography of historic sites (Nespor, 2000). This combination of experiences during a visit to a museum may be particularly powerful for developing historical empathy. They can also challenge students' understanding of the past through engaging them in difficult or traumatic historical events or issues (Rose, 2016). In addition, students may be more inspired to try critical thinking about primary sources or larger interpretations of history when they are confronted by both in museums. Museums also create the potential to interrogate historical interpretations by looking critically at how individual museums choose to present and interpret the past—what narratives they construct about our past and tell us about the present. However, the potential contribution of museums to the history education of students is largely dependent on the practices of teachers and museum staff.

The objective of this book is to provide educators—including teachers, teacher educators, museum educators, and parents of home-schooled

students—with both a conceptual model linking museum visits to learning about the past, and a collection of practical strategies illustrated through cases focused on different “types” of museum. (We use the term “museums” to include artifact and display-based museums, local history museums, historic forts, house museums, living history museums, memorials, monuments, and other heritage sites.) The cases provide detailed models of using museums and museum resources to develop students’ understanding of the past. They are designed to complement the excellent activities already enacted by many educators by augmenting a repertoire of skills for implementing effective lessons for before, during, and after museum visits. The cases are also created to address the benefits and hurdles involved in using museums to teach history. We hope one result will be to provide the tools to more critically examine museums as sources of historical knowledge and as teaching resources. Each case is constructed to be adapted and tailored to specific contexts in ways that will make students think deeply about museums, not just as authoritative entities or as a day off from real learning, but as providing historical accounts and interpretations to be examined, questioned, and discussed.

The authors are former K-12 classroom teachers and museum educators who now work as educational researchers, teacher educators, and historians. Our own teaching and our experiences working with K-12 teachers brings to mind two key questions: (1) How can museum visits enhance students’ understanding of the past? And (2) what do teachers and museum educators need to know and be able to do to effectively incorporate museum visits into their curriculum? The examples described in the chapters that follow will explore these issues in depth. The remaining sections of this chapter provide background behind these important questions, develop a rationale for the use of museums as part of history education, and preview the cases.

MUSEUMS AND HISTORY EDUCATION

History museums are located in every state, every major city, and in many small towns. From urban centers to rural towns, these museums cover a wide range of events, people, groups, and themes in United States and world history. Even for students without easy physical access to a large comprehensive museum, there are widely available local museums, historic homes, historic forts, monuments, and memorials that offer meaningful learning experiences. More recently, museum resources and experiences have become available online to various degrees. These online resources—digital extensions of the museums’ offerings—tender potential learning experiences different from other forms of digital content precisely because of their museum connection. Few other disciplines have such a readily available and rich set of resources designed to support student learning

and also the staff to collaborate with teachers to formulate these learning experiences.

More specifically, there are three types of resources available at most history museums: physical resources, human resources, and online resources. The physical resources include buildings and other physical structures, artifacts, and exhibitions. The human resources are museum employees who are trained authorities in artifact collection, exhibit creation, history, and education. The virtual resources include archives, online exhibits, databases, simulations, lesson plans, field-trip planning information, and more (Leftwich, 2006).

The physical resources of museums provide opportunities not available in the classroom to see, touch, feel, and experience the past. The human resources can support teachers in creating exciting and meaningful learning experiences at the museum and in the classroom. The online and other outreach resources are easily accessible for use as pre- and post-trip resources as well as when a field trip is not feasible. They offer potentially valuable connections between museums and history classrooms (Sheppard, 2007), but because online resources are a relatively recent development, all their advantages and shortcomings are not completely known. The cases in this book will examine all three types of resources for museums.

The goal is that the cases in this book will motivate teachers to design more effective museum visits and provide teachers and museum educators with the skills to create successful learning experiences for students. The limited data available suggest that history teachers plan a limited number of field trips. Marcus, Grenier, & Levine (2009) found that secondary history teachers believed that history museums should be an important part of the history curriculum, but many were unable to overcome the logistical and pedagogical barriers they faced to actually take students to museums—and many were dissatisfied with the number of trips they took each year. The lack of school visits to history museums is particularly glaring at the secondary level. Marcus, Grenier, & Levine report that museum educators are particularly distressed with the number of secondary visitors. Museum staff said the overwhelming majority of their school visitors are elementary students—in some cases, as much as 95 percent of all school visitors.

There are many practical concerns and other issues that hinder museum visits. Teachers must overcome logistical hurdles such as district paperwork, bus transportation, parent permission, and coordinating scheduling at school and with the museum. Financial considerations are a huge concern for teachers, districts, and parents. Many teachers experience a lack of administrative support for field trips, particularly to history museums, since history is not formally assessed by the No Child Left Behind education law and many states do not test social studies' decreasing incentive to spend resources on social studies education. Teachers are limited by geographical constraints,

strengths and weaknesses of museum staff, and what is currently on display at a museum. Another curricular issue is timing and being able to align a field trip with the curriculum; this is often a very difficult task, especially in places where winter field trips are infrequent and trips are planned more for when it is warm than for when a topic is being covered. Finally, some teachers may not be confident in their ability to meaningfully connect the curriculum with a visit to a history museum.

Unfortunately, despite calls to include museums along with schools as “laboratories” for pre-service history teachers (Baron, Woyshner, & Haberkern, 2014), few teachers report receiving any formal training in museum education during their pre-service program or through in-service professional development (Marcus, Grenier, & Levine, 2009). While most teachers are pedagogical experts and many possess an excellent background in history content, their knowledge of how to successfully incorporate museum visits into their instruction is more limited. Kiesel (2003) says we should consider teachers “well-intentioned novices” when it comes to planning museum visits, because their approaches to museum visits are comparable to inexperienced teachers in the classroom. We will explore these barriers to museum visits more extensively in Chapter 2 and elsewhere in the book.

WHY USE MUSEUMS?

Museums should be an integral part of K-12 history education because: (1) they provide unique learning experiences that can enhance students’ historical knowledge and skills; (2) they are sites of history learning throughout students’ adult lives; (3) they are often uncontested as authoritative arbiters of historical knowledge; and (4) they serve a function as public historical sites that both influence, and are influenced by, society. The end result of effective museum visits is that students can become more knowledgeable and engaged citizens.

First, museums afford the chance to learn about history in ways not available elsewhere. They break the cycle of textbook- and lecture-oriented instruction that focuses on memorization of facts, and instead create access to deeper historical understanding. History educators and historians emphasize the importance of developing historical understanding including students’ ability: (1) to analyze, synthesize, and evaluate historical evidence (Wineburg, 2001); (2) to increase historical empathy—particularly to recognize the perspectives of others (Barton & Levstik, 2004); (3) to examine and interrogate historical narratives (Barton & Levstik, 2004); (4) to know, practice, and advance other historical thinking skills such as asking questions, understanding cause and effect, and determining historical agency (Seixas, 1996); (5) to make connections between the past and today (Seixas, 1996);

(6) to recognize and account for presentism (viewing and judging the past through contemporary values and beliefs) (Wineburg, 2001); and (7) to be able to participate in dialogue and decisions about controversial issues or difficult histories (Hess, 2009; Rose, 2016; Stoddard, Marcus, & Hicks, 2017). Museums support these facets of historical understanding through the physical space they design, the artifacts they preserve and present, the expertise of professional staff, and the special programs and online resources they offer. For example, the Mark Twain House in Hartford, Connecticut, promotes the discussion of the controversies over slavery and the social inequalities of the Gilded Age, while the United States Holocaust Memorial Museum in Washington, D.C., provides incredible opportunities for the development of historical empathy through powerful images and artifacts of the Holocaust. Chapter 2 more fully addresses the relationship between museums and the enrichment of historical understanding.

Second, most students will not take history classes or participate in formal history instruction beyond their K-12 experience. Loewen (1999) suggests that only one in six Americans ever takes a course in U.S. history after graduating from high school. However, they are much more likely to visit history museums as adults. Thus, these students will experience historical narratives and learning about the past in a multitude of museum venues as adults (Boyd, 1999). As reported by Falk & Dierking (1997), between four and six of every ten people visit a museum at least once per year, making museum visits a very popular leisure activity outside of the home. In addition, Rosenzweig (2000) reported that 57 percent of Americans in a national survey visited a museum within the past 12 months and that Americans' level of connectedness to museums was higher than that reported for celebrating a holiday, reading a book about the past, or studying history in school. And, in 2006, almost 150 million American adults visited at least one museum (out of all types of museums) and another eight million visited at least one museum online (Griffiths & King, 2008). The same study calculates that there were a total of 701 million physical visits to museums in the United States by adults in 2006 (Griffiths & King, 2008). Therefore, if students participate in field trips to museums that incorporate meaningful learning experiences, there is a greater potential for museums to meaningfully influence their lifelong learning of history and the continued development of historical thinking skills.

Third, museums are perceived by students, teachers and the general public as reliable, authoritative, and authentic. Falk & Dierking (2000) report that museums are identified by many people as "reliable, authentic, and comprehensible" (p. 2). Museums are also perceived as very trustworthy sources of historic information—more trustworthy sources than college history professors, high school teachers, and nonfiction books (Rosenzweig, 2000). And Marstine (2006) reports that United States museums are perceived as the most

objective and trustworthy of any educational institution—87 percent of respondents rated museums as trustworthy (67 percent said books are trustworthy, 50 percent said television news is trustworthy). Marcus, Grenier, & Levine (2009) found that teachers hold similar views about museums. The teachers report high levels of trust for the way that history museums present the past—a trust that may influence how they develop programs for museum visits and a trust they may pass along to their students.

This trust in museums emerges in part from the fact that many museums are the repositories of authentic objects, images, and documents from the past. The power of the “real” in instilling simultaneously a sense of awe about, and a connection to, the past cannot be underestimated. At the same time, it challenges teachers to help students distinguish between the “truth” of artifacts, and the more contingent interpretations drawn from those artifacts.

The trust of museums extends to their online resources. A study by the Institute for Museum and Library Services (Griffiths & King, 2008) found that libraries and museums are the most trusted sources of online information among adults regardless of age, education level, race, or ethnicity, and are more trustworthy than online information from the government, commercial websites, and private websites. Thus, the beliefs about the trustworthiness of museums and museum artifacts and narratives transfers to all aspects of museum resources because of the way that young people and the public view museums as institutions.

However, museums are like any source of historical knowledge. The story of the past on which they focus is influenced by many factors, including subjective decisions by museum staff, financial considerations, and outside social and political pressures, among others. For example, in today’s economy, museums often need to combine entertaining elements with traditional museum exhibits, thus exporting history and culture for consumers (Kirshenblatt-Gimblett, 1998). Handler & Gable (1997) have documented this clash between the history and entertainment functions at Colonial Williamsburg, where the entertainment elements (e.g. amusement park, hotels, restaurants) help to finance the history components (historic village, interpreters, visitor education programs), but also influence how the story of the past is told. Museums “are not neutral spaces that speak with one institutional, authoritative voice. Museums are about individuals making subjective choices” (Marstine, 2006, p. 2). Museums select the narratives they desire to tell, often limit the perspectives revealed within a narrative, and can reflect the society within which they exist, sometimes more than the time period within which a narrative exists. The demystification of museums does not make them less accurate or less useful to visit, but instead bestows a wonderful opportunity for students to explore how museums present a subjective and selective past and how history is “made.” Students can learn that all history is an interpretation of past events and people, and is laced with

subjectivity, interpretation, hypotheses, and particular narratives (Hooper-Greenhill, 2000). Even more problematic is that museums often present history without the supporting documents and research conventions (e.g. footnotes, bibliography) of more traditional history sources, creating problems similar to the textbooks and films so often used in classrooms. Thus, museums are themselves historical sources that need to be critically analyzed and evaluated (Trofanenko, 2006). We can encourage students to see the value in learning from museums while also challenging students to confront museums' objective and all-knowing aura.

Monuments and memorials present the same dilemmas and the same opportunities as more traditional museums. However, they are by nature less comprehensive and more likely focused on a single event and/or person. Monuments function most often to memorialize, commemorate, and celebrate, not necessarily to present an extensive or multifaceted view of the past. Their purposes tend to favor positive narratives and omit controversial or negative stories about the past—they “don’t just tell stories about the past; they also tell visitors what to think about the stories they tell” (Loewen, 1999, p. 22). Markers, monuments, and preserved historic sites are often locally initiated projects that provide a favorable story about the local community and often use some public funds (Loewen, 1999). Monuments tell the stories of two eras—the one they commemorate and the one in which they were created (Loewen, 1999). One example of the dilemmas of memorials has played out over the past 15 years as memorials and monuments are built to



Figure 1.2 The FDR (Franklin D. Roosevelt) Memorial in Washington, D.C.

remember the events of September 11, 2001. These include numerous local memorials in towns throughout the New York area, in Pennsylvania, and in the Washington, D.C., area, as well as for the national 9/11 museum and memorial at the site of the destroyed Twin Towers. Conflicts arose between various stakeholders, including the families of those who worked in the towers, the families of police and firefighters, the City of New York, the State of New York, the Federal Government, the organizations that raised funds to pay for the project, and others (Marcus, 2007). These groups debated the purposes the museum and memorial should serve as well as the museum and memorial's aesthetic qualities. Teaching with memorials is the focus of Chapter 8.

Fourth, museums are public spaces of historical narratives that are shaped by society while also influencing society. Museums help students develop ideas, beliefs, and attitudes about public spaces (Nespor, 2000), and also about their own right and ability to enter into civic engagement. We are highly conscious that museums, often the first large institutions that students encounter outside the classroom, play a powerful role in shaping students' conceptions of their possibilities as civic actors and help frame students' views of the role cultural institutions can play in their own lives. As such, the formal and informal educational experiences students receive at museums serve two roles: first as occasions of learning; second as invitations to active citizenship.

Incorporation of museums into the K-12 curriculum can demystify the history presented at museums and enhance students' historical thinking skills, thus supporting future adults' inclinations to participate in society as engaged citizens. For over a hundred years, promoting citizenship has been a fundamental goal of K-12 social studies classrooms and of education more generally (Ross, 1997). Promoting citizenship is still a principal rationale for the social studies classroom (Barton & Levstik, 2004). Museum visits and the use of other museum resources can significantly contribute to the goals of preparing citizens for life in a democracy. Barton and Levstik (2004) propose three goals for preparing citizens through history education: promoting reasoned judgment, promoting an expanded view of humanity, and deliberating over the common good. Museum resources can support these three goals. Promoting reasoned judgment requires students to "reach their own conclusions about the causes of historical events, their consequences, and their significance" (Barton & Levstik, 2004, p. 37). By having students analyze and interpret museum artifacts as well as museums' historical narratives they can help students to develop reasoned judgment. Advancing an expanded view of humanity includes "taking us beyond the narrow confines of our present circumstances and confronting us with the cares, concerns, and ways of thinking of people different than ourselves" (Barton & Levstik, 2004, p. 37). Students are presented with multiple

perspectives within and across museums, and museums offer potentially powerful ways to develop historical empathy, thus expanding students' understanding of the concerns and ways of thinking about people in the past.

Finally, asking students to discuss or deliberate issues that “promote consideration of the common good” (p. 39), as Barton and Levstik suggest, could focus around issues of justice in the past and today. The content covered by many museums and memorials focuses on issues of social justice (e.g. slavery, the Holocaust). However, museums may often avoid tackling controversial issues. By having students understand and critique these omissions they will be better able to consider the common good.

Others have taken these difficult historical issues head on and are presenting visitors with the perspectives of enslaved peoples, or indigenous victims of genocide, and other topics often avoided by official history curriculum, let alone museums that often balance history with the need to attract visitors. Rose (2016) discusses her experiences helping to interpret and engage student visitors in slave quarters at the historical plantations where she has worked—and the challenge presented by wanting students to engage in difficult histories while also allowing them a safe space to engage in the emotions that can often accompany these visits. Similarly, the Mark Twain House discussed in Chapter 6 houses an adjacent museum exhibit that often focuses on topics related to race in America, including an exhibit of racist artifacts from past and present U.S. presidential campaigns. However, as Segall and Trofenenko (2014) found in their analysis of the National Museum of the American Indian, without thoughtful public pedagogy designed into exhibits, the goal of engaging visitors in difficult histories may be ineffective if museums do not consider who the visitors are and the views and experiences they may bring with them. In addition to engaging visitors to the museum in marginalized or difficult histories and issues, some institutions are also attempting to fulfill this mission more directly in schools. For example, the Newseum's Religious Freedom Center is equipping teachers and schools to thoughtfully teach First Amendment principals. Directly addressing and deliberating controversial and difficult issues from the past and present is a constructive way to develop critical democratic citizens (Hess, 2009; Rose, 2016).

HOW CAN MUSEUMS BE USED?

The overall premise of this book is to promote visits to museums as a mechanism to increase students' specific content knowledge about the past in conjunction with developing their historical thinking skills, and to do so in a way that inspires and motivates students. As discussed earlier, we focus on issues of historical empathy, interrogation of historical evidence,