

# TEACHING TOLERANCE



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## WEBINAR TRANSCRIPT

# Teaching the Civil Rights Act of 1964: Civil Rights and Analyzing Images

### **KATHY MCGUIGAN**

Hello, everyone. My name is Kathy McGuigan. I am from the Library of Congress. We're thrilled that you could join us today for the first of a four-part webinar series that is a collaboration between Teaching Tolerance and the Library of Congress education team. The focus of the series is on the Civil Rights Act of 1964, the conditions that led to it and its legacy.

We are thrilled to be joined today by Anne Savage, there on the left. I'm Kathy McGuigan, and I'm there on the right. Anne Savage is an educational resource specialist and has been at the Library of Congress for the past 10 years. A certified elementary teacher, Anne has spent 10 years as an educational technology specialist in the Fairfax County school system in Virginia.

Anne leads professional workshops and presentations at state and national conferences, as well as webinars. She's involved in the creation of professional development resources to help teachers use the Library's online primary sources in the classroom.

My name is Kathy McGuigan. I've been with the Library of Congress for the past seven years and developing professional resources and contents, as well. With us is June from the ... from Teaching Tolerance, and we're going to let June introduce herself.

### **JUNE CHRISTIAN**

Hello, everyone. I'm excited to be here with you. I'm really excited about the partnership that we have with the Library of Congress, and so hello to Kathy and Anne. I am a teaching and learning specialist with Teaching Tolerance. I have over 13 years' experience as a middle school classroom teacher. I had a brief foray into teaching third-graders for six weeks, and that strengthened my love for middle schoolers. I'm also an anti-bias trainer and a qualitative researcher. I've looked at the impacts of educational practices and policies on students of color.

I am excited to be here with you all and I wanted to share a bit about Teaching Tolerance with you. For those of you who may not be familiar with Teaching Tolerance, our mission is to reduce prejudice, improve intergroup relations and support equitable school experiences for our nation's youth. We provide free resources to educators, including a magazine that's published in the fall, spring and summer. Our most recent issue dropped last Friday,



so I invite you all to head to [tolerance.org](http://tolerance.org) to check that out.

We also have an online literacy-based, anti-bias curriculum, *Perspectives for a Diverse America*, film kits, as well as lessons, professional development modules and other publications and activities that are, again, completely free to teachers. I invite you to like us on Facebook and to check out all the many offerings that we have, and all of the resources that we have for classroom teachers.

For this webinar, we're going to discuss the norms, engage in a model primary-source analysis activity, introduce the nine essential areas for civil rights education, discuss primary source teaching strategies, as well as learn to access the Library of Congress resources for teachers. Before we dive into norms, I want to describe to you what you're seeing on your web, on your workspace right now.

At the bottom of the screen you'll notice a dock of icons. The straw-colored icon with the question mark accesses resources and information to resolve webcast difficulties that you may encounter. The yellow button with the graph will minimize or maximize the presentation slides. The blue button with the projector controls the audio for the webinar. Clicking on the brown icon with the people, with the group of people, will maximize the group chat function that you'll participate in later in today's webinar.

The dark-green icon with the folder contains resources related to today's presentation that we will reference throughout the webinar. The Kelly-green icon with the less-than symbol allows you to share this webcast proudly across your social network. Please remember, this webinar will be archived and available to you, and your friends and colleagues to view at your leisure. You'll also notice the famous Twitter bird. We encourage you to tweet throughout our time together. Lastly, there's a red button that will activate a survey to be completed upon the webinar's completion.

One of the things that I'd like to bring up is that when we talk about the civil rights movement, oftentimes that leads us into conversations around race, and racism and racial justice. These are ... these can be difficult conversations to have, more times than not, because we simply don't have them. We're out of practice with having the conversations and with being a bit uncomfortable in those conversations. Having these conversations is a really good way to become comfortable with being discomfited.

Teaching Tolerance has identified strategies to prepare to discuss the topics that many of us have purposely ... may have purposely avoided. I think I have jumped ahead in the webinar. We'll get into the difficult conversation in just a moment. What we'd like to do is actually get some demographic information from you because we're going to be using the polling feature here. What I'd like to do is to ask the participants, what best describes your role in the education setting?

If you'll take a moment just to click that button, and we're going to close the poll in just a few more seconds. Great, so welcome to everyone who's joining us. It looks like we have a good number of classroom teachers. We hope that everyone who's involved with the call will get something. I know that everyone who's involved with the call will get something of



use for your job functions.

Let's try another demographic question. What subject areas do you mostly teach? Again, if you'll click the bubble that is closest to what you do in the classroom. Great, okay. We've got ... The largest percentage are English. Oh, social studies teachers, and then English and language arts ... language arts teachers. Great. Lastly, what grade level do you teach?

We'll close that poll now. Primarily, secondary teachers. Well, it's wonderful to have all of you with us today. Now, I'm going to forward into the discussing of difficult topics. As I was saying before, oftentimes, engaging in difficult conversations ... The reason why it's difficult, for many of us, is that we don't have the practice.

Oftentimes, we're discouraged from having conversations, particularly around race, racial justice, conversations of inequality, colorblindness or any number of issues that may come up when we discuss issues like the civil rights movement. Simply having the conversations is the easiest way to become comfortable having them. We've identified ... Teaching Tolerance has identified strategies to prepare ... to help prepare to discuss these topics that many of us may have purposely avoided.

Some of the strategies that we've identified are assessing our comfort levels. If you're looking for these strategies, you can actually go to our web package, our teaching guide to *The New Jim Crow—Teaching The New Jim Crow*—and this information is located in the information before the lessons. Basically, what we want you to do is, on a simple scale of zero to five, assess how comfortable you are engaging in the conversation before you actually engage with students.

Another option would be to warm up, asking yourself questions like the hard part of talking about racism is [blank], or the good part of talking about racism is [blank]. Another important note is to be vulnerable. Know what your strengths and needs are. Know what you bring to the classroom. If there's more information that you need to provide students around the civil rights movement, around the Civil Rights Act, whatever it is that you need to do in order to prepare yourself to teach these difficult topics.

Also, to express your vulnerabilities, to know before you go in to having these conversations, what triggers you may have. Things that may come up for you, that could actually impede the learning environment for students. Being vulnerable and being to identify these things will help these conversations ... move the conversations along. Another important aspect of having these conversations is knowing that strong emotion can come up. Knowing that ahead of time, you can craft strategies that will help you address strong emotions in students.

At the root of many of the reactions that students may have, you might encounter pain, or suffering, blame, anger, confusion, guilt and shame. Based upon the knowledge of your class and your students, consider the emotional responses that may emerge as you teach these



difficult topics. Add any additional emotions to the ones that I have just listed based upon the population that you teach.

The other thing is to keep the conversation going, and here are three strategies to do that. Reiterate. Simply speak with the person what you've heard. Contemplate. Think about it for just a moment. Respire. Take a deep breath, and then speak. Oftentimes, this will help us negate those strong emotions so that we can have conversations that move our thinking and the group forward.

Also, check-in with students. See where they are, assess their comfort level and also give them plenty of time to debrief. These conversations can be difficult and, without that time to debrief, students may not know how to ... may not have the opportunities to express their emotion.

Lastly, when you enter into the conversations, be sure to be solution-oriented so that we're not simply unearthing problem after problem, but giving ourselves and students the opportunity to be solution-makers. With that in mind, I am going to hand it over to Anne.

#### **ANNE SAVAGE**

Hi, this is Anne Savage from the Library of Congress, and I'm so glad to be here with you today. First, I want to thank you all for taking an hour out of your day to be with us. I'm looking forward to hearing from all of you as we go through our first activity here. We're going to dive right into a model photographic analysis. I'm going to go ahead and move us over to the photographs that we will be looking at.

We're going to do this analysis, and you're going to be participating with this one specific photograph. The skills and the strategies that we will apply will work for any photograph. You're also going to find out that many of them will work for other kinds of primary sources as well. Let's start by simply observing. Although I'm going to ask you to be typing into the chat box in a moment or two, let's take about half a minute to just look closely.

Okay, the way we're going to proceed is to ... is for one ... you to receive one prompt or one guiding question on the screen at a time. Use the chat box to respond to this prompt. You don't have to use ... to respond to that particular prompt. If you want, you can follow your own line of thinking or you can ask a question that's come into your mind. You can also read the responses of other people and chat back and forth to each other, just as you might want your students to do with each other.

Let's get to the first question. Welcome, Lisa and Stefanie. The first prompt, what do you notice first? I'm going to be quiet for a few seconds as you begin responding. Debbie, Sally and Maria noticed the sign that says, "COLORED WAITING ROOM." Julian has noticed the black gentleman waiting under the "COLORED WAITING ROOM" sign. Colleen notices that this man is looking down at a sign. Meg notices that the man's eyes are downcast. Rabbi Lori mentions that there is confusion, but now thinking about speculation, might not



be confusion, it might be anger.

I'll ask you to share a few details about why you are speculating that it could be either confusion or anger. Angela and others have noticed that there is a poster about Hitler. Here is a question. "Aren't there chairs in the waiting room?" Wonderful strategy. If your students don't do this automatically, as you have, is to ask, "What don't you see?" "What is missing?" Stefanie suggests that the eyebrows indicate anger. Thank you. Amy thinks that looks almost like dismay on the man's face that he is stuck in that situation. "Disgust, seeing a sign about Hitler's love life," says Carla.

Sally wonders, "Is there a white person sitting on the bus, in the window?" "The waiting room looks like a sidewalk, too," suggests Kat. Sarah speculates that perhaps the man isn't showing any emotion, he's just reading the sign. Not smiling, looking down. Debra has spotted a *Good Housekeeping* magazine. Debbie suggests, "I'll be careful about reading too much into his face. This scene is a familiar scene for him." Debbie, what makes you say that this is familiar for him? Perhaps background knowledge?

Colleen says, "The 'BINGO TONITE!' sign is posted next to the 'Colored' sign as if it's trivial and just another way of life." Julian says, "I don't detect anything in particular in the man's expression. The 'COLORED WAITING ROOM' sign above him may be white noise to him because he's probably lived it all his life." Can anyone answer Stefanie's question, "What does it say on the sign below the Hitler sign?"

It's great to see that you are responding to each other's comments, again, as you would do if you were in a classroom. Either in whole group or in small groups. "Cosmopolitan." In a moment we're going to go on to the next prompt, but keep responding as we do that. Next prompt: Why do you think this image was made?

Rubina says, speculates that this was made to document the life at that time. Colleen speculates that it could be ... has been made to document racism at the time. Vicky says, "The U.S. commissioned lots of these photos, I assume, in the '20s and '30s." John speculates that it could be a random tourist photo, or shot as a newspaper article. Ken is falling in love with "I do think it is commentary." Dr. Everlina says, "To show that during this time in history, African Americans and whites did not share the same waiting rooms at bus terminals." Kathy suggests, "Represents the time and how life was."

Debra suggests, "Perhaps it was taken to show that this was not a problem with blacks." Sarah says, "Interesting idea." Can you say more about why that may not have been a problem? In the meantime, Maria says, "This could be justification for separation." Here we have a speculation about the time period. "Must be in the '50s. Likely in the '40s." As you look at the speculations, and if you haven't yet, take a moment to read what your colleagues are saying in the chat box.

I'd ask to take a look again at the photo and see if you ... Circle back to the photo, see if you



see any clues that help you determine when this photo was taken. Linda says, “Where is the white waiting room?” Another question, and wondering about what’s going on. “Hitler was dead in 1945.” There is a clue based on prior knowledge. Stefanie suggests, “Perhaps you could tell by the make of the bus.” Kim suggests, “Well, Hitler may have been dead but people were just now interested in what his life was like.”

The conversation just gets richer and richer. Thank you all so much for sharing your speculations and your questions. You’re going to have another question coming up.

What can you learn from examining this image? Stated another way, what can you learn from examining this image?

Debra says, “A depiction of life before integration.” Karla, “That segregation did, in fact, exist.” Colleen says, “Just how blatant Jim Crow laws were.” Jill says, “We fought World War II for freedom that we didn’t offer to all of our citizens.” I am appreciating how you are not only responding to the prompts but sharing the ideas, and speculations and questions that come up with each other. Julian says, “But we aren’t all that generations removed from when explicit segregation existed.” Kathy, “The sign represents the fact that not all Americans considered every man equal.”

Carla has a question. “How would Latinos been ... have been treated under Jim Crow? Would they have been discriminated against, like black people?” Meg says, “What is shocking to see now was commonplace and expected at this time and this place.” Corinne is sharing, “Emotional response is disbelief that the world existed like this.” Cari-Ana, “How segregation was just part of daily life.” T. Vicky says, “Colored refer to all non-white. Latinos would have been considered colored.” Then follows up, “Like Asians.”

Linda says, “We still have some signs in our tiny town.” Linda, if you would share what signs you’re referring to, just a little information, that would be wonderful. Mary J. says, “That colored waiting room could exist side-by-side with BINGO TONITE! That is something. That they could exist right next to each other.” I’m going to move on to the next question. We could obviously go on for some time, and keep sharing. As you know, this will ... this webinar will be saved, so we will ... you will be able to go back and read at ... when you have more time.

We’re moving on to the last thing we’re going to do in this particular conversation. Obviously, we’ve shared details we’ve observed. We have shared a lot of speculations and we have noted many questions that we have about this photo and about the time. For this, I’d like you to take a moment and compose a caption for this image. Summarize your thinking in a caption and add it to the text box. I’m going to be quiet for a moment while you work on that.

Kim’s caption is “Is there room for me?” John suggests a caption of “Waiting on freedom.” I’m just going to read a few. These are very powerful. Therese, “Everyday life under Jim



Crow.” “Where are we today?” “The long wait,” from T. Vicky. Corinne has a teaching suggestion. “I would go with ‘Waiting for [blank],’ and then have the class come up with the rest.” Evelyn suggests, “Showing how segregation existed in the South.” Debbie, “Freedom for European Jews but not for Colored people in America.”

Then, Dr. Everlina, “Let’s see what’s happening in town while I wait for my next bus.” Shai, “Your place.” Jolene, “An unreal reality.” It is tempting to read every single one. Fortunately, we will be able to go back and do that. These are ... As Colleen says, these are all great captions. Here’s another one, “Southern discomfort.” “A glance at the past.” “How do I get to that island paradise?” “Hitler is now a topic for entertainment?” Wonderful. Let’s see. “What life was like for some.”

Feel free to keep sharing. You have just completed a photo analysis. We did it as a whole group and we did it with ... Oh, there’s another one. “Where is this ‘American Dream’ I have worked so hard for?” “The times are a’ changing.” Oh, keep them coming. This is ... Thank you, everyone. This is terrific. You’ve just finished the photo analysis.

We’re going to come back to just learn a little bit more about this photo and about the analysis program in a few minutes. Analysis process, I should say, in a few minutes. Right now, I’m going to turn it over to June, who’s going to talk about nine essential areas for civil rights education. June?

#### **JUNE CHRISTIAN**

Thanks so much, Anne. I appreciate it. At Teaching Tolerance, we believe that students deserve to learn that individuals, acting collectively, can move powerful institutions to change. We saw ... we see this in the civil rights movement. One of the ways of thinking about the civil rights movement is expanding it past a handful of martyrs—Martin Luther King, Rosa Parks, the Montgomery Bus Boycott—and really expanding the way that we think about the civil rights movement and civil rights education, for that matter.

In 2011, Teaching Tolerance commissioned a report to see how states ... to evaluate how states were teaching the civil rights movement. Oftentimes, the civil rights movement is taught as a part of black history, or history specifically for African-American youths, as opposed to a part our collective history in the United States. These nine essential areas help us create a full story for all of our students.

In the related resources, we’ve included links to *Teaching the Movement*, which are our two reports that analyzed and evaluated the ways that states were teaching civil rights education. We also have *Teaching the Movement ... the state standards that we deserve that moved from diagnosis to treatment*. Then, most recently, we’ve put out *The March Continues*, which are five essential practices that teachers can use to teach the civil rights movement.

We also have ... I included the link to *Civil Rights Done Right*, which is our tool that will help



teachers really expand students' knowledge of the civil rights movement. Moving those ... moving past this ... the narrow definition of civil rights into events that would ... or cite leaders that would include Mamie Till Mobley, Septima Clark, Jim Lawson. Groups that would include Highlander Folk School, the Women's Political Council. Even events like the Freedom Rides, the Sibley Commission, the Watts riots.

These are all areas, events, leaders, groups, historical context, opposition, as well as connections students can make in order to tell a full story, to resist telling ... to encourage the ... complicating the story around the civil rights movement. Thinking about that, these resources are a natural fit. The resources at the Library of Congress has are a natural fit for teaching civil rights education. To help provide students with a good idea of not only the civil rights movement, the Civil Rights Act of 1964, but the history ... our nation's history leading into the civil rights movement.

So, that they'll be able to make connections to other movements, to current events, and specific participation. Bridging the past with the present, with an eye towards the future. Thinking about this nine essential areas for the civil ... for civil rights education, I ask you all to think about a unit on the Civil Rights Act of 1964. What essential area does our image fulfill? If you'll use the group chat function to share with our community, the community that we've created, what essential area do you think our image would fulfill?

I'm going to give you another ... a moment to re-evaluate the photograph. Again, we're looking at what essential area today's photograph would help fulfill. One of the nine essential areas. I see "obstacles," "history." Rubina says, "A connection to civic participation." Lots of obstacles and history. "A connection to bullying." Kim, if you could say a little bit more about that? With the recent ... Colleen says, "With the recent release of *Selma*, we could make those connections ... We could make connections to current events." "Connection to immigration." Great. "A new civil rights today."

This is great. One of the things that we'd like to ask you to think about is, when you're exploring ways to teach civil rights education to your students, that these images can provide a wide variety, a wide array, of support for teaching about the civil rights movement and, to our point today, the Civil Rights Act of 1964. Again, I just want to remind you that there are PDFs to our reports, as well as links to the tools that we have, in *The March Continues*. With that, I am going to turn it back to our friends at the Library of Congress.

#### **ANNE SAVAGE**

Hi, this is Anne again. We're going to take a look at a little bit of information about this photograph. As with every primary source, every photo, every video, every map on the Library's website, you'll find a page of information, sometimes called bibliographic information, about each item. That's what we're looking at right now. The information about this photo. You can see the title. We can now find out when it was created. Looking down through the information, we can look in the notes and we can tell that this was from the Office of War Information.



I think someone had mentioned that, thinking it was an Office of War Information photo. If you look further down, you can see that it was in the United States. North Carolina, Durham, which is also in the title, and there is a good bit of information about this item. You'll notice in the rights advisory, again about a third of the way down there, that there are no known restrictions on this item, so you can use this freely in your classroom, along with all of the Foreign Security Administration photos.

Feel free to continue talking and sharing while I talk a little bit about some of the tools and strategies we used just now and that you can use in the classroom. Let's take a look at a paper tool. This is the paper version of our Primary Source Analysis Tool. In the future, we'll share other versions of this that are online and interactive. "Oh, here, here," someone says. If you take a look at what's been written on this one, you can see that these are responses created by another group. In fact, it was another group of adults.

You'll see there are three columns. Although, you don't work in any specific order, just as when you did the model analysis a few minutes ago, you can observe. You can come up with speculations or references, or inferences, which is in the middle column, and questions. You'll notice some arrows back and forth. In many cases, a question may make you circle back to think about some details that you saw or maybe a speculation.

Then at the bottom, under "FURTHER INVESTIGATION," what this group has done is come up with ... took a look at all the questions that were asked and came up with one that was a little bit deeper that would allow students to do some further investigations. Now, this is just one item that we looked at. Typically, we're not going to just look at only one primary source at a time, but this is the process.

Moving on. Here is where all those observations, and reflections and questions came from. I posted this photo on the door. Post-it Notes were used for people, whenever they went by, to make reflections. Here is a very low-tech way of collecting responses to a primary source. Next, let's move on the guide that we have for teachers.

For each format, including photographs, we've created a teacher's guide to analyzing primary Sources. In this case, this is for photograph analysis—and photographs and prints, and I highlighted in yellow the questions that we used during our analysis today. You'll notice I have picked one from each of the columns. We didn't specifically ask what you wondered about. You came up with many questions on your own. In the classroom, you'll probably want to say that yourself.

Then down at the bottom, after "FURTHER INVESTIGATION," you'll see that we use the very first follow-up idea, which was to write a caption for the image. This is a great option for quickly checking on what your students have observed, what they're thinking, and so that's one of our favorite ones. Next, Kathy will highlight a few areas of the Library's website. Kathy?



## **KATHY MCGUIGAN**

Anne, thank you very much for that great analysis activity, and June, for tying into the nine essential areas. This conversation here has been incredibly rich. I hope that all of our participants will take some time tomorrow to look at a recording of the event and be able to catch up with some of the comments. Just ... it's been phenomenal, so thank you all for your participation.

I'm going to go through, right now, taking a look at the Library of Congress' website and some resources that we've used during this particular presentation. This is really an introduction to some resources that you can use, starting tomorrow, in your classrooms. As I mentioned at the front-end of the presentation, this is part one of four webinars that we're doing with Teaching Tolerance. The web tour that we're going to be giving you right now is a little abbreviated but, again, all the links are available in the resources.

I'm going to go through these slides and then we will take questions towards the end of the program. Now, you're looking at [loc.gov](#). As you see at the bottom of the screen, you see "Teachers" is highlighted. We have a teachers' section. We have a site specifically for teachers, and I'm going to take you there now. You'll see on the left navigation "Classroom Materials" are highlighted. When we go to that particular page ... go, in a second here.

When we go to that particular page, you're taken to a list of materials that are available. All of these are aligned to the ... each state's English language ... ELA, and social studies standards, as well as the Common Core Standards. What we're looking at right now, what's highlighted, is the very first item, which is called Primary Source Sets. This is really the pay-dirt in terms of being able to get materials quickly to use in your classroom.

To take a look at the primary source sets, this is just a look at the first part of the list of primary source sets that are available. We invite you to go online and search on your own, but you should be able to find materials that you would be able to use in your classroom. Well, I'm showing you right now the primary source set on Jim Crow and America. You'll see a number of resources. We have, generally, anywhere from 20 to 30 resources that are in a primary source set.

This is not meant to be an exhaustive list. It is meant to be a representative list of different types of formats and files that can be used as part of the set. What I want to share with you right now is the highlighted area that you're seeing, which is the teacher's guide. This is an overview to the materials that are shown in this section with some context and historical background. These are great resources for you, as well as for your students.

I also want to point out at [loc.gov/teachers](#), you can see on the left navigation a section called "Using Primary Sources." We'll take a look at that right now. "Teacher's Guides and Analysis Tool," these are links to all of the primary source sets, and this is just another way to get to them. Primary ... The Teacher's Guides and Analysis Tool are exactly what Anne was just showing you.



We have the PDF version, which allows for you to print out and have your students work with the materials on paper. If you are in a computer lab, or a one-to-one situation, they could do the analysis with the online tool and be able to save it or to email it. Underneath that, you'll see all of the teacher guides that we have available for the different types of formats of the materials. If you're using oral histories, we've worked with subject matter experts throughout the institution to help formulate these kinds of questions.

When they get materials that go into their collections, what are some of the questions that they have to go through in terms of making sense of the material? This page will get you to those types of questioning prompts that you can use with your students, which I just pointed out there. They're very rich in terms of getting resources that you can use tomorrow.

Now, I'm back at [loc.gov/teachers](http://loc.gov/teachers) and I want to point out a couple of things of interest for you. One is the *Idea Book for Educators* around the Civil Rights Act of 1964. This was done in connection with HISTORY. If you go to the carousel at [loc.gov/teachers](http://loc.gov/teachers), you'll be able to get a free copy, download a free copy, of that book. Lots of great resources, lots of great teaching tips and access to the tools as well. I just wanted to point that out for you.

Moving ahead. Again, we're giving you an abbreviated tour but I did want to make sure that you walk away with the URL for *The Civil Rights Act of 1964: A Long Struggle for Freedom*. It's an exhibition that is here at the Library now, and this is the accompanying website. We wanted to make sure that you have access to this. In our next webinar, which is February ... I believe it is February 19th, we will have an expert from the Library staff taking us through more in-depth into this section of the website. It'd be great for you to take a look at it on your own and then join us on February 19th.

To get to the exhibition site, you can go to [loc.gov](http://loc.gov) and select "Currently on Exhibit." That's a little bit about some teacher resources. We're trying to keep to the hour time; we're at 4:52. I'm going to hand things over to June and I'm going to take a look at some of the questions that may have come in while I was speaking. I'm going to hand it over to June.

#### **JUNE CHRISTIAN**

Thanks so much, Kathy. I appreciate it. I just want to review what our objectives for this webinar were. We discussed the norms, particularly around our conversations and discussing difficult topics that you may encounter. Not only in having this conversation that we've had over the course of this webinar, but also with your students. You engaged in a primary source analysis activity. We introduced you to the nine essential areas. We've discussed primary source teaching strategies.

The Library of Congress has provided you with all of the access that you'll need ... to excellent quality resources that you can use with your population. Again, I want to remind everyone that this webinar will be available to you, at some point, in the near ... in the very near future. You'll be able to access the archived webinar, and all the related resources that we've mentioned. Both the Teaching Tolerance and the Library of Congress are in the



related resources widget, which is the ... I believe, the icon with the folder on it. It's a green icon with a folder on it.

Not to belabor the point, Kathy reminded you all that we'll have our next webinar on February 19th. We will send out communication regarding that to provide you with the opportunity to register, with the link to register for the next webinar. We look forward to having all of you, and all of your wonderful friends and colleagues that you think may benefit from such a wonderful webinar that we've had today, and moving forward into our series.

Now, we're going to move on to question and answer. I would invite those of you who have questions about ... questions that have come up during the course ... over the course of the webinar, to enter those into the group chat function. Kathy and I will answer them as we have time. We've got about five minutes for questions and providing answers.

I would love to think that we've answered all of your questions, but again, please, we invite you. Any questions that you may have that we can answer or perhaps help with. We're here. "Does the website provide historical context and definitions as well?" That's a question for Kathy or Anne.

**KATHY MCGUIGAN**

Sorry, June. What was the question? I'm starting to look up something.

**JUNE CHRISTIAN**

Does the website provide definitions and ... I'm sorry. It's an interesting kind of a ... Technology is such an interesting thing because the questions keep popping up. Perhaps that's a question that we can answer at another time, or perhaps provide a direct answer. Another question we have, "Are the materials available for all grade levels?"

**KATHY MCGUIGAN**

Yeah, that's a great question. As I mentioned before, the classroom materials section of the Library's website, and I will bring that slide back up. They are aligned to the state ELA and social studies standards, so you can search by grade level or by ... by grade level, by state, and then by subject area.

My advice to you is you are the expert in charge of the curriculum in your classroom, and so go in with a broad stroke in looking at the materials and really focus it in on those primary source sets at first. Those materials are no known restrictions, so you can feel free to use those in the classroom. They're also laid out for eight-and-a-half by eleven printout. There's a link that goes into the collections. There is also a PDF link, which will lay out the materials for eight-and-a-half by eleven printout.

However it is that you're using the materials, it's very flexible, but we highly recommend going into primary source sets first. If you go to loc.gov, it is not ... things are no ... materials through the whole Library's collections are not going to be broken down in terms of



standards, in terms of grade levels. Your best bet is to start with the teachers page and go to primary source sets.

Somebody had a question about art ... I'm going to bring up something, and put it into the chat, about working with arts before we go, so I'm going to be looking for that and posting that into the chat.

#### **JUNE CHRISTIAN**

We've got time for one more question. Colleen wrote, "How do you help students avoid their own biases when interpreting the images?" One of the things that I'd like to encourage teachers as they embark on this content, is that it's no—I don't think it's necessary for students to avoid their own biases. I think modeling an environment of inclusiveness and openness for students so they can actually engage with their biases. And see the other biases that other students have or the level of engagement and openness that other students have.

It's really not about avoiding bias. It's about understanding the biases that you have and then working to create an alternative, or a counter, to those biases. We don't want to avoid. We want students to bring their entire selves into the classroom.

That is the last question that we're going to get to. I see that we are at our 60-minute mark. It is four 'o clock. It has been an enlightening hour for me. I hope that it has been enlightening for our audience as well. Our contact information for the Library of Congress and Teaching Tolerance are on your screen. I'd like to thank you for your thorough engagement and participation in today's webinar. Kathy and Anne?

#### **KATHY MCGUIGAN**

Thank you. This is Kathy. Thank you so much for joining us. I know it's probably been a long day where you are. You might be in the middle of your day, but thank you for spending the hour with us and for your active participation. It's been great, so thank you. Anne?

#### **ANNE SAVAGE**

Yes. I agree with that. Thanks, everyone. As Kathy said earlier, it was your contributions and collaboration that made this a really special event. Thanks, everyone.