

Our monthly e-Bulletin provides quick updates on activities of THEN/HiER and its partners.

What's new with THEN/HiER?

* **Penney Clark** has co-authored "Two Points of View on History Teaching in Canada" (*Revue internationale d'éducation Sèvres* 69, September 2015) with Louis LeVasseur, Université Laval. The article examines commonalities and differences in history curricula and teaching in English and French Canada.

* **Jocelyn Létourneau** was part of the organizing committee for the conference *L'histoire dans l'espace public. Producteurs, pratiques, transmissions entre Atlantique et Méditerranée*, which took place from October 1 to 3 in Marseille, France.

* **Stéphane Lévesque** presented three talks in Australia between September 28 and October 2: "The threat of assimilation still hangs over us': Memory, Identity and Narrative Thinking among French Canadian Adolescents" at the University of Newcastle; "It all started with the defeat': Narrative Thinking, Identity, and the Real-life Curriculum" at the University of Tasmania; and "Why Should Historical Thinking Matter to Students?" at the History Teachers' Association of Australia National Conference in Melbourne.

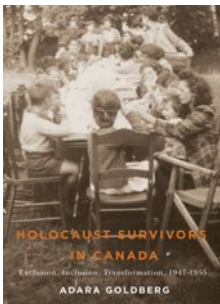
* **Catherine Duquette, with THEN/HiER members Rose Fine-Meyer, Carla Peck, and Cynthia Wallace-Casey** were judges for the Governor General's History Awards for Excellence in Teaching. The 2015 award recipients are Yoland Bouchard (Collège Mont Notre-Dame de Sherbrooke), Craig Brumwell (Kitsilano Secondary School, Vancouver), Jennifer Janzen (University of Winnipeg Collegiate), Kim Sadowsky (Thom Collegiate, Regina), Shashi Shergill (Connect Charter School, Calgary), and Kathryn Whitfield (Northview Heights Secondary School, Toronto).



l-r Rose Fine-Meyer, Carla Peck, and Catherine Duquette at the GG Awards

* **Adara Goldberg, THEN/HiER member**, recently published *Holocaust Survivors in Canada: Exclusion, Inclusion, Transformation, 1947-1955* (University of Manitoba Press). The book "highlights the immigration, resettlement, and integration experience from the perspective of Holocaust survivors and those charged with helping them."

* **Katherine Ireland, THEN/HiER member**, is pleased to announce that the Gregg Centre for the Study of War and Society is supporting the Saint John Theatre Company's commitment to educational outreach by facilitating a group of graduate researchers and BED students to develop educational materials for classrooms based on the play *The War Bride*, which ran from October 14 to 17.



Approaching the Past

The first *Approaching the Past* event of the season took place on October 7 at the Old Hastings Mill Store Museum in Vancouver. The evening included a slide show on the history of the store and museum by local author and historian Lisa Smith, followed by participants touring the museum and trying their hand at "Lumberjack Bingo" and "Chinook Look," activities designed to teach students about the collection. We are also very excited that a new *Approaching the Past* series will begin in Fredericton, New Brunswick on November 2 with "Silent Stones and Letters Home: Doing Soldier Biographies in the Classroom." Speakers Alan Sears, Mark Perry, James Rowinski, and Diane MacLeod will share how they use the *Lest We Forget* program's soldier biography projects in middle school, high school, and post-secondary classrooms.



Old Hastings Mill Store Museum

Feature Blog



This month's *Feature Blog* is by guest blogger Alim Fakirani who contributed an outstanding piece on this past summer's Historical Thinking Institute. While the immediate focus of the blog is the impact of the institute on Alim's teaching, the post dives into larger questions about what history is, who is excluded from history, and how historical thinking can be connected to other educational theories, such as those of Homi Bhabha, Nel Noddings, and John Dewey. Be sure to check out (and comment on) Alim's article.

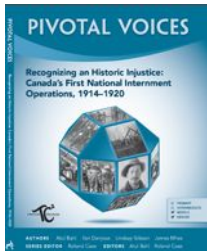
What's new with our partners?

* **The Museum of Vancouver and the UBC Museum of Anthropology**, along with the Musqueam First Nation and the University of Waterloo, received the Governor General's History Alive! Award for the project *c'asna?əm: the city before the city*, which "re-examines museum collections, and makes visible Vancouver's historic and contemporary Indigenous cultural landscape."



l-r Viviane Gosselin (Museum of Vancouver), Jordan Wilson (UBC Museum of Anthropology and Musqueam First Nation), Leona Sparrow (Musqueam First Nation), and Susan Roy (University of Waterloo)

* **British Columbia Heritage Fairs Society** has elected Penney Clark to its 2015-2016 Board of Directors. Other board members elected this year are Kelsey Beaudry, Becky Burns, Graeme Cotton (Vice-President), Judy Dunn (Treasurer), Evan Fryer (Membership Chair), Michael Gurney (President), Jennifer Iredale, Britney Quail (Alumni Chair), Tom Morton (Secretary), and Cindy Rowell.



***The Critical Thinking Consortium (TC²)** is offering a free resource to middle and senior high school teachers: *Recognizing an Historic Injustice: Canada's First World War Internment Operations, 1914-1920*. This resource helps students explore the events, causes and consequences of the internment of thousands of individuals in Canada during the First World War era. Download a PDF or get printed copies.

Graduate Student Committees

The Anglophone Graduate Student Committee has been busy this month with blogging on *Teaching the Past*. Angelica Radjenovic wrote an interesting piece on the connection between historical thinking and citizenship education. Chris Pedersen uses the ideas of Heidegger and Gadamer to discuss the role of the history teacher in history education, while I offer a brief review of *Memory After Belsen*, an excellent new documentary on the Holocaust. Contact Scott Pollock.



Scott Pollock

This month on the blog *Enseigner l'histoire*, Philippe Denis describes his visit to the Laurentian Ski Museum in an effort to rediscover the relevance of regional museums. Philippe is also teaching a course on regional museums and cultural tourism this fall at the Université du Québec à Montréal. In her blog post, Katryne Ouellet discusses the book *Naissance d'une pédagogie populaire*, which is a foundational work for her Master's thesis on Freinet pedagogy and elementary history teaching. As for me, I have written a summary of the academic activities undertaken this fall by Francophone Graduate Student Committee members. At the end of October, several committee members attended one of the Québec history teachers' conferences (AQEUS, SPHQ). One thing is for sure: we are very busy this fall! Contact Raphaël Gani.



Raphaël Gani

Research Snapshots

This section of our monthly e-Bulletin highlights our members' research projects.

Jeremy Stoddard,
Associate Professor of Education
Film and Media Studies Program
College of William and Mary



Teaching With and About Film and Museums

"Why is the Black dude riding with the pro-slavery people?"

This comment by a North Carolina high school student was made in response to a clip from Ang Lee's film *Ride with the Devil* (1999). The film, which portrays the Kansas-Missouri border battles that occurred during the US Civil War, was used by his history teacher to challenge her students' conceptions of the Civil War so that they would begin to appreciate the complexities of race and slavery in American society at the time. The teacher clearly stated the objective for watching the selected portions of the film, prompted students' thinking with questions prior to the viewing and then debriefed what they saw. (For more on this example, see *Teaching History with Film: Strategies for Secondary Social Studies*, Routledge 2010.)

This episode reflects what has driven my research into teaching and learning history with museums and media over the past fifteen years. I often observed students' affective response to their experiences with media and at historic sites and wondered how these mediums could be used to engage them in aspects of the past often marginalized in textbooks and the official curriculum. However, I also frequently saw what Renee Hobbs has graciously called "non-optimal" teaching with these representations of history. Therefore, I have been particularly interested in the relationship between teacher and student epistemology of history and representations of history – that is, how each views the nature of history presented in film and museums – and the impact of these beliefs on teaching and learning.

My research into teacher decision-making and pedagogy with film suggests that teachers' personal epistemologies of how film represents history and their own ideological views influence how they present film as a source to students. For example, I found that fiction was often presented as subjective and shown for particular pedagogical purposes, as a primary source or as a way to challenge common narratives students hold, as the episode above illustrates; documentaries were often portrayed as being objective sources akin to a textbook. This more problematic use of documentaries was particularly driven by the teachers' selection of films that aligned with their own ideological views and therefore were presented as a "correct view."

The *Ride with the Devil* example also reflects my particular interest in how film and historic sites can be used to engage difficult histories – those histories difficult to represent, understand, or engage the public in discussing. These are histories that challenge the national narrative of progress and freedom, include voices of marginalized groups, or challenge our assumptions about the roles of race, class, and gender in how we view the past. Alan Marcus and I conceptualized this in "The Burden of Historical Representation: Race, Freedom, and 'Educational' Hollywood Film" (*Film and History: An Interdisciplinary Journal of Film and Television Studies* 36, no. 1 [2006]: 26-35) as a model to examine how marginalized histories, such as those of slavery and Indigenous peoples, are presented in film. This work has led to a forthcoming volume, *Teaching Difficult History Through Film*, edited by Alan Marcus, David Hicks and me, with contributors from various disciplines who use theoretical perspectives such as critical race theory to present innovative pedagogical models for engaging students in historically marginalized perspectives.



The field trip and museum experience in history education has been similarly associated with non-optimal pedagogy, where teachers let their students roam and rely on docents to engage them. However, it is through film and visiting historic sites that many engage with learning about history long after they leave our classrooms. It is for this reason that Alan Marcus, Walter Woodward, and I researched what good pedagogy at museums or historic sites would look like and what role teachers and museum educators can play to help make these pedagogies a reality. This project led to our co-authored book *Teaching History with Museums: Strategies for K-12 Social Studies* (Routledge, 2011).

One of the most important implications of this work for practice is the recognition that teachers need to both teach with, and also explicitly about, film and historic sites, emphasizing both the pedagogical power of these mediums for engaging students in the past and to develop the epistemic understandings of the nature of these representations and how they are constructed. This epistemic understanding in teachers promotes more thoughtful pedagogy and allows students to more easily transfer critical thinking strategies associated with historical thinking and primary source analysis to other representations of history, including the history film they watch with their family or the historical marker they pass on the way to school.

*** MORE TO COME NEXT MONTH!**