My Reward: Outstanding Student Projects Based on Primary Sources

John M. Lawlor, Jr.

There’s a fine collection of term projects sitting nearby demanding attention. It’s the end of the term and this is my reward. A few of the projects are pro forma, created to meet the course requirements with minimal effort. Most, however, will reveal some dedicated scholarship and sound historical technique. There will be enough in the stack to generate “gee whiz” reactions. The common denominator of the “gee whiz” projects is that all deploy fascinating primary sources. I’m in for a treat.

Past experience with student projects shapes this attitude. I’ve kept track of them for more than ten years. Many have become intertwined within course materials. It’s an interesting challenge, however, to determine what motivates student performance and assess the impact of primary sources on the quality of their work. This essay attempts to discern why and how students employ primary sources to strengthen their projects.

My students are freshmen and sophomores from nearly all curricula offered at Reading Area Community College (RACC). They range in age from seventeen to seventy-one and have a wide range of interests and experiences. Class demographics resemble the general demographics of the institution with an increasing enrollment of Latino students. Most (over 98 percent) are students who plan to transfer to a four-year college to complete a bachelor’s degree. No curriculum at RACC requires history courses, so all of my students are “volunteers.” The curriculum of the transfer school, however, may have a history requirement, and students from other institutions sometimes come to RACC to complete that requirement. I try to make the students aware that they have an opportunity in the survey courses to meet students who are not like them, and that as they reach third year and beyond, their colleagues will be more and more just like them in the sense of interests and academics. My course surveys indicate that the students tend to have a greater interest in social, ethnic, and cultural issues than in political and economic ones. This attitude tends to shift over time.

At the onset of the term, students in my history courses receive a packet of project materials. Although all my history courses have a project requirement, this essay addresses United States history courses specifically. Within the packet are generic history project guidelines and options along with strict citation rules. The first requirements are that projects must fit within the scope of the course and be historical in nature. The project need not be a paper, although many are. The objective is to encourage creativity. To stimulate creativity, I discuss with students an array of previously successful projects created in the specific course. Within two weeks, students submit proposals.

The proposal consists of topic, purpose, method, and a list of preliminary sources. I provide each student with a personal, typed response in which I address the topic and provide guidance on form, length, and grading criteria. Unusual projects, which are encouraged, get a bit more personal attention and students are required to set up a meeting to discuss deliverables. Examples of atypical projects that have been accepted include creation of a museum exhibit of children’s toys, a “how to” video for firing a Civil War-era cannon, lesson plans by teacher education majors, audio-video productions, multimedia presentations, creative writing “simulations,” desktop publishing such as historical society brochures, artwork, web pages, and the list goes on. One student even arranged a United Service Organization show, complete with a big band, within a grade school World War II night she had organized. Whenever possible, students submit a photocopy or other facsimile duplication of a primary source connected to the topic along with my written response or, in the case of unusual projects, they provide the relevant materials during the meeting that discusses the project. Irrespective of the overall format, all projects require scholarly research, “paperwork,” and full documentation. It could be that the personal attention and interest in the project generates a bit of enthusiasm on the part of the students to do good work.

During the two weeks that students are “cooking” their topics and approaches, a few minutes of each class are devoted to past projects. Student production is key. It shows how high the bar is set. Typically, we explore projects that were published, selected for the Beacon Competition—an academic competition for community college students from New York, Pennsylvania, and Maryland. Additionally, we consider projects that employed creative methodology or showcased superior use of primary sources.
The four documents presented here illustrate different views of the area around the Penn St. Bridge in Reading, Pennsylvania. Teachers can use them (or comparable documents from their own localities) to illustrate changing urban ecology, and to teach students to think about land use over a period of time in which historical changes have taken place.

The documents enable students to compare the same scene from different perspectives. The engineering drawing in the first document portrays the same location as the artist's rendering that comprises the third document. It is fascinating to compare the different perspectives of the engineer and the artist. Looking at all four scenes, students can identify changes over time, record information about competing pressures for the use of land, and analyze changes and their impact.

The most important technological change affecting the area portrayed in the documents in the nineteenth century was brought by the railroad, which competed here and elsewhere with the canal as a means of transportation. (Canal workers who saw their livelihoods threatened by the railroads periodically burned down wooden railroad bridges, which resulted in the development of iron bridges, the first of which was recently displayed in the Museum of American History at the Smithsonian.) The second document shows railroad properties south of the Penn Street Bridge. By the time of the Interstate Commerce Commission survey in 1917, most of the canal land holdings in the area, such as dry docks, had been converted to railroad yards.

Flooding was also a threat, as the fourth document indicates. In the 1850s, a flood swept away the Penn St. Bridge. Local lore has it that the bridge was stopped at Douglassville, Pennsylvania, about 12 miles south, and used to replace the Douglassville Bridge, which had also been swept away. The damage from floods increased as industry and housing developed along the river.

Today, Reading Area Community College occupies the land shown in the documents, yet a single train track sporadically moves freight through the center of the campus. Nothing remains of the canal at Front and Penn Streets, except for more than 1100 documents in the college library.
Document 1
This map of a lock, dry dock, towpath and general area around the Penn St. Bridge in Reading was a Schuylkill Navigation Company plan. The surveyor is unknown. The drawing is dated February 8, 1911. The land is now adjacent to Reading Area Community College. Map 8-107, Schuylkill Navigation Collection, Reading Area Community College. http://www.racc.edu/Library/canal/index.html

Document 2
This undated plan shows railroad properties at Franklin Street Guard Lock, approximately 200 yards south of the Penn St. Bridge. The development of rail as a means of transportation resulted in two railroads, the Pennsylvania Railroad and the Philadelphia and Reading Railroad, converging in the area shown on the canal map. Map 8-S109, Schuylkill Navigation Collection, Reading Area Community College. http://www.racc.edu/Library/canal/index.html

Document 3
This is a view of Schuylkill Canal northward from Penn Street Bridge by J. Heyl Raser in 1862. It is easy to muse about the thoughts of the individual as he gazes out on the river. The original is on display at the Historical Society of Berks County, Reading, Pa. Digital version by the author. The photograph is a section of a larger work of art.

Document 4
This is a photograph of the Penn Street Bridge at Reading, Pa., 1855, which is in the Pennsylvania State Archives in Harrisburg. It shows the Schuylkill River in flood, with the Penn St. Bridge in danger. MG-432, Rothermel Collection of Covered Bridges. Re-photographed by the author.
requires alternative approaches to content to address varied student learning needs, primary sources facilitate application of Universal Curriculum Design (UCD) principles. Perhaps the best example of this is a recent project executed by a student who is blind. His project was to evaluate the effect of audio primary sources on an understanding of history. Stimulated by the National Sound Registry project at the Library of Congress, the student developed a collection of sounds in history using standard audio sources such as speeches and music, web-based audio files, and some creative ideas based upon his own audio work as a “ham” radio operator. His ideas focused on “Sounds of an Era,” the premise being that certain sounds connect in time as part of the general public’s experience. A steam locomotive whistle is a good example. His project continues even though the term is long over, and he has some excellent contributions to make.

Topically, the connection of local to national events through primary sources seems to be the most effective application. These can be used to shock, bewilder, amuse, or provoke the students. The key thing is that these sources stimulate reactions. They engage. This is true for both in-class and project activities. A photograph of a local family living in a chicken coop during the Great Depression, a letter from a local pastor to FDR concerning social security, or a daguerreotype of a soldier’s muster and pension records and some creative ideas based upon his own audio work as a “ham” radio operator. His ideas focused on “Sounds of an Era,” the premise being that certain sounds connect in time as part of the general public’s experience. A steam locomotive whistle is a good example. His project continues even though the term is long over, and he has some excellent contributions to make.

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ous class projects in my office—some that were successful (student names evident) and some that were less than successful (student names removed). I make these available to students who still need to gauge the nature of quality. The projects are obvious to anyone who enters my office (best described as a mangled mess of documents, photographs, maps, and artifacts). In discussions with students, however, I can usually find a primary source related to their topic in a few seconds. The primary source pump, in effect, has been primed. Off they go to find their own and fashion a project to their liking.

Grading projects can sometimes be a challenge. Students receive a generic grading form with their project packet. The form, in a sense a rubric, assists with quality criteria. Sometimes, however, creative projects demand creative grading. For example, two students combined resources and researched a local railroad station at the National Archives using Record Group 134, Interstate Commerce Commission railway evaluation records. These records provide extraordinary detail about all interstate railroads and communities that existed wherever the tracks went. A small local historical society recently acquired the station and was preparing for its restoration. The students, one a carpenter and the other a mason, thought that their research could contribute to the restoration project. It did. They wrote a traditional paper but also did a presentation—to the board of directors for the historical society. The research was outstanding, the paper adequate, and the presentation superb.

At the National Archives there is an inscription that reads “Past is Prologue.” The past offers an almost inexhaustible array of research possibilities for students and suggests to them that indeed it is a prologue. As a record of human endeavor, the past can challenge, entertain, revile, provoke, inspire, awe, disgust, and more through the exploration of all manners of human behavior. It is the very nature of history itself that energizes students in the development of their projects.

That fine collection of projects is still awaiting my attention. If “Past is Prologue” then I’m due for a treat right about now.

Notes
1. Follow the Drinking Gourd: The Underground Railroad Project [www.racc.edu/Faculty/lawlor/ugrr_prj/ugrr_main.htm]

John M. Lawlor, Jr., is a professor of history at Reading Area Community College in Reading, Pennsylvania. A past participant in the National Archives’ “Going to the Source” and “Primarily Teaching” workshops, he was a contributing author to the National Archives online Constitution Community project within NARA’s Digital Classroom. In addition to history, he coordinates the implementation of a U.S. Department of Education Preparing Tomorrow’s Teachers to Use Technology grant for Assistive Technology and Universal Curriculum Design. He lives in Womelsdorf, Pa.
Primary Sources is a part of an ongoing dialogue with America’s teachers. We welcome your thoughts and opinions on the report at www.scholastic.com/primarysources. The goal of Primary Sources 2012 is to place teachers’ voices at the center of the conversation on education reform by sharing their thoughts and opinions with the public, the media, and education leaders. The report seeks to identify the supports and tools that directly impact student achievement and teacher retention. Every fall students come back from summer vacation with experiences to share and stories to tell. The wonderful part for the most successful students is when they can combine their stories about the good time they had with stories about working on interesting student projects to support a good cause. Sound exciting? For the last few years I have been supervising students’ projects, and my students come back after the holidays with incredible stories about their great achievements. Here is how it works:

1. Choose a good cause for your student project. International competitions and awards provide

Another way to categorize information is by whether information is in its original format or has been reinterpreted. Another information category is called publication mode and has to do with whether the information is.

Third-hand information (a summary or repackaging of original information, often based on secondary information that has been published). The three labels for information sources in this category are, respectively, primary sources, secondary sources, and tertiary sources.

Primary Sources Because it is in its original form, the information in primary sources has reached us from its creators without going through any filter. We get it firsthand. Here are some examples that are often used as primary sources.