



NATIONAL  
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HUMANITIES

## **Narrative Section of a Successful Application**

The attached document contains the grant narrative and selected portions of a previously-funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the current Institutes guidelines, which reflect the most recent information and instructions, at <https://www.neh.gov/grants/education/institutes-k-12-educators>

Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: *Perspectives on World War II in the Pacific Theater*

Institution: Intrepid Sea, Air & Space Museum

Project Directors: Lynda Kennedy and Gerrie Bay Hall

Grant Program: NEH Institutes for K-12 Educators

**Intrepid Sea, Air & Space Museum**  
***Perspectives on World War II in the Pacific Theater***  
**NEH Summer Institute Proposal, Summer 2022**

Project Co-Directors: Dr. Lynda Kennedy & Gerrie Bay Hall

**Nature of the Request**

The Intrepid Sea, Air & Space Museum’s Education Department proposes a Level II, two-week, Summer Institute for twenty-five K-12 classroom teachers to run from July 18 to July 29, 2022. *Perspectives on World War II in the Pacific Theater* is a newly developed Institute that will immerse teachers in scholarly historical research as well as the history, artifacts and oral histories in the Museum’s collection that embody that era and focus. Building on successful elements from the remote delivery of a 2020 Institute, the proposed Institute is formulated as a virtual hybrid learning model. While most appropriate for middle and high school teachers, applicants from other grades and educational settings, which fit NEH criteria for participation, will be considered.

**Intellectual Rationale**

In many classrooms, the study of World War II emphasizes the fighting in Europe with discussion of the Pacific War limited to the attack on Pearl Harbor and the use of atomic bombs. There is little exploration of the events that led to the conflict in Asia or what happened during four years of bitter combat across the Pacific. For example, in the widely used textbook, *The American Journey* (McGraw-Hill), out of thirty-four pages in a chapter on World War II, only six cover the War in the Pacific. The proposed Institute, *Perspectives on World War II in the Pacific Theater*, aims to examine this war experience through multiple and diverse narratives and perspectives, offering teachers a chance to develop a classroom practice which explores “full and

accurate histories that can empower all learners.”<sup>1</sup>

The Intrepid Sea, Air & Space Museum is centered on the aircraft carrier *Intrepid*, a National Historic Landmark, the construction of which began on December 1, 1941, just days before the attack on Pearl Harbor. Commissioned in 1943, *Intrepid* served in the Pacific through the end of the war and then during the occupation of Japan. Along with the ship itself, the Museum’s collection of artifacts, archives, media and oral histories provide a rich contextual framework for exploring the events of World War II in the Pacific along with the stories of the people who fought and died in that conflict and those who supported them from the home front. The Museum’s collection includes nearly 20,000 objects, archives and media items, about one-fifth of which directly supports the study of World War II in the Pacific and on the home front. The experience of working with primary source materials through a place tied to their history cannot be underestimated. *Intrepid* itself is an artifact of World War II, and a number of exhibitions and restored spaces—from *Intrepid*’s anchor chain room to the combat information center, from the flight deck to the bridge—will provide a physical connection to the history being explored.

A diverse cross-section of Americans participated in waging the Pacific War, on the battlefield and on the home front. Yet too many stories are still underrepresented. High school classes may touch upon the Tuskegee Airmen or the archetype of Rosie the Riveter, but students typically are not exposed to a broad range of experiences and perspectives. Drawing upon scholarship and firsthand accounts, such as those of the Black gunners of *Intrepid*’s Gun Tub 10, whose heroism during a Kamikaze attack is commemorated in the Museum’s exhibitions along

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<sup>1</sup> Educating for American Democracy: Excellence in History and Civics for All Learners  
<https://www.educatingforamericandemocracy.org/the-report/>

with the decades-long campaign for these men to receive full acknowledgement of their bravery, this Institute will equip teachers to examine the ways in which diverse Americans engaged in the war effort. The Museum's collection also includes items such as uniforms associated with two pioneering women: Harriet Pickens, one of the first Black officers in the U.S. Navy WAVES, and Lily Gridley, the first woman to serve as a judge advocate general in the U.S. Marine Corps. Invited scholars will contextualize stories of individuals such as these without shying away from a frank look at the ways in which racism, sexism and discrimination shaped the participation of patriotic women, immigrants, Black people and Japanese Americans during the war. Yet participate they did. In addition, individual stories and firsthand accounts will introduce the experiences and perspectives of Japanese people. In 2019, the Museum updated the exhibition *Kamikaze: Beyond the Fire* to include materials from the Chiran Peace Museum in Japan that reflect the stories of Japanese pilots prepared to undertake suicide attacks on Allied ships.

Broadening the scope of the voices included in the historical narrative will engage teachers in a nuanced exploration of the role individuals have played in historical events and better prepare them to foster a passion for history in their students, particularly those from underrepresented groups who will, possibly for the first time, see the important contributions of people who look like them fully integrated into the telling of our nation's history.

### **Format & Program of Study**

Building on approaches implemented during the Museum's successful all-virtual Summer Institute in 2020, and lowering barriers to participation for educators for whom a physical absence from home for two full weeks would not be feasible, the proposed 2022 Institute will be offered as a **hybrid model**, with five days in person and five days engaged in remote learning during an equally rigorous set of experiences. The days will generally include a short discussion

of readings, a presentation by a scholar or curator followed by a reflective discussion on the topic, along with modeled workshops, research or peer-to-peer learning and discussion. In the second week, held remotely, ample time is built in for participants to begin integrating new content and resources into a unit outline for future classroom implementation. During the virtual sessions, participants will attend via Zoom, which is accessible on all devices. Lectures and work sessions during the remote week will either be livestreamed or recorded for asynchronous viewing. Institute participants will use a variety of digital platforms including Slack and Padlet to connect during guided discussions, answer the essential questions guiding the coursework and respond to reading prompts. The Institute's schedule, plus all readings and tasks, will be centrally located in a Google classroom. These particular digital tools have been selected based on ease of use, free access and interactive features that allow an avenue for ongoing assessment of content understanding. It is our hope that the participating teachers will subsequently integrate these tools into their regular teaching practice to enhance the experience, creativity and engagement of their students. Through collaborative work, civil dialog and shared exploration of content, the entire Institute will foster a community of practice that participants can draw on as they plan for and implement classroom integration of new skills, resources and content.

The overarching goals for the Institute are for participants to increase:

- knowledge of the diverse experiences and perspectives of people who participated in the Pacific War on the line and on the home front;
- knowledge of resources which embody a more inclusive representation of those involved;
- ability to apply principles of culturally responsive teaching and civil dialog to the study of World War II;
- skills in and knowledge of archival research;

- usage of primary source documents, artifacts and ephemera in the classroom to promote historical thinking;
- confidence in teaching less familiar aspects of World War II history with respect and accuracy.

### **Week One: The Roots of Conflict and the Individual Experience**

Week one will focus heavily on introducing the Museum's collection and expose participants to current scholarship outlining the factors that led to war in the Pacific, exploring the essential questions, "*What factors led to conflict between the United States and Japan, and how did this conflict escalate to war?*" and "*What is the individual experience during these historical events?*" The Institute will commence with an introduction to the aircraft carrier *Intrepid* conducted by the Museum's education team. Participants will then move into their first scholarly discussion, which focuses on the roots of war in the Pacific. Dr. G. Kurt Piehler will describe the fragile world order of the 1920s and 1930s that set the stage for war. Dr. Piehler will explore the factors which led to conflict between the United States and Japan, and how this conflict ultimately escalated to war. He will introduce the rise of nationalism in Japan, and explore the ways in which American actions failed to avert Japanese aggression. He will introduce one of the guiding texts, *War Without Mercy* by John W. Dower.

On day 2, Dr. Piehler will continue to explore the aforementioned concepts as he discusses the attack on Pearl Harbor, introducing comparisons to the war in Europe. The individual experience will be introduced through the inclusion of personal stories. This will be followed by a curator talk using the Museum's aircraft collection and *Intrepid* as a lens on the history of the air war in the Pacific. Rounding out the day, Dr. Judy Litoff will introduce the female war experience, also highlighted in the day's reading, *American Women in a World at*

*War* (Litoff & Smith, 2020). Dr. Litoff will discuss the varied roles of women during the war through an examination of letters written by American women who served overseas, and compare their experiences to those of women working stateside and on the home front. She will also address the myth versus the reality of one of World War II's most iconic figures, Rosie the Riveter.

On day 3, Charissa Threat will continue the exploration of the question, "*What is the individual experience during these historical events?*" She will present her research, which touches upon a number of topics related to the experiences of Black military personnel, including the experiences of Black sailors during WWII, the role of Black nurses and the post-war period experience for Black service members as well as the connection to the emerging Civil Rights movement. That afternoon, Danielle Swanson, the Museum's collections manager, will introduce the Museum's collection onsite as well as the digitized collections and databases available to participants from anywhere, building the participants' skills in archival research.

On day 4, prepared by readings such as *Looking for Rosie: Women Defense Workers in the Brooklyn Navy Yard, 1942-1946* (Sparr, 2000), the participants will be taken to the Brooklyn Navy Yard and the Center for Brooklyn History for a tour and workshop examining the relationship of work done on the "home front" to the Pacific War. Although *Intrepid* was constructed in Virginia, the Brooklyn Navy Yard's World War II-era dry docks illustrate American naval shipbuilding during the war. Two ships launched from the Yard served as bookends to the story of the Pacific Theater: USS *Arizona*, which was sunk at Pearl Harbor in 1941, and USS *Missouri*, where Japan signed the instruments of surrender in 1945. The Center for Brooklyn History's oral history collection from the Brooklyn Navy Yard includes over 50 oral history interviews associated with the Yard, the majority of which represent men and

women who worked there during World War II. The Center for Brooklyn History's archivist will introduce key interviews and guide teachers on using their online oral history portal.

Week one comes to a close with a presentation by Dr. Theodore Cook, who will expand on the first of the day's readings, selections of *Japan at War: An Oral History* (Cook & Cook, 1992), and introduce Japanese history and society during World War II. Dr. Cook will engage the teachers in understanding the war from the perspectives of Japanese citizens and military personnel. After the guided group reflection on Dr. Cook's talk, participants will be taken on an exploration of the Museum's exhibit *Kamikaze: Beyond the Fire*. Museum education staff will review how oral histories, diary excerpts and artifacts from both U.S. and Japanese pilots have been incorporated to give a full picture of one of the most traumatic days in *Intrepid's* history as well as a window into the larger realities of the conflict. Later that day, Emiko Ohnuki-Tierney will present her work on Japan's special attack pilots, commonly known as Kamikaze pilots in the West, which the teachers would have been exposed to in the reading, *Kamikaze Diaries: Reflections of Japanese Student Soldiers*, (Ohnuki-Tierney, 2006). Dr. Ohnuki-Tierney's work draws on the diaries and writings of the young men who served in this role, and she will explore what teachers can learn from these primary sources.

## **Week Two: Historical Evidence, Analysis and Interpretation**

After a weekend break during which participants will travel back to their homes, we begin the second week of the Institute remotely, utilizing a mix of synchronous and asynchronous approaches that proved successful in the Museum's 2020 NEH-supported Summer Institute for Educators. Focusing on approaches to "doing history," week two will explore the essential questions, "*Why do differing and competing interpretations of history change over time?*" and "*How can we create meaningful understandings of the past by fusing disparate and*



*relevant evidence from primary sources and drawing connections to the present?”* Week two will include essential time for collaboration between participants, curators and master teachers to help participants fold their newly acquired content knowledge and research into a rigorous unit plan for use with their students in their classrooms.

The week commences with the return of Dr. Piehler who will lead a synchronous (live in real-time) session to introduce participants to the process of collecting oral histories and utilizing them to understand perspectives on the past. The session will explore ways in which teachers can engage students in conducting interviews, develop questions with students, and integrate oral histories into curricula. Participants will then continue in a live real-time session to delve into the Museum’s collection of oral histories with the Museum’s curator of history and collections, Jessica Williams. Then, master teachers Nick Lawrence and Ellen Bales, along with Museum educators, will lead teachers in a workshop on strategies for using primary sources in the classroom, including methods for differentiating instruction. Asynchronous, but required experiences for that day, are a 90-minute workshop on utilizing the National Archives to explore the collection reflecting Japanese American experiences during the War; a session of oral history questioning techniques; and an instruction video on using the digital tool, “Book Creator.”

Tuesday will begin with a synchronous lesson-modeling session on the use of Book Creator or Adobe Spark for final projects. From there, master teachers Lawrence and Bales will lead a session on fostering historical thinking in the classroom through analysis of World War II-era primary and secondary sources, focusing on developing the ability to identify, compare and evaluate multiple perspectives on a given historical experience and analyzing evidence for diverse interpretations. Literature Circles exploring the readings will also happen synchronously. Asynchronous tasks will include responding to a discussion prompt in the digital tool, Slack, a

presentation of effective unit creation and a charge for participants to explore the Museum's collection and identify resources for their teacher-created unit outline.

Wednesday's synchronous work begins with master teachers Lawrence and Bales leading the participants in a workshop designed to build teachers' skills in raising controversial topics, centering non-dominant stories, and managing respectful and productive discussion among students. Ideas from readings such as *Setting the Stage for Civil Discourse in the Classroom* from the National Council of Social Studies (Barss, 2016)<sup>2</sup> will be discussed. Museum educators will model a virtual workshop for use in virtual or hybrid classrooms: "Double Victory: Black Americans in World War II." Participants will have time to meet in small groups with Museum staff and the master teachers to present where they are in the development of unit work, ask questions and receive peer feedback. Asynchronous time will be spent contributing to a daily reading discussion board, responding in a "written discussion" on Slack, posting responses to prompts in Padlet, followed by work-time on unit creation.

Thursday's synchronous work together includes a session titled "Conversations in Critical Consciousness," facilitated by master teachers Lawrence and Bales along with Museum education staff. Focused on the teachers' unit creation, the discussion will center on integrating historical and contemporary resources that reflect the experiences and perspectives of non-dominant racial and cultural groups. Asynchronous work includes the daily discussion and reading reflections on Slack and Padlet, and a virtual tour utilizing the Google Arts and Culture site focusing on *Intrepid* in the Pacific. Participants will be able to sign up for "office hours" with Museum curators and educators or the two master teachers to ask for assistance or feedback

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<sup>2</sup> [https://www.socialstudies.org/system/files/publications/articles/se\\_8005272.pdf](https://www.socialstudies.org/system/files/publications/articles/se_8005272.pdf)

on their unit work. They will also be expected to continue that work and post their outlines for peer feedback, and provide feedback on others' posted units.

The final synchronous time for the Institute will take place on Friday. Participants will present their final unit work for each other, invited Museum staff and scholars. We will recap our work together, take part in group reflections, go over next-step opportunities (see the dissemination section) and take part in a final assessment response.

Assessment of the Institute will include a variety of data points to ensure a quality experience that meets the needs of the participants and learning goals as articulated in the program outline. To assess needs and content knowledge, prior to the Institute, accepted participants will complete a survey to capture details about content gaps as well as current experience and confidence levels in archival research, using diverse primary source materials in their classrooms, and culturally responsive practices. Participants will also be given a simple survey at the end of the first week to determine if any modifications are required to reach the goals of the Institute and meet participants' needs. After the Institute, a final written evaluation will be given. Final classroom implementation projects and student work samples will provide further evidence that the Institute met its goals, as will work samples and artifacts generated during the Institute, including written discussions and group-generated collaborative reflections.

### **Project Team**

Institute co-director **Lynda Kennedy, PhD**, has devoted her career to developing and implementing professional development experiences for teachers and pre-service courses in social studies. Her career has included researching, developing and implementing programs at institutions such as the Lower East Side Tenement Museum, the Brooklyn Historical Society and the Gotham Center for New York City History. Dr. Kennedy has extensive experience in

implementing federally funded grant projects, including the successful NEH Summer Institute *Recipe for America* at the New York Public Library, and the 2018 and 2020 NEH Summer Institutes at Intrepid Museum.

Co-director **Gerrie Bay Hall, MA**, has worked in the museum education field for over 15 years, the last 12 of which have been at the Intrepid Museum. She has experience in a variety of institutions, including the Metropolitan Museum of Art, the Brooklyn Historical Society, the Morgan Library & Museum and the New-York Historical Society. She is an active member of the wider museum field, serving as a peer reviewer for the *Journal of Museum Education* and presents work regularly at conferences. She led the school and teacher program staff in the details of implementing the past two NEH Institutes at the Intrepid Museum, including the highly successful switch in summer 2020 from a planned on-site program to an entirely virtual two-week experience.

### **Visiting Lecturers and Museum Scholars**

**Dr. G. Kurt Piehler** is the Director of the Institute on World War II and the Human Experience at Florida State University and the founding director of the Rutgers Oral History Archives of World War II.

**Dr. Charissa Threat** is a Professor at Chapman University whose research focuses on the intersections of civil-military relations and race, gender and conflict.

**Dr. Judy Litoff**, Professor of History at Bryant University, is the author of numerous publications focused on American women's history, U.S. women and World War II.

**Dr. Theodore Cook** is a specialist in Japanese history and society and an oral historian teaching at William Patterson University.

**Dr. Emiko Ohuki-Tierney**, William F. Vilas Professor at the University of Wisconsin, is a

native of Japan. Her research foci have been on various symbols of identities of the Japanese, such as rice and the monkey, within broader socio-political contexts and in comparative perspective.

**Jessica Williams, MS**, is the curator of history and collections at the Intrepid Museum and curator of the exhibition *Kamikaze: Beyond the Fire*. She has extensive knowledge on the objects from the Museum's collection and outside collections that will be used in the exhibition.

**Danielle Swanson, MS**, is the manager of collections for the Intrepid Museum, overseeing care and acquisitions, and has spearheaded the digitization of collections for ease of online access through E-Museum.

### **Master Teachers**

**Nick Lawrence**, assistant principal of East Bronx Academy for the Future, was formally the head of the school's Social Studies Department for grades 6–12, and is active in the National Council for the Social Studies.

**Ellen Bales, PhD**, holds a doctorate in the history of science from the University of California, Berkeley. She was a postdoctoral research fellow and thesis advisor at Harvard and has been teaching high school history since 2011.

### **Institutional Resources**

The Intrepid Museum is centered on the WWII era aircraft carrier *Intrepid*, a National Historic Landmark. Significant materials in the Museum's collection relevant to this Institute include *Intrepid's* shipboard newspapers and plans of the day, collections associated with *Intrepid* aviators, diaries and letters from *Intrepid* crew members, American propaganda posters, and official and personal photographs. The Museum collects oral histories from people who served

on board *Intrepid* as well as their family members. To date, the oral history collection includes 51 interviews associated with World War II in the Pacific.

The Museum's Michael Tyler Fisher Center for Education will be the primary base for the Institute. The Center is equipped with several classrooms, a computer lab and meeting rooms. Audiovisual capabilities include drop-down screens, wall-mounted flat screens, built-in LCD projectors, WiFi and PC/Mac inputs for presentations. The Center is wheelchair accessible. American Sign Language interpretation will be provided if requested, and assistive listening devices with hearing loops are also available.

The Museum is located on the Hudson River in the area known as Midtown West, adjacent to the Theater District and Times Square. While the selection of hotels in the area is vast, so are other lodging options including bed and breakfasts and short-term sublets. Participants will be offered a special rate of \$209.00 per night organized with the Holiday Inn Express located two blocks from the Museum. The Museum offers free WiFi, a business center and refrigerators plus microwaves in each room.

#### Collaborating Organizations

**Brooklyn Navy Yard**, established in 1801, is one of the nation's most storied shipyards and one of the nation's first federal shipyards.

**Center for Brooklyn History** preserves, protects and shares Brooklyn's history with the borough's diverse audiences and beyond.

*(For a full listing of Institute faculty and staff, with CVs, please see the Attachment 4. For letters of support and commitment, see the Attachment 5.)*

#### Cultivating the Participant Group

The Institute is intended for educators (school teacher, informal, library specialists, etc.)

who regularly engage with students at the middle school and high school levels. We believe the hybrid approach of one week in person and one equally rigorous week delivered remotely will increase the number and diversity of applicants as it reduces pressure on those who may have primary care responsibilities for a family member or other responsibilities making a two week physical absence a barrier to participation. A project website linked to the Museum's website will provide information about the Institute and application instructions. Beginning with award announcements in 2021, the Museum will circulate a description of the Institute, with speakers, schedule and application information, to a national audience of educators through a variety of mailing lists (including history and social studies contacts in Boards/Departments of Education and larger districts), social media groups and conferences geared toward history and social studies practitioners, as well as to outlets through the state and local councils for social studies and history. Guest speakers and collaborating teachers will also be requested to disseminate information about the Institute through their respective networks. The Museum will post a listing on its main website, pushed out through its social media valves and notice of the opportunity will be emailed to the Museum's active list of more than 4,000 teachers and school leaders.

Participant applications will be collected through an online system called Wufoo. Applicants will be asked to include an essay outlining their interest in the content, concepts and skill development offered and elaborate on potential connections to their practice as educators, how the experience will contribute to their professional growth and how they would contribute to the intellectual and collegial vitality of the Institute. A selection committee will be made up of the co-directors, Dr. Piehler, who has developed several professional development experiences with the Museum, curator Jessica Williams, who will contribute guidance throughout the Institute to participants, and master teacher Nick Lawrence, a practitioner steeped in current

social studies methodologies.

Once participants are selected, they will each receive invitations to a private Google Classroom which will contain details about logistics, pre-work and program materials, including uploaded readings and resources, and a cohort directory. The participants will also receive access to a dedicated Slack communication channel which will be used regularly by the participants to share ideas and respond to daily discussions and readings. Both the Google Classroom and Slack will remain accessible to all participants after the Institute has ended in order to foster a community of practice they can draw on as they return to their classrooms.

Participants who complete the Institute will receive a certificate and letter of completion confirming their attendance and documenting the workshop hours and content covered. Participants may use these documents to request Continuing Education Units or Professional Development Points in their home school districts. As an official state professional development provider, the Museum will offer Continuing Teacher and Leader Education (CTLE) credits to New York State teachers.

### **Project Dissemination**

Reaching an educational audience of thousands both on site and virtually, the Museum will be able to disseminate and repurpose the scholarly content, participant output and research that results from this project in a number of ways. We have a goal of making 10 of the unit plans created by Institute participants available to the wider educational community with participant permission. Each of the ten participants whose units are chosen will be provided with an honorarium of \$200 in return. The unit outlines, associated lessons and supplemental resource sets grounded in the content of the Institute will be made available freely to educators via a portal currently being developed under an IMLS CARES grant. The outlines will be reviewed by



curatorial and education staff from the Museum, with the criteria for choosing the ten to include: the completeness of the lessons in the outline; the inclusion of Intrepid Museum collections; the accuracy of the content; and the appropriateness of the strategy employed to the objectives and content of the lessons. Selection will also take into account the need to provide different aspects of the content, support a variety of grade levels and include pedagogical approaches that would support different learners. The criteria for the opportunity of publication will be made available to the participants at the beginning of the Institute and all will be encouraged to submit. Each unit plan created will be polished by the Museum's education team. Teachers, informal educators, librarians and after-school educators will be able to access the resources for use in their individual educational settings. In addition, the Museum will be offering periodic professional development to teachers and librarians on how to access and use these sets as well as other relevant Museum resources.

Institute content will also be disseminated through direct work with a wider network of teachers. Museum staff will work with at least 12 of the participants to develop a turnkey professional development experience for the participants' fellow school faculty, "attending" remotely, supporting or co-presenting with the participants. On a local level, the Museum's Education staff will offer versions of the Institute for New York City teachers fulfilling their professional development credit hours. (This was the model with our NEH Institute on the Cold War, where a week-long version was given for NYC teachers during the school year after the summer institute supported by NEH.)

Finally, the Museum has a wide network of educational partners, and the Museum staff are members and on the boards and steering committees of numerous professional organizations with whom they will share the work such as the New York City Museum Educators' Roundtable

and the Historic Naval Ships Association. In addition, opportunities will be sought to present the work of the Institute at appropriate conferences, such as the Organization of American Historians, which highlights teacher-oriented sessions, the Oral History Association, the National Council for History Education and the National Council for Social Studies. The Institute Directors and staff will keep in touch with participants to develop proposals for conferences in order to encourage the teachers to present their work along with Museum representatives, which has been a successful model. For example, after the 2020 NEH Institute at the Museum, which focused on the technology of the Cold War, the Museum's Director of School & Teacher programs presented on teaching technology in a historical context at the Association of Science and Technology Centers virtual conference alongside a STEM teacher who had taken part in the Institute.

### **Conclusion**

The proposed Institute provides an opportunity for teachers from across the nation to learn more about this important period in history and gain confidence in their ability to teach its intricacies in the classroom through a variety of perspectives. The Institute will expose participants to a diversity of scholarship, debate, perspectives and voices through the lens of historic sites and the Museum's unique collections. They will gain a more inclusive picture of the diversity of those involved in the war effort at home and abroad which will encourage critical conversations about who is represented in the historical narrative and why. Such a rich experience will serve to strengthen humanities instruction in the participants' classrooms, inspiring their students and peers to develop a wider and more nuanced understanding of historical events, how they affect us today and can inform our thinking about the future.

## Attachment 2- Academic Schedule and Program Readings

**Intrepid Sea, Air & Space Museum**  
**Perspectives on World War II in the Pacific Theater**  
**NEH Institute for Summer 2022**  
**July 18-29, 2022**

\*All sessions take place at the Intrepid Museum unless otherwise noted.

### Week One: The Roots of Conflict and the Individual Experience

#### Optional Orientation: Sunday, July 17, 2022

3:00pm–5:00pm	<b>Summer Institute Overview (Hall, Kennedy)</b> <ul style="list-style-type: none"> <li>a. Welcome &amp; introductions</li> <li>b. Icebreakers</li> <li>c. Conceptual overview</li> <li>d. Q&amp;A</li> </ul>
Evening	<b>Optional event: Casual gathering at local establishment</b>

#### Day 1: Monday, July 18, 2022

8:30am–9:00am	<b>Gather/coffee (provided)</b>
9:00am–10:00am	<b>Logistics, including walk-through of spaces (Hall, Kennedy)</b> <ul style="list-style-type: none"> <li>a. Computer access, wireless</li> <li>b. Google Classroom</li> <li>c. Overview of Digital Tools that will be used during the course: Padlet, Slack, Book Creator</li> </ul>
10:00- 10:15am	<b>Break</b>
10:15am -Noon	<b>Intrepid &amp; the Pacific War Museum Tour (Museum Educators)</b> Launched in 1943, the former aircraft carrier USS <i>Intrepid</i> fought in World War II, surviving five kamikaze attacks and one torpedo strike. The ship later served in the Cold War and the Vietnam War. <i>Intrepid</i> also served as a NASA recovery vessel in the 1960s. It was decommissioned in 1974 and today is berthed on the Hudson River as the centerpiece of the Intrepid Sea, Air & Space Museum.
Noon–1:00pm	<b>Lunch</b>
1:00pm–3:30pm	<b>Guest Scholar Discussion: Professor G. Kurt Piehler</b>

(includes break)	The State of the Pre-Pearl Harbor Era a. China/Japan in 1939 b. US World Outlook- Isolationism
3:30pm–3:45pm	<b>Break</b>
3:45pm–4:45pm	<b>Introduction to Literature Circles as a technique for engaging with scholarly content (Milard)</b>
4:45pm–5:00pm	<b>Review of next day (Hall)</b> <b>Readings (split among teacher groups):</b> <ul style="list-style-type: none"> <li>• Books/Chapters TBD</li> </ul>

**Day 2: Tuesday, July 19, 2022**

8:30am–9:00am	<b>Gather/coffee (provided)</b>
9:00am–10:00am	<b>Literature Circles</b> <ul style="list-style-type: none"> <li>• Modeling and practice of Literature Circles</li> </ul>
10:00–10:15 am	<b>Break</b>
10:15am-Noon	<b>Guest Scholar Discussion: The Pacific Experience (Piehler)</b> a. Attack on Pearl Harbor- US populace reaction b. Pacific Theater in contrast to European Theater c. Personal Stories from Pacific Theater
Noon–12:30pm	<b>Guided Group Reflections with Guest Scholar (Piehler, Kennedy, Hall, Lawrence)</b> Consider: <ul style="list-style-type: none"> <li>• What is the individual experience of historical events?</li> </ul>
12:30–1:30	<b>Lunch with a Scholar (Piehler)</b>
1:30pm–2:30pm	<b>Curator Tour &amp; Talk: USS <i>Intrepid</i> in Pacific Theater (Curator Eric Boehm)</b> a. <i>Intrepid's</i> and the air war in World War II b. Close look at World War II aircraft collection
2:30pm–2:45pm	<b>Break</b>
2:45pm–4:45pm	<b>Guest Scholar Discussion: Dr. Judy Litoff</b> <ul style="list-style-type: none"> <li>• The female war experience vs. the experience on the home front</li> <li>• Myth vs Reality- the Real Rosie the Riveter- gender bias in the World War II work environment</li> <li>• The way letters bridged the gap (and did not not) between those serving overseas and those on the home front</li> </ul>

4:45pm–5:00pm	<b>Review of next day (Hall)</b> <b>Readings (split among teacher groups)</b>
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**Day 3: Wednesday, July 20, 2022**

8:30am–9:00am	<b>Gather/coffee (provided)</b>
9:00am -10:00am	<b>Reading Discussion- Literature Circles ( Hall, Kennedy)</b>
10:00–11:45am	<b>Guest Scholar Discussion: Black Sailors- Dr. Charissa Threat</b> <ul style="list-style-type: none"> <li>● Diversity in the Navy in the pre-World War II era and during the War-opportunities and lack thereof</li> <li>● The experience of the Black sailor in World War II</li> </ul>
11:45–12:45 pm	<b>Lunch with a scholar (Threat)</b>
12:45 pm–2:00pm	<b>Guest Scholar Discussion: (Threat)</b> The Post World War II Experience for Black Service Members <ul style="list-style-type: none"> <li>● African-American Nurses- the intersectionality of the Black and Female experience</li> <li>● The legacy of African-American Service members- Double V leads to Civil Rights</li> </ul>
2:00-2:30	<b>Guided Group Reflection (Threat, Hall)</b>
2:30-2:45pm	<b>Break</b>
2:45pm–3:45pm	<b>Teacher as Researcher: Collection Exploration (Swanson)</b> <ol style="list-style-type: none"> <li>a. Overview of Museum's collection (what &amp; why)</li> <li>b. Introduction to Archive Space &amp; eMuseum online collection databases</li> <li>c. Visit collection storage -Preview of objects, archival materials and photographs that exemplify World War II</li> </ol> <b>Collections visitation</b> <ol style="list-style-type: none"> <li>d. Posters</li> <li>e. Bring in touch collection</li> </ol>
3:45pm–4:45pm	<b>Teacher as Researcher: Collection Exploration (Swanson)</b> Practice Activity with ArchivesSpace & eMuseum Use Online Collections to look at: <ul style="list-style-type: none"> <li>● archival materials</li> <li>● letters</li> <li>● photographs</li> </ul>
4:45pm–5:00pm	<b>Review of next day (Kennedy, Hall)</b> <b>Readings (teachers in groups):</b>

**Day 4: Thursday, July 21, 2022**

9:00-9:30	<b>Meet at the Brooklyn Navy Yard</b>
9:30am-11:30	<b>Site Visit: Brooklyn Navy Yard</b> <b>“The Can Do Yard of World War II”</b> <ul style="list-style-type: none"> <li>a) Explore centuries of technological innovation and historical change at the Brooklyn Navy Yard.</li> <li>b) See where the battleships Arizona and Missouri were launched</li> <li>c) Listen to oral histories of the men and women who designed, built, and repaired more than 5,000 ships</li> <li>d) Includes a visit to one of the Yard’s historic dry docks.</li> </ul>
11:30am - 12:30pm	<b>Navy Yard Workshop: Women, Work &amp; World War II</b> <ul style="list-style-type: none"> <li>● Focus on the wide and diverse workforce at the Brooklyn Navy Yard.</li> </ul>
12:30-2:30pm	<b>Lunch and travel to Center for Brooklyn History</b>
2:30pm-4:30pm	<b>Site Visit: Center for Brooklyn History</b> <b>Workshop Session</b> <ul style="list-style-type: none"> <li>● Examine oral histories, photographs, and objects from the Center for Brooklyn History Collection– the World War II era</li> <li>● Use OH Portal with specific Narrators and small discussion groups carry over from morning at Navy Yard</li> </ul>
4:30pm-5:00pm	<b>Review of following week (Kennedy, Hall)</b> <b>Readings</b>

**Day 5: Friday, July 22, 2022**

8:30am-9:00am	<b>Gather/coffee (provided)</b>
9:00am-11:00am	<b>Guest Scholar Discussion: Dr. Ted Cook The Japanese Experience</b> <ul style="list-style-type: none"> <li>● Japanese History &amp; Society during World War II</li> <li>● Understanding the war from the Japanese citizen and soldier perspective</li> </ul>
11:00am-11:30am	<b>Guided Group Reflection (Cook, Hall)</b>
11:30am-12:30pm	<b>Lunch with a scholar (Cook)</b>
12:30am-1:30pm	<b>Exhibit Exploration “Kamikaze: Beyond the Fire” (Museum Educators)</b> <ul style="list-style-type: none"> <li>● Review how oral histories, diary excerpts, and collection artifacts are used in context in exhibit. Consider crossover to classroom. Consider Essential Questions and whose stories are told and untold.</li> <li>● Small group reflection “Post-it” activity</li> </ul>

1:30pm-3:00pm	<b>Guest Scholar Discussion: Dr. Emiko Ohnuki-Tierney</b> <ul style="list-style-type: none"> <li>Lecture and Discussion of Kamikaze Diaries: Reflections on Japanese Student Soldiers</li> </ul>
3:00pm-3:30pm	<b>Guest Scholar Discussion (Emiko Ohnuki-Tierney)</b>
3:30pm-5:00pm (breaks as needed)	<b>Close Out of On-Site Program (Hall, Kennedy)</b> <ul style="list-style-type: none"> <li>Small Group Discussions and Jig Saw Learning</li> <li>wrap up and logistics for virtual week ahead</li> </ul>

## **Week Two: Historical Evidence, Analysis and Interpretation**

*Virtual Week via Zoom (Synchronous and Asynchronous learning modules)*

### **Day 6: Monday, July 25, 2022**

11:45am-12:00 ET (S) 15 min	<b>Online Logistics (Milard, Hall)</b>
12:00-1:15pm ET 75 min	<b>Oral History Workshop (Piehler, Williams, Milard)</b> <ol style="list-style-type: none"> <li>Engaging students in conducting interviews as a part of coursework</li> <li>Integrating oral histories into curricula and developing questions with students</li> <li>Introduction to Museum's oral history collection</li> </ol>
1:15-2:15	<b>Lunch/Break</b>
2:15-3:00pm 45 min	<b>Guided Group Reflection with Curator &amp; Collections (Williams, Hall, Bales, Lawrence)</b> Consider: <ul style="list-style-type: none"> <li>Investigating differing and competing personal experiences of historical events</li> <li>Evaluating the validity of oral histories</li> <li>Padlet Activity: Strategies for teaching (identifying grade level)</li> </ul>
3:15-4:45 90 min	<b>Workshop Session: Strategies for Using Primary Sources in the Classroom (Lawrence, Bales)</b> <ol style="list-style-type: none"> <li>Discuss how mediums for recording history have changed in the past 40 years—documentaries, news broadcasts, oral histories, online resources</li> <li>How are these resources used with students in a classroom setting?</li> <li>Methods for differentiating and multi-modal learning</li> </ol>
4:45- 5:00	<b>Review of next day and Evaluation (Kennedy, Stevens)</b>

15 min	
30 min	<b>Daily Reading Assignment (broken out by Small Group)</b>
90 min	<b>National Archives Asynchronous Workshop</b> <ul style="list-style-type: none"> <li>Guided by prompts from Museum staff, research the multiple experiences of Japanese Americans during World War II</li> </ul> <a href="https://www.archives.gov/research/japanese-americans">https://www.archives.gov/research/japanese-americans</a>
30 min	<b>Instructional Book Creator Video</b> <ul style="list-style-type: none"> <li>Dr. Monica Burns of Class Tech Tips</li> </ul>
60 min	<b>Oral History Questioning Techniques:</b> <ul style="list-style-type: none"> <li>Pre-recorded video with Curator Jessica Williams</li> </ul>
30 min	<b>Independent Reflection Questions via Padlet</b>
60 min	<b>Teacher as Researcher: Exploration of the Oral History Collection</b> (Williams, Hall, Dzendzel) <ul style="list-style-type: none"> <li>Oral histories from the World War II era of Intrepid</li> <li>Use of Archive Space as resource</li> </ul>

**Day 7: Tuesday, July 26, 2022**

11:45am-12:00 ET (S) 15 min	<b>Daily Check-in (Milard, Hall):</b>
12:00-1:15 75 min	<b>Lesson Modeling: Use of Book Creator and Adobe Spark for Final Projects</b> <ul style="list-style-type: none"> <li>Teachers will practice how to use Book Creator together in this cooperative workshop.</li> </ul>
1:15-2:15	<b>Lunch/Break</b>
2:15-3:45 90 min	<b>Workshop Session : Fostering Historical Thinking in the Classroom (Lawrence, Bales, Stevens)</b> <ul style="list-style-type: none"> <li>Developing the ability to identify, compare and evaluate multiple perspectives on a given historical experience</li> <li>Describe, analyze, evaluate and create diverse interpretations of the past by analyzing evidence</li> </ul>
3:45-4:00 15 min	<b>Review of next day (Milard)</b>
4:00-4:45	<b>Literature Circles with Daniel's Role Sheets in Breakout Groups (Lawrence, Milard, Bales, Stevens)</b>



30 min	<b>Essential Question Discussion In Slack (moderated by Hall/Lawrence/Bales/Kennedy)</b>
60 min	<b>Teacher as Researcher &amp; Creator: Collection Exploration (Lawrence, Bales, Swanson, Dzendzel)</b> <ul style="list-style-type: none"> <li>a. Discussion of unit creation with Master Teachers</li> <li>b. Research time to access Museum and online collection</li> <li>c. Compile resources and outline strategies</li> </ul>
60 min	<b>Teacher as Creator Unit Development Work Time</b>
30 min	<b>Assigned Reading</b>

**Day 8: Wednesday, July 27, 2022**

11:45am-12:00 ET (S) 15 min	<b>Daily Check-in (Milard, Hall):</b>
12:00-1:30pm ET (90 min)	<b>Lesson Modeling: Raising and promoting discussion around controversial topics within time constraints (Lawrence, Bales)</b> <ul style="list-style-type: none"> <li>a. Creating a safe, respectful space in the classroom</li> <li>b. Designing courses that integrate historical and contemporary resources and research that reflect and center the experiences and perspectives of non-dominant racial and cultural groups</li> </ul>
1:30pm-2:30pm	<b>Lunch</b>
2:30pm-3:30pm	<b>Lesson Modeling: Double Victory: Black Americans in World War II (Milard, Stevens)</b> <ul style="list-style-type: none"> <li>• Teachers will experience a virtual workshop modeled by Museum Educators for use in hybrid or virtual classrooms.</li> </ul>
3:30pm-4:30pm	<b>Teacher as Researcher &amp; Creator: Breakout Groups (Lawrence, Bales, Hall, Kennedy, Milard)</b> <ul style="list-style-type: none"> <li>• Discussion of unit creation with Master Teachers &amp; Museum Educators</li> </ul>
30 min	<b>Essential Question Discussion In Slack (moderated by Hall/Lawrence/Bales/Kennedy)</b>
30 min	<b>Lesson Modeling “Double V” Reflection in Padlet</b>
120 min	<b>Teacher as Creator</b> <ul style="list-style-type: none"> <li>• Independent or small group work on final project</li> </ul>

**Day 9: Thursday, July 28, 2022**

11:45am-12:00 ET (S) 15 min	<b>Daily Check-in (Milard)</b>
12:00-1:00PM  60 min	<b>Conversations in Critical Consciousness: (Lawrence, Bales, Stevens)</b> <ul style="list-style-type: none"> <li>Consider how when developing unit plans how they may integrate historical and contemporary resources that reflect and center the experiences and perspectives of non-dominant racial and cultural groups</li> </ul>
1:00-1:15 15 min	<b>Review of next day ( Milard, Stevens)</b>
30 min	<b>Essential Question Discussion In Slack (moderated by Hall/Lawrence/Bales/Kennedy)</b>
60 min	<b>Intrepid and the Pacific Virtual Tour</b>
30 min	<b>“Critical Consciousness” Reflection in Padlet</b>
120 min	<b>Curator/ Educator/ Master Teacher Office Hours</b> <ul style="list-style-type: none"> <li>Sign up for small group discussions</li> </ul>
60 min	<b>Teacher as Creator Work Time (Lawrence, Bales, Hall, Milard, Stevens)</b>
30 min	<b>Institute Partners Peer Feedback on Unit Outlines</b>
60 min	<b>Catch up on Reading/Additional Work Time</b>

**Day 10: Friday, July 29, 2022**

11:45am-12:00 ET (S)	<b>Daily Check-in (Kennedy, Hall, Milard, Stevens)</b>
12pm - 2 pm	<b>Final Presentation Seminar Via Zoom</b>
2pm - 3pm	<b>Recap of Institute (Hall, Kennedy, Milard, Stevens, Elliott)</b> <ol style="list-style-type: none"> <li>Group work</li> <li>Group reflections</li> <li>Next steps</li> </ol> <b>Feedback and Final Assessment (Kennedy)</b>
30 min	<b>Daily Discussion Board Close Out - Final Reflections in Padlet</b>
15 min	<b>Dismissal</b>

**Program Readings**

- Cook, Haruko Taya and Theodore F. Cook. Selected oral histories in *Japan at War: An Oral History*. New York: New Press, 1992.
- Cooper, George C. "Producing Something the World Wants to Buy." In *The Golden Thirteen: Recollections of the First Black Naval Officers*, edited by Paul Stillwell. Annapolis: Naval Institute Press, 1993.
- Dixon, Chris. *African Americans and the Pacific War, 1941–1945*, Chapters 1, 3 and 5. Cambridge, United Kingdom; New York, NY: Cambridge University Press, 2018.
- Dower, John. "Know Your Enemy." In *War without Mercy: Race and Power in the Pacific War*, 15–32. New York: Pantheon Books, 1986.
- Fujita, Frank. *Foo, A Japanese-American Prisoner of the Rising Sun: The Secret Prison Diary of Frank "Foo" Fujita*. Denton: University of North Texas, 1993.
- Linderman, Gerald F. "Discipline: Not the American Way." In *The World within War: America's Combat Experience during World War II*, 185–234. New York: The Free Press, 1997.
- Litoff, Judy Barrett and David C. Smith. "American Women in a World at War." *OAH Magazine of History*. 16, no. 3 (Spring 2020): 7–12.
- Ohnuki-Tierney, Emiko. Selected diary entries in *Kamikaze Diaries: Reflections of Japanese Student Soldiers*, 1–37. Chicago: University of Chicago Press, 2006.
- Sparr, Arnold. "Looking for Rosie: Women Defense Workers in the Brooklyn Navy Yard, 1942–1946." *New York History*. 81, no. 3 (July 2000): 313–340.
- Yung, Judy. *The Adventures of Eddie Fung: Chinatown Kid, Texas Cowboy, and Prisoner of War*. Seattle: University of Washington Press, 2007

