

# Where are the women?

## Summit Transcript

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Video available to watch on [American Masters YouTube](#)

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- Music: 00:00:25 [musical introduction while audience gathers]
- Unladylike2020 Trailer: 00:10:15 We take many things for granted today without recognizing how many shoulders these were built upon. Life in the U.S. At the turn of the 20th century is quite a complicated story. Rapid industrialization, urbanization, immigrant communities, new employment opportunities, educational opportunities, women demanded new space and pushed the boundaries of what being a lady means. She was liberated long before we ever started fumbling around in the dark about what it means to be a liberated woman. Women were always daredevils. Once you get a taste for it, it's very hard to turn back. She was an unlikely candidate to be out chasing polar bears. When you think of all the additional challenges and all the additional hurdles that they had - it's dangerous to try to climb a mountain in a petticoat. We have to remember it was still before women had the right to vote. Women were supposed to act a certain way, be told what to do, how to speak, what to wear. Taking the step to run for office really challenged the notion of how far women can go in a leadership role. Those were cruel times. We're talking about Jim Crow, lynchings. It was hard enough for white women. For a black woman, it was nearly insane. She had no peers. She pushed against the odds and disrupted the status quo. Everyone thought she was crazy. She wasn't willing to compromise and she saw no need to compromise. Some would say she was ahead of the time. I think she was on time and the time needed to catch up to her.
- Errin Haines: 00:12:32 Yes. Hello. My name is Errin Haines and I am so honored to be your host today. Welcome to *Where Are the Women?* Summit, a conversation about why so few

women are being taught to our children in K through 12 history and social studies classes. To set the tone for what we hope to accomplish today, let's hear from the President and CEO of the Corporation for Public Broadcasting, Patricia Harrison.

Patricia Harrison: 00:12:57

Thank you, Errin. Public media is America's storyteller and through documentaries, such as *Unladylike2020*, we get to finally hear and see those unsung stories of women who fought for social justice, who were pioneers in art, science, and education, but whose names never made it to the history books. And this is especially true for women of color. CPB is committed to funding diverse filmmakers who are telling these stories. We support initiatives such as *Women and Girls Lead* and programs like *Half the Sky*, which affirm that some of the most courageous and impactful acts are being carried out by women throughout the world who will never be in a history book, but whose stories have changed the course of history. We were also proud to fund the innovative series *Unladylike2020* to ensure that general audiences and families and teachers would have access to multi-platform content, featuring women who were true history makers.

Patricia Harrison: 00:13:59

At a time when public trust in institutions has eroded, the American people consistently ranked PBS as the most trusted national institution in the United States. They trust public media to provide content that educates, informs and inspires. And during this pandemic over the last year, America has turned to public media as a trusted source of news and information about the Coronavirus, a trusted source of education for their children as schools closed and a trusted place to come together through television radio and virtual forums. As educational curriculum is being reframed to present a more diverse and factual presentation of history, we have the responsibility to ensure that women are no longer excluded from their rightful seat at the table of history. I want to thank American Masters, WNET Education, National Women's History Museum, National Council for the Social Studies, National Council for History Education, the National Women's Hall of Fame and the National Women's History Alliance, and of course PBS LearningMedia, for partnering on this effort. And of course, congratulations

to Unladylike executive producers of the digital and broadcast series, Sandra Rattley and Charlotte Mangin, who planned this Summit, so that we can share ideas about women's roles as agents of history and how we can ensure their stories are told and taught. Thank you for joining us for the Unladylike2020 Summit.

Errin Haines: 00:15:42 Thank you, Pat. Unladylike2020 is so grateful for CBP support, which made *Where Are the Women?* Summit possible. As a Founding Mother and the Editor-at-Large at The 19th, a nonprofit independent newsroom covering women's issues, I am so excited to be here today with all of you participating in this conversation on YouTube Live. We're also very grateful to the organizations that joined us in partnership to foreground the roles of women in history. Today, we have an amazing lineup of speakers to help us understand why women are vastly underrepresented in U.S. history and social studies. And to let us know about the efforts that are underway and the resources that are available now to help us reverse this trend. Here's the lineup for today's program. The Summit will last two hours. And, as this is a conversation, we welcome comments and feedback from you, our audience throughout the Summit, using the live chat function. If you have a question or want to share information, please do it using the chat. And of course our event is being live tweeted at #WhereAreTheWomenSummit if you want to connect through social media. And now we are honored to invite Joy Harjo of the Muskogee Creek Nation to open the way for us with a land acknowledgement. Joy is the U.S. Poet Laureate and author of nine books of poetry, two memoirs, children's books, and several plays.

Joy Harjo: 00:17:13 [Muskogee words]. We do not exist without the land. We are literally the land. We are a beloved blue and green planet of oceans and land. We are many beings from the tiniest microorganisms to the largest whales. Each of us has a place in this sacred story. No one can own this land. Two legged humans can write legal documents, make political lines on maps, or divide according to religious ideology, but those claims are without merit to [Muskogee words] or Earth herself. She is one body, one person. Each of us who have emerged here are in service to [Muskogee word] or Mother Earth. To each other. When we took on breath, we sealed the promise to care

for her, to act with respect and deep regard to all of our days, to honor this gift of life. Every place has guardians whose responsibility it is to care for that place. Every being has guardians. These lands are conscious participants. Indigenous peoples are assigned as keepers. When they are and were forcibly removed and massacred, life way stolen through the theft and warehousing of children, through the disrespect and dishonoring of female power, then the lands suffer. We all suffer. The waters become polluted. Fires are out of control. There is confusion and destruction among those who inhabit the land.

- Joy Harjo: 00:19:00 We must acknowledge the source of the gifts of our living for, without [Muskogee word] or Mother Earth, we would be without shelter, clothing, food or inspiration. To begin and give blessing to this event, we honor the original keepers of these lands from which we are now standing, sitting or speaking. I am home in the Muskogee Creek Nation Reservation in Tulsa, Oklahoma. Near here, there is a meeting of three indigenous nations that include the Osage Nation, the Cherokee Nation, West of the Mississippi. We honor and acknowledge the keepers of these lands for all presenters and participants. We acknowledge these original keepers past, present, and future who care for these lands. And in doing so, we understand it is all our responsibility to assist in the care, respect and honoring of our home. [Muskogee words] Thank you for these gifts of life for this beloved Earth.
- Errin Haines: 00:20:10 Amazing, Joy. Thank you for centering indigenous people and reminding us about this nation's earliest history. So this Summit was inspired by some jaw dropping statistics, such as: only 2% of U.S. National Parks, 9 out of 411 are dedicated to women; 10% of public outdoor statues depicting historical figures portray women; and 77% of K through 12 teachers are women, while 76% of us history books are written by men.
- Errin Haines: 00:20:49 Our Summit borrowed its name from a research report conducted by the National Women's History Museum titled "Where Are the Women?" Here to tell us about the women that are included in K through 12 state curriculum standards across the country is Lori Ann Terjesen, the Director of Education at the National Women's History Museum. Welcome Lori Ann.

Lori Ann Terjesen.: 00:21:54      Good afternoon. My name is Lori Ann Terjesen and I serve as the Director of Education for the National Women's History Museum in Alexandria, Virginia. Founded in 1996, the National Women's History Museum is the nation's only comprehensive women's history museum and the most recognized institution dedicated to uncovering, interpreting, and celebrating women's diverse contributions to society. As a renowned leader in women's history education, the museum brings to life the countless untold stories of women throughout history and serves as a space for all to inspire, experience, collaborate, and amplify women's impact past, present, and future. During the past 25 years, the NWHM has served as the largest online cultural institution dedicated to U.S. women's history. And we're excited that in the coming years women's history will finally have a home of its own in the nation's capital.

Lori Ann Terjesen.: 00:22:52      In the meantime, the National Women's History Museum continues its important work, sharing the powerful history of women in America. I hope after today's discussion, you'll join us in this important work of representation. In 2016, a team of museum educators from NWHM asked each other, how are women featured in history classrooms across our nation and what are teachers actually required to teach about women's involvement in history according to state standards. This conversation was the impetus for "Where Are the Women?" a report on the status of women in the United States social studies standards, published in 2017 and authored by Elizabeth Maurer and Jeanette Patrick. To answer these questions, museum staff and supporting scholars reviewed the social studies standards for all 50 states and the District of Columbia and highlighted every standard that referred to a woman or topic with women. Researchers also counted the number of times that women's names and key terms occurred within the standards.

Lori Ann Terjesen: 00:23:52      Our researchers found that 178 individual women were named in state standards. At the time the study was conducted, 98 of these women appear in only one state standard, while only 15 of them are taught in more than 10 states. By racial distribution, 63% of the 178 women listed in the 2017 standards are white. 25% are African-American, 8% are Hispanic, 4% are Native

American or Native Alaskan, and less than 1% are Asian American or Pacific Islander descent. Standards of learning divide social studies into topic areas. To better understand how these topics address women's history, NWHM scholars identified a list of terms from the collected data that were intended to be inclusive of women's roles and activities. To this end, NWHM scholars found 1,975 mentions of women women's history and women's roles within state standards. Sadly, through this vantage, the standards historiographical frameworks prioritize male-oriented exceptional leadership, while over-emphasizing women's domestic roles.

Lori Ann Terjesen: 00:25:03

State standards do not collectively address the breadth and depth of women's history. They fail to contextualize women's activities in broader economic, cultural, or political contexts. The presentation of women within the standards studied does not reflect recent scholarship, current trends, or ideals in contemporary girls' education. For example, while there is an increasing public interest in motivating girls to pursue advanced studies in science, technology, engineering and math, social studies standards provide few historic examples of women or their roles within these fields. Further, the standards do not reflect women's history as understood by academic historians. Women's history studies historical events, topics, people, and subjects from women's perspectives. It understands that culture affects experience and that women's historical experiences did differ from that of men. Women's history contextualizes women within the social political, legal, and cultural systems of their times. History that does not acknowledge women's situations as well as their activities and accomplishments is, by definition, not a complete history.

Lori Ann Terjesen: 00:26:18

After having identified common women-focused topics within the social studies standards, the National Women's History Museum then embarked on the next phase of the project by working with educators as scholars, public history, experts, and museum educators, to create a wealth of resources to support educators and students. The museum ensures that educators have access to classroom-ready resources to support those standards that are inclusive of women's history. And the museum continues to create a compendium of online

resources that integrate women's historical experiences across national curriculum. The current standards continue to represent an opportunity for thoughtful dialogue around women's history in K through 12 public education, and opportunity exists for researchers to make more in-depth explorations of how women's history is presented in the U.S. state standards. It remains the intention of the National Women's History Museum to inspire educators, scholars, legislators, students, and parents, to examine the ways in which women's historical experiences are presented in classrooms. We encourage all stakeholders to advocate for the inclusion of women's history in both our classroom instruction and our national standards, now and in the future. Because representation matters, and inclusive history is good history. Thank you for joining this conversation today.

Stefanie Wager: 00:27:47

Malala Yousafzai famously said, "We realize the importance of our voices only when we are silenced." Throughout history, the voices of women have often been silenced or muted. When women are empowered and fully present in society, it is better for us all, and it is better for our democracy. These voices, however, are frequently missing in state standards and educational curriculum research shows that out of the 737 history makers taught in schools in every state, only 24% of those are women. And then an even smaller percentage of these women are women of color. This does not reflect our society nor provides students the windows and mirrors they need to live and actively participate in a healthy democratic society. We must ensure this erasure doesn't continue. My name is Stefanie Wager. As President of the National Council for the Social Studies and someone who deeply values the role of women throughout history and in today's society, we welcome you to this Summit to investigate the big question: Where are the women? And why this matters.

Errin Haines: 00:29:02

Thank you for those words of welcome and encouragement, Stefanie, and thanks to all the social studies educators and NCSS members and all the history teachers and NCHE members who are with us today. And now to help us connect our past to our present -- and to provide us information and inspiration about the unique opportunities of this historical moment

-- I am so pleased to introduce our distinguished keynote speaker. Martha S. Jones is Professor of History at Johns Hopkins university and author of the best-selling book *Vanguard: How Black Women Broke Barriers, Won the Vote and Insisted on Equality For All*. Welcome, Martha.

Martha S. Jones: 00:29:43 It is so good to be with you today. Thank you, Errin. I'm thrilled to be here and thank you for everything that you and your team at The 19th do to promote women's history and understanding of women in our own time. I'm really honored to be here today for this Summit. And I also want to thank everyone at Unladylike2020 for all you've done to bring women's history to the fore in this long centennial year of the 19th amendment. Thank you of course, to *American Masters* and the Corporation for Public Broadcasting, and the many partners who've made this Summit possible. A special shout out to the hundreds and hundreds of educators who are with us this afternoon. I'm thrilled to be here with you.

Martha S. Jones: 00:30:36 As Errin mentioned, in 2020 I published a book about Black women's politics. One that told a story about their often distinct and independent struggles for a seat at the table, a turn at the ballot box and a chance to run. I called the book *Vanguard* because those women, I learned, had been for 200 years out front, leading us as a nation to a politics devoid of racism, devoid of sexism. Black women are still leading, of course, as we've learned so unequivocally during the long 2020 election cycle. My story was about how they had been thinkers, organizers, voters, party operatives, candidates, and more for nearly the whole of U.S. history. As I've had a chance to talk with many sorts of audiences about the women of *Vanguard*, one question has especially struck me. It is, "Why didn't I learn this in school?" From some readers this question comes almost in the form of a plea. It asks not only what is wrong with our schools, it asks what is wrong with our nation. That is, what is it about our nation that leads us to not teach this vital history? And I'll return to that question in a moment.

Martha S. Jones: 00:31:58 The question also has another meaning when it comes from educators, it reflects, I think, a self-consciousness about how our own educations -- their time, their place, their limits, political and ideological -- constrains what we do in our classrooms, what we can do in our



classrooms. Here, I think, fortunately that while educators don't get do-overs, we do arrive at many sorts of opportunities to take up new knowledge. Teaching teachers is the best sort of classroom time for someone like me, reading and debating with those who spend their days in the classroom, arrive in my classroom, eager, even hungry, engaged, even intense, and always thinking about how to make our lessons part of what they do day in and day out. And, by the way, there's no grading. It's the best sort of learning of all!

Martha S. Jones: 00:32:54

But when an educator asks, "Why didn't I learn this in school?", the question often sounds very much like a lament. It has a regretful tone that often leads us to confront new demands and hard work, rethinking lesson plans, teaching well beyond the test, dodging state or district standards. We aim, I think, to save our students, to save next generations from having to ask the very same question. But, as you know, students do ask the same question today and when a young person asks me, "Why didn't I learn this in school?", it is a near indictment. And I have to be careful about the answer. Students are not very impressed by the strictures of bureaucracy, by standards, or even carefully wrought lesson plans. So often our students have an innate sense of what they need to learn, even if they cannot always tell us why. They are making sense of themselves in a world that is coming into being.

Martha S. Jones: 00:33:58

And it is a high wire act, teaching young people for whom the future is now. When they ask, "why didn't I learn this in school?" Or the more pressing, "why have you kept this from us for so long?", I know my purpose as an educator, and I know how hard our jobs can be for a long time. I had thought the answer to this question was something like more, more, more. Write more, teach more, speak more, innovate more. I thought the answer lay in blogs and podcasts, op-eds and radio soundbites. I thought the answer was in essays in textbooks, documentaries, and conference keynotes like this one. And I thought it lay in educators workshops. If I teach teachers, my thinking went, my ideas produced out of academic history will make it into classrooms, onto lesson plans, and into the minds of those young people who not so gently accused me of keeping knowledge,

including the history of Black women's politics, from them for far too long.

Martha S. Jones: 00:35:06 Now, I don't mean to be dismissive of that work. Indeed, it continues to be my favorite teaching of all. But while I don't mean to be dismissive, I also know that it wasn't, to young people, a very satisfying retort. So I aimed to turn such confrontations into teachable moments, as we so often do. I explained to young people that I didn't learn any of what I shared with them in school either. That indeed Black women's history had been kept from me too. I quietly hoped that as I explained to them that I became a historian, that my life's work is research and writing and teaching, precisely because, to learn new histories, we have to discover new histories. To teach new histories, we must also write new histories.

Martha S. Jones: 00:35:57 I explained that all of the work that led to *Vanguard* is an effort to correct the deficits in my own education. And in theirs here, I'm planting seeds. The ones I hope will lead the same young people to themselves become the historians who will write the histories they need, and that we've failed to give them. I hoped that this was enough. My analysis rested perhaps too comfortably on the view that the deficits in history education, including the problem of that which had been too long left out, might be remedied by doing more, doing better. That was for me nearly enough -- until about two weeks ago, when I learned that my book *Vanguard* had been suppressed, challenged in a dust-up in a Louisiana public library. After the book was published last September, the Louisiana Endowment for the Humanities invited me to give a lecture in connection with an educational initiative on the history of voting rights and voter suppression.

Martha S. Jones: 00:37:01 My book was to be featured with five others, and it represented the history of women among those readings. I jumped at the chance to talk about the women of *Vanguard* in cooperation with the state's public libraries, which make learning free and accessible to all. Late last year, the Endowment had invited the Lafayette Parish Library Board to join this initiative. The initiative was called "Who Gets to Vote" and they even offered a \$2,700 supporting grant. At the board's December 2020 meeting, it approved applying for the

grant, but with conditions "to ensure that the program and the library remained apolitical and neutral," and to garner community support a board member urged "adding two speakers from opposing sides to offer differing perspectives." My book I was sure, in a sense, fit the bill. It recounts the clashing perspectives that animated voting rights struggles, suffragists against anti-suffragists, white supremacists versus anti-racists women, countering men and Americans opposing one another across the color line.

Martha S. Jones: 00:38:17

What precisely troubled the board? I suspect that it is how *Vanguard* foregrounds the Black women who for 200-plus years struggled to expand access to political rights for all. The book argues that they were among the architects of democracy. An opposing view might claim that they were not, or that our country should have remained a white man's nation. While such thinking no doubt persists, I'm not sure that any work of historical scholarship or that any teacher frankly promotes those perspectives. So, in January, the library board voted and it voted to reject the grant -- effectively refusing to host a community discussion on voting rights. The board's president cast the decision as an effort to "bring political neutrality back to our library system," saying in a statement that the program's local speakers "were clearly from the same side of the political debate." I'm still not quite sure what debate the board had in mind, but one state Senator in Louisiana, ventured an answer explaining, "The question was raised as to the other side being represented in part of the discussion... The other side falls in the category of Jim Crow laws and the KKK," he remarked.

Martha S. Jones: 00:39:41

So history, it turns out, is more than a matter of academic debate. Events over the past year, including pushback against the *New York Times*' 1619 Project and counter-protests to the Black Lives Matter movement, illustrate the fraught challenge of unearthing how the history of women is bound up with the history of racism in America. Nor is the suppression of reading material a relic of the past. The American Library Association tracks 377 banned and challenged books. In 2019 alone, among these are works on the history of racism and some that take the perspective of black American women. I recognize among them the decorated and the

dissident authors like Gerda Lerner and Joy Ann Williamson. On this list is Harriet Jacobs' "Incidents in the Life of a Slave Girl," a firsthand account published in the 1860s.

Martha S. Jones: 00:40:43

The list is a grim reminder that Black women's history, its ideas and the books that contain them, still is too often unwelcome. The subject rankles officials like those in Lafayette, because it is inextricably tied to ongoing striving for freedom, equality, and the just acknowledgement of the perspective of Black women. The library board was nearly right on one count. To speak of history, to teach, to write, to invite us collectively to read and learn, lands squarely in the midst of battles over the power and the politics of history. My lesson here is that as history educators in 2021, there may be nowhere to hide, no place to stand that is outside these roiling currents. My book *Vanguard* is in part about how Black women continued to put provocative ideas to paper, even in the face of marginalization and violence. The tradition stretches from the 18th century poetry of Phillis Wheatley to the news editorials of Mary Ann Shadd Cary in the 1850s, the novels of Francis Ellen Watkins Harper, and the feminist manifesto of Anna Julia Cooper in the 1890s, the fiery pamphlets of Ida B. Wells and the biographical sketches of Hallie Quinn Brown, the legal briefs of Pauli Murray and the stump speeches of Shirley Chisholm, bringing us all the way to the modern voting rights era.

Martha S. Jones: 00:42:17

And many of these women remarkably began their public lives as educators in classrooms, where they enlightened young minds and sharpened their own. They were women rooted in learning, in education, and in early struggles over what is taught, how, and by whom. The struggles equipped them for the lives they lead in political work. Though perhaps it's more accurate to say that even as educators, they had never been far from the debates of their own times. I've taken courage and inspiration from them during the recent troubles over *Vanguard*. I've also taken courage and inspiration from educators like you all, and our fellow travelers, the librarians. Having my book challenge introduced me to so many of you who have long been in the trenches of history's politics. You've shown up on my social media

feeds, in my emails, and through your professional organizations, you've linked arms with me.

Martha S. Jones: 00:43:19 You've shared your war stories and reminded me that ours is a noble, if also fraught, vocation. I watched in these weeks from a regrettable distance as local educators in Lafayette, Louisiana regrouped to find a new sponsor for the Endowment for the Humanities program. It will happen! It turns out I have heard from community members who provided much needed context: for them, rejecting a discussion of the history of voter suppression and voting rights there, including the stories of the women in *Vanguard*, is intricately connected to contemporary battles over equity and justice in today's Lafayette. And if that fact has led many communities to welcome the book and the history it tells, in these weeks, I've been reminded that we live and work in a time in which it is possible to quash plans to teach women's history in the name of equity and justice. Now, were we together in an auditorium, I would at this point urge you to look around at the other educators present to see in one another fellow travelers, cultural workers, advocates even, for the open and notorious teaching of women's history.

Martha S. Jones: 00:44:37 Perhaps we can use the chat function as a way of looking around the room this afternoon. I expect that we will need to know and draw insight and courage from one another in the months and years to come. I, for one, look forward to seeing you again in classrooms, teachers seminars, and in the trenches. And when we falter as we certainly will, I'll keep in mind that student who asked, "Why did you keep this history from us?" I think I'm coming to finally know the answer. Thank you very much. Again, it's been an honor to be with you for this Summit. And I look forward to the remainder of the proceedings this afternoon. Thank you.

Kelsie Eckert: 00:45:24 Hi, my name is Kelsie. I'm a Master's educated social studies teacher certified by the state of New Hampshire. And, in 2020, I was named the New Hampshire "history teacher of the year" for the second time. And perhaps, not surprisingly, I never once took a course that emphasized or centered women's history, or any history other than his white history. As a student, I always craved the stories of women, and regularly chose them

as research topics, pop-up history to the otherwise progressive narrative of "his story." Women's history is 50% of history. I have been working to relearn and founded the Remedial Herstory Project, a nonprofit that works to get diverse women's history into the K to 12 curriculum. We provide resources for teachers with our podcast, inquiry-based lesson plans, a blog, a book club, and more. We give teachers the tools I was not given, so that they can tell a diverse and inclusive history at [www.remedialhistory.com](http://www.remedialhistory.com). We are so grateful to support this Summit, and I hope you'll become part of the solution and join us.

Errin Haines: 00:46:26

Absolutely. And thank you for your reflections, Kelsie, about teacher training. I'm definitely going to be tuning into that podcast. Next up is our panel discussion, in which we tour the educational landscape through the lens of history textbooks, curriculum standards, and teacher training. It is my pleasure to introduce panel moderator Treva B. Lindsey. She is a noted public scholar, Associate Professor of Women's, Gender and Sexuality Studies at Ohio State University and author of *Colored No More: Reinventing Black Womanhood in Washington, DC*. Welcome Treva!

Treva B. Lindsey: 00:46:59

Thank you, Dr. Lori Ann Terjesen set the stage, providing us with facts and figures that document to the extent to which the narratives and accomplishments of women are missing from the curriculum standards across this country. And Dr. Martha S. Jones provided some context for how this has occurred, how the legacy of mercantilism and the imperial agenda, the stories of wars and efforts to wrest power and accumulate wealth have dominated our historical memory, and how powerful interest groups such as those supporting the Confederacy, for example, have strongly influenced and dictated what we claim as the nation's genesis story, and what gets told and taught to generation after generation. Hello, I'm Treva B. Lindsey, and in this next phase of the *Where Are the Women?* Summit conversation, we want to look at curative measures. What is currently in play and what are some additional measures that should be considered, to ensure that the contributions to U.S. History that are missing are remembered. So that the full story is told and included in what our children are taught. With that full recounting,

including women, as well as men, Black, Latino, Asian, indigenous, white, heterosexual, cisgender, transgender, gay, lesbian, gender nonconforming, and disabled agents of change on the stage of history.

Treva B. Lindsey: 00:48:31 To do this, we are giving each of our esteemed panelists two minutes to make opening statements, to both introduce themselves and their work in education, and to share their initial thoughts. Over the next 20 minutes, I'll prompt them with questions about what the obstacles are to changing and updating the curriculum standards, standardized tests, textbooks, teacher training, and other measures. We're asking the really important question here of what are the new models that are emerging, and where is the change occurring. We'll then open it up to questions from you, our wonderful and enthusiastic audience. Alex, let's start with you.

Alex Cuenca: 00:49:38 Hi, I'm an Assistant Professor of Curriculum and Instruction at Indiana University, and I'm also a board member of the National Council for Social Studies. So thank you for the ability to participate in this panel and in this fantastic Summit. So to the central question, "where are the women?" The findings of the National Women's History Museum provide us with another indictment of the omission and under-representation of women established decades of social studies' education research. Since at least the early 1970s, education researchers have looked at standards and textbooks and raised concerns of the omission of women, women's issues, and women's perspectives. And regrettably, the studies curriculum that we teach today remains doggedly masculine, with its focus on military, political, and economic history, which marginalizes those areas where women have been the most active and powerful: civil rights, peace studies, and social history.

Alex Cuenca: 00:50:41 It is why athletics and social studies are often interlinked in high school classrooms, because social studies is a masculinized school subject. And when athletics entered schools in the early 20th century, the link between sports as the training ground for teaching young men about community and character, and a school subject focused on the characteristics of great men interlocked. Although some things have changed since John Naismith saw basketball in schools as a laboratory of moral

development for young boys, the patriarchal foundations of social studies curriculum have yet to be interrupted. Moreover much of the lack of action is also caused by the hope trafficked by the social studies curriculum itself. A romance with progressivism. When researchers surveyed curriculum specialists and other educators around the country about the issue of women and standards, more often than not, they wrongly assume that women are infused into U.S. history. And this perception not only provides an alibi for the continuing marginalization of women in standards. It also continues to dangerously misguide generations of students.

Alex Cuenca: 00:51:37

While women's rights to an abortion continues to be threatened by the composition of courts, wages and health disparities between women and men persist, and the modern world of transportation systems, medical devices, tax systems, just to name a few, continues to be designed without considering women. For example, the PPE so critical to returning many of you to the classroom, is designed exclusively for the male shape. So what might we do about these twin problems among many -- a doggedly masculine social studies curriculum, skating by because of the fantasy of progressivism? Summits like these certainly help. Unlearning the masculine social studies curriculum we all receive is really important. But other threads are hopeful too. The coalescing of efforts to critically interrogate and bring life to the stories and perspectives of womanhood as intersectional is promising. New attention is being given by scholarship and professional development opportunities to the lives of Black women, Latina women, transgender women, and indigenous women.

Alex Cuenca: 00:52:29

The multiplicity of these efforts by universities, think tanks, museums, and organizations to expand the curriculum gives me hope that it's possible for a social studies curriculum in the future to affirm the lives of all women. But for today, what gives me hope are teachers -- those of you in the audience and hopefully the teachers that you're going to talk to tomorrow about this particular Summit. Ultimately, you're the curricular gatekeeper. Although standards are standards, in reality, they're all pretty vague. How you interpret these standards and what you decide to include and exclude is a powerful political choice. And I asked her to exercise



that agency in ways that examined systemic sexism, racism, classism, and heteronormativity. I ask you to make that change today that you are most capable to make, and that you don't shy away from issues critical to women's humanity, and that you don't make non-controversial issues controversial. I hope that as a result of today, that discussions about abortion, for example, are not deliberative, but framed by the fact that it is a warranted right -- akin to life, Liberty, and the pursuit of happiness. When we place portion within the realm of possible doubt, or even fail to speak abortion out loud in the classroom, we emphasize the masculine curriculum because women's issues are debatable and men's issues are not. It's small moments like these, where I hope you exercise your agency and your ability to be able to be a curricular gatekeeper, to both demasculinize the social studies curriculum, and lift the veil of progressivism. Thank you.

- Treva B. Lindsey: 00:53:50 Great. Daniel, I'll have you go next. Thank you so much, Alex.
- Daniel Czitrom: 00:53:58 Hello everyone. I'm Dan Czitrom, Professor of History at Mount Holyoke College, the oldest women's college in America. I'm delighted to have the opportunity to contribute here to this important Summit. I've been teaching at Mount Holyoke for quite a while, and I suppose that my angle, entry point into this whole discussion comes as a textbook author. About 30 years ago, uh, three colleagues and myself decided to try to write a new history textbook, survey textbook for colleges: *Out of Many: A History of the American People*. And two of our team included the leading feminist historians, Mari Jo Buhle and Susan Armitage. And our goal was, among other things, to try to provide a narrative account of American history, that was fully inclusive, uh, of women, of African-Americans, of Latinos, of immigrants. And fully inclusive, not only in the sense of tokenism. We wanted to make sure that the voices and experiences of women were woven in throughout the entire narrative, not just hived off in a box for each chapter.
- Daniel Czitrom: 00:55:06 We wanted to make sure that people knew, for example, not just who Rosa Parks was, but who Rosa Parks was before she sat down on that bus in 1955. That she had a

lifelong commitment to social justice. We wanted students to know about some of the forgotten women in movements like the civil rights movement. People like Fannie Lou Hamer and Septima Clark and Ella Baker. We wanted people to know about the women who essentially provided the social justice engine for the Progressive movement. People like Jane Adams and Lillian Wald and Florence Kelley, and so many others. The book came out in 1993. It was received very well. We're now in the ninth edition. And I'm grateful for that. But what's also important to remember is that our book has been challenged. It has been censored. And I was glad to hear Martha Jones' excellent keynote talk address some of these issues as well.

Daniel Czitrom: 00:56:03 In 2002, the state of Texas School Board announced that *Out of Many* would not be considered for use as an advanced placement text in high schools. Their reason? Because they claimed we had inappropriate discussion of prostitution, on the trans Mississippi frontier in the late 19th century. What was the real reason though? The real reason was that they didn't like our approach to history. And I think this connects to what Martha was talking about. There's been tremendous progress made in the last 40 years. Thank God, American history looks a lot different than it did when I was in college. But we must also remember that there are well-funded organized sources, which are trying to prevent this new, more capacious, more diverse, comprehensive understanding of America from being taught to our students. It turned out that the people who went after us in Texas were funded by a group called Americans for Prosperity, which was bankrolled by the Koch brothers.

Daniel Czitrom: 00:56:58 And we had another one of these incidents in 2010, in which I appeared on CNN, and so on. Somebody asked me, "Would you debate these people?" I said, "I would pay my own way to go down to Texas to debate them. The last thing they want to do is have open discussion about American history and how our understanding of it has changed." We're not interested in a kind of fake, patriotic, cheerleading flag-waving history. We're interested in a history that brings to the students, all of the conflicts, the contradictions, the messiness, that has made this country what it is. And so, I am very glad that in 2021, the story of American women is much more

well-known than it was certainly when I was a student. But there's still a long way to go. And it's important to remember that a lot of people don't want us to get there. So, speaking simply as a textbook author and someone who has worked for many years with middle school or high school teachers, there's no easy road, there's no simple solution. We have to keep fighting. And we will. And, as I say, let's build on the progress that has been made in the last 40 years. Thanks.

Treva B. Lindsey: 00:58:15

Thank you so much for that. And now I'd like to introduce Gholdy Muhammad to give her our intro, her introduction, and some remarks to kick us off.

Gholdy Muhammad: 00:58:25

Thank you, Treva. And thank you for your scholarship and your leadership for this work too. My name is Gholdy Muhammad. I am an Associate Professor of Language, Literacy and Culture at Georgia State University. I also run the Literacy Collaborative and Clinic on campus, and I'm a national consultant working with school districts, schools all across the country and in South Africa, on better practices, on culturally and historically responsive education. As we all have said, and know, our current educational system is largely absent of Black histories, Black identities, Black literacy practices, and Black liberation. We see this through documents like the measuring rod for textbooks selection in the 1850s, through the New England Primer in the 1600s, and through our common core state standards in 2021.

Gholdy Muhammad: 00:59:21

So while we have made some progress, one can argue that we have not changed much at all when it comes to our U.S. school system. So my work is a response to this. I call this "historically responsive education" because I look at Black education during the 19th century onward, particularly in black literary societies during the 1800s. I study how Black people cultivated genius and joy in their learning. I examine how our ancestors, particularly Black women, readers, writers, thinkers, and abolitionists. What did they do? What were their theories? What were their practices? What were their learning standards? And I find that in my work and in Black history and education, we had more advanced standards than we have in education in 2021. Our theories were more inclusive. Our practices were more liberatory, and our ancestors gave us a system, a guide book, a roadmap to

better frame education for all today. And that's what my work looks at.

Gholdy Muhammad: 01:00:29

Particularly I learned that we had five pursuits for education: identity development, skill development, intellectualism, criticality, and joy. In our schools today, we only focus and cultivate skills, which is not genius at all. So in my work, I rewrite the common core standards to be more inclusive. I rewrite curriculum and instructional strategies. I rewrite teacher evaluations so that they are measured and evaluated on building children's social-political consciousness and identity development, in addition to skills. And I also work on pedagogical frameworks to teach the curriculum better. And, in this, I have found when we evaluate what we're currently doing when we reframe and when we rewrite, but most importantly when we remember the lessons that our ancestors gave, we have a more advanced system for all.

Treva B. Lindsey: 01:01:31

Wonderful. Thank you, Dr. Muhammad. Now I'd like to hear from Molly, please, if you could introduce yourself.

Molly Murphy MacGregor: 01:01:44

Forty years ago, I co-founded the National Women's History Alliance. It was a very different time. The history of women in the United States seemed to be written in invisible ink. As we tried to address this problem, we asked students, could they name two women of acclaim in American history? They could not. Neither could their teachers. With this information, we developed a plan of how we could begin to integrate at least some information about who women were into the school curriculum. Teachers also had little awareness of the power of women's history, how it could encourage girls to see themselves as makers of history and allow boys to understand more about the female experience. We knew that invisibility was the number one form of bias. So we asked our local school districts to designate March 8th as Women's History Week. We wanted to provide a forum, an opportunity for teachers and students to be able to discuss issues related to women.

Molly Murphy MacGregor: 01:02:54

This was almost revolutionary at the time and very controversial. We were dismissed as being self-serving men haters, and wanting to destroy the family. What we wanted to destroy was the notion that women, that

history was unimportant and boring. We wanted to encourage people to understand that to understand the complex story of American history, you need it to infuse it with a multicultural women's history perspective. This is way too complicated to just have a singular view of chronology. So our goal was to use the history to inspire people. For this reason we developed curriculum, and then we led a bi-partisan drive to have national Women's History Month declared by Congress. We wanted to have an official declaration of women's history, so that when we talked about women's history, people would know that we were talking about all women, women from all cultural groups, all religions, all political perspectives.

Molly Murphy MacGregor: 01:04:04 Our goal was to really infuse a comprehensive discussion of women, and with that, we developed curriculum resources for decades. We have used national Women's History Month as an organizing tool to promote women's history throughout the country. Each year we select a theme and then we recognize multicultural honorees whose lives really validate and recognize and embody that theme. The theme this year, we're continuing to recognize women who honored the vote. And, like last year, except this year, we've expanded it to include Valiant Women of the Vote: Refusing to be Silenced. It's a really appropriate theme for us as we celebrate our 40th anniversary. Because from the very beginning, we have refused to be silent about the extraordinary contributions and accomplishments of American women, and we continue to stress that history is our strength. Thank you very much.

Treva B. Lindsey: 01:05:18 Thank you so much, Molly. And last, but certainly not least, we have Katelin. If you could introduce yourself and give us your brief remarks, please. Thank you.

Katelin Zhou: 01:05:27 Hi everyone. My name is Katelin. I'm actually a sophomore at Stanford University, and I'm so excited to be here today. I also serve as one of the co-founders and co-executive directors of Diversify Our Narrative, which is a 100% nonprofit student-led grassroots organization dedicated to fighting for anti-racism and diverse curricula and USA classrooms throughout the country. And so I'm just really excited to be here today. To give

you guys a little bit more of my background and my work in education, like I said, I am one of the co-founders of Diversify Our Narrative. One of our main mission statements, as before mentioned, is to fight for diverse curriculum. And so we were sort of founded this past June in 2020 in response to the Black Lives Matter movement.

Katelin Zhou: 01:06:18 And so a group of friends and I really got together and really tried to push for local policy reform through grassroots activism, in order to provide a more inclusive narrative. And I think that our mission is so strongly intertwined with what we're doing here today at Unladylike2020, and with Women's History Month coming up, because along with our mission of diversifying the narrative with regards to race comes really important questions about other marginalized populations that need to be included and are left out of history classrooms, in English curriculum, in history curriculum, and all over the place. And so a lot of our work is centered around pushing for policy reform at the local school board level. But something else we really try to work on is looking at what is missing from history as well, along with our advocacy.

Katelin Zhou: 01:07:08 And along the way, we really discovered that, like many people have already mentioned, a lot of women are actually left out of the narrative and that can be especially disheartening, especially to youth. Because the education system is so powerful in shaping the minds of the people in this country, and being able to provide a diverse and accurate narrative is just so important to learning a holistic history. Learning about people like Claudette Colvin instead of only just Rosa Parks, would be so cool to see. Learning about people like Sylvia Mendez, who's someone I recently discovered who really was instrumental in the push and fight for desegregation in California public schools, before Brown v. Board even occurred. All these people I've actually never heard of growing up in the education system and never learned about until college, I think is so important and definitely served as an inspiring force, in providing some sort of intersectionality between our movement for anti-racism and justice and combining that with issues like gender equity and representation, especially when it comes to women in our textbooks and our classrooms.

And so I just want to say, thank you so much for having me. I'm so excited to be here today and to participate in this panel discussion.

Treva B. Lindsey: 01:08:21 This is so amazing. You guys are bringing so much brilliance into the mix right now. And so I want to ask a few questions to each of you as we get started. And so I'm going to have to ask, of course, for kind of responses. I'm gonna try and hit on a little something that all of you said around the themes of capacious, inclusivity, barriers to doing this, and what that progress looks like, and what are some of these curative measures that we're thinking about here. And so I actually want to follow up with you a little bit, Katelin, first. And actually ask the question of, you know, why the approach that you all use here, which I found so fascinating for high school student organizers across the country and pushing for this change, and was what was included in your textbooks. But there was something else -- that you also chose to target large school boards, local school boards. So why did you choose this particular strategy in terms of expanding the curriculum, why this?

Katelin Zhou: 01:09:27 Yeah, I think that's a question we get a lot, and it's so important because I think a lot of times when people think of politics, they think of national politics, which definitely is really important. But that's largely what's covered on the news and what people pay attention to. And that's usually the people that attract the most attention are national politicians, instead of local politicians. Um, but what people don't actually realize is a lot of times the policies that are enacted on the local level are actually the ones that impact you the most. And so that's kinda why we wanted to target local school boards, because I think a lot of students aren't super aware that their local school board meetings are public, and that they can actually attend and give public comment and really make a change in the system -- because students can't necessarily vote, but they do still have a voice.

Katelin Zhou: 01:10:08 And I think it's just a matter of inspiring and empowering students and making them aware that they have this power. I think a lot of times when you're growing up and you're a minor, you don't really understand the systems of change in which you can actually participate and

partake in, because they seem closed off to you. But actually, that's not necessarily the case with local school boards. And so, a lot of times we found like through our advocacy that it was just a matter of spreading the message and letting students know that they had the ability to enact change at the local level. And it's been really, really fruitful. And so we've seen a lot of school boards actually, sort of take into account student opinions. We have a bunch of wonderful, phenomenal student organizers throughout this country. And what they essentially do is they, you know, have a petition that has a list of demands and they'll bring it to their school board.

Katelin Zhou: 01:10:57

And they'll arrange meetings with their school board members to talk about what they want implemented in the classroom, what changes they want in their curriculum, whether they want more funding allocated towards more diverse curriculum and classroom materials and so on and so forth. And so, some of them have been able to pass board resolutions. Some of them have been able to pass, or start and create like diversity equity and inclusion committees in which they serve and provide input on and so on and so forth. And so it's just been really inspiring and I think it's so cool because the change that is taking place at the local level has been really impactful to them. And it's directly going to, you know, make a change in their school districts for years to come. And I think that's phenomenal. Even after the students, these students graduate, their impact is definitely still going to stay with them. And I, and I really hope that, you know, students can continue to carry on this legacy, um, as they, as they go on throughout life.

Treva B. Lindsey: 01:11:53

Yes, I think you're absolutely right there. This is quite inspiring to see and see the approach that you all are using at this local level. I want to take it a little bit to the national level and come to you, Alex. As you're someone who serves on the National Council for the Social Studies and which first published these national curriculum standards in 1994, and then were updated again in 2002. And wanted to ask, do you see these standards being, envision them being updated again, to provide more focus on women's history? And how can we think about a more equitable and multifaceted and inclusive approach to the teaching of history to be



accomplished in our curriculum, given that there's so much variance state to state, hence why you see these students organizing at the local level?

Alex Cuenca: 01:12:40 Yeah. I believe that the snapshots that were given, by projects like "Where Are the Women?," really provide the indictment, right? The impetus for us to be able to kind of look and go, Oh my God, there's, there's, there's, there's very little here and we need to do more. So I think there's, there's, there's that one particular thread of that. I think the National Council for the Social Studies, when we begin to revise these standards, most definitely -- just based on the way in which times have changed, the demands on the curriculum have changed, social demands have changed. We have to remember that the social studies curriculum is a reflection of what society wants to kind of prepare students to do in the future. And so I think most definitely the Council, but hopefully state standards, and like I mentioned, kind of teachers as curricular gatekeepers, are perhaps the most important individuals to make the kinds of changes that we want, for the kinds of society that we want to see in the future.

Treva B. Lindsey: 01:13:35 Excellent. Thank you. That's also encouraging to think about how these changes can start to go into effect at that level. And I want us to get a little more specific here, and I'm going to come to you, Daniel, actually. Traditional history curriculums tend to feature winners. Those who have achieved political and military glory, great wealth or wrested political power. And we know that that tends to be a very masculinized narrative of history. And many publishers subsequently are criticized for having women's contributions only featured as sidebars. And because of this approach, oftentimes in the main events, women aren't seen as full participants or even given a comprehensive treatment. And so would you say that there are efforts underway in textbook publishing another aspect of this, in addition to curriculum to change this approach and center women as fuller agents in history.

Daniel Czitrom: 01:14:35 As I was trying to get at before, I mean, I think that it's always good to remember that how we think about the past is always being shaped and reshaped by events in the present. You know, when I was in college, there really wasn't a field of women's history. There wasn't really a

field of African-American history. But the women's movement of the 70s, the civil rights explosion of the 60s changed all that. And, funny thing, now we've got a lot more women writing history and writing history textbooks and teaching history. And that has made a big difference. I think if you looked at pretty much all college survey texts these days, you would find a much more prominent roles for women. But I also want to say that, I want to build out a point I think that Alex was getting at.

Daniel Czitrom: 01:15:17

On the one hand, I'm very impressed by all the organizational efforts that have been going on nationally, locally to change curricula, to challenge standards and so on. But in the end, and I want to address this to all the teachers out there, in the end, no matter what the standards are, no matter what the school boards are saying, no matter what's going on in the bureaucratic level, the students come into your classroom, you close the door and you've got to teach. And I think that teaching of history is one subject in which, you know, teachers can really use their own imagination and creativity, as well as their students, to encourage research projects, the use of online sources, encourage students to discover that history that's not being taught in the textbooks or written about in the textbooks. You know, every person should be his or her own historian. And I believe that very strongly, I've tried to do that in my own teaching at Mount Holyoke. Obviously we want to be operating on several levels here. What I'm trying to get at is why all this stuff is going on around curriculum reform, standards and so on and so forth, local school boards nationally. Let's not forget what goes on in each of these individual classrooms that we are in. And I think that's so important today.

Treva B. Lindsey: 01:16:37

Right? Thank you. That is very important. And I want to come to Molly for a second here to think about this in the context of "herstory," which we heard a little bit about earlier. And some of the work and some of the things we've mentioned here and that Women's History Month, which we're coming upon very quickly to my surprise, that you know, history in and of itself becomes this even male biased word in thinking about this. And I want to elaborate a little bit on that evolution here that Alex was just mentioning in terms of how we thought about

history and some exciting developments that you've seen from the work that you've done that have given more information, more acknowledgement, more critical thought to help teachers and learners give more comprehensive attention to women's history.

Molly Murphy MacGregor: 01:17:25 Well, we are overwhelmed by the movement towards, uh, including women in the curriculum. It was something that we hadn't really, we had low expectations. We should have just thought more. But I want to also validate what Alex was saying. Because one of the most important things, whether you're a teacher or a student or parent, if you assume that women of all cultural backgrounds have made major contributions since the beginning of history, you see the world, you see content, you see the discussion, very differently because immediately you see that there are things that are missing. This couldn't be this limited. It needs to be more complicated, infused with the stories of everyone's lives. And I think that's what we've seen a lot of. We've seen a lot of them on the community level of people doing oral histories. This whole, this whole explosion of even ancestry.com is very useful because it talks about the so-called common person and talks about what history really is.

Molly Murphy MacGregor: 01:18:30 And women's history, multicultural women's history just expands every concept of what we think about, and how we think about it. Now last year, especially with some of the controversy around the suffrage movement and the story of the suffrage movement and the racism of the suffrage movement, that turned out to be very, very useful. Because we can't face a problem or discuss a problem or expand some answers until we know all of the details. So we are beyond encouraged about the pioneering work that all of the people on this panel are doing. That the fact that you would have students talk to school boards. It's one of the things that we tried to use from the very beginning with Title IX. We had students talk to the school boards because not only was it enlightening for the school boards, but most important, it was empowering for the students. And that's the whole sense of history to encourage everyone to know we are makers of history. It's not something that happens to us. And I think that that's one of the great, liberating facets of women's history. It really shows that people need to

take action in order to, as they say, make this a more perfect union.

Treva B. Lindsey: 01:19:47

Excellent. Thank you so much. And now I want to come to Gholdy and I want to think about this alongside some of the things you already mentioned in your opening remarks and your particular investment in this, from this Black liberatory space, But as has been described by all of our panelists experiences of women, indigenous people, people of African descent, immigrants, are just often absent -- we know this, this is what we're all combating in here -- and in some cases underrepresented. But there's also this pressure to not present aspects of U.S. history that can be perceived as too negative. And so there's often a resistance to teaching what we would call hard history, the history that makes us uncomfortable, the difficult dialogues. So could you briefly describe for us the four layered, historically responsive literacy framework that you present in your wonderful book, *Cultivating Genius*, and how you think this model can help us achieve a goal of more fully representing women, African-Americans, immigrants, et cetera, as agents of history.

Gholdy Muhammad: 01:20:50

Yeah. And you know, it's not only our history and women's history that are absent in our schools. But it is theories, Black women's theories and women's theories that are absent of our teacher education programs. See, we learn from Dewey and Vygotsky and Piaget and Maslow, but we don't learn from Mary McLeod Bethune and her theoretical perspective and Anna Julia Cooper and Elizabeth Flood. So that's important to note. Secondly, this hard history, you know, I feel, and as you know, my mother as a historian issue would probably remind me, it's important to tell the truth. When the history is hard, tell the truth. When the history is oppressive, tell the truth. But importantly, we don't, when we are teaching hard history and oppressive and pain and suffering and things like that, what I tell my K-12 teachers is that you don't start the story off there. You don't start the story off of what oppressors have done to a group of people. You start their stories up with who they are, their genius, their joy. You don't start children's stories off, like I say in my book, with the so-called achievement numbers, no, you started off with their genius and joy.

Gholdy Muhammad: 01:22:05

And so in the book in *Cultivating Genius*, I talk about five different pursuits that should reframe our state learning standards. Our teacher evaluation, our curriculum, our state assessment, and our teacher evaluations. These are whatever unit plan and lesson plans teachers, right? They need to be cultivating their students' identity development and helping them to discover who they are, who they're not, and who they are destined to be. Second, they need to be cultivating the skills and proficiencies for the content. Third is new knowledge and intellectualism. The fourth is criticality. Every lesson or unit should help to have students understand and disrupt oppression, pain, anti-sexism, and things like this. And then I added a fifth pursuit, Treva, of joy. Because we need a balance of the anti-oppressive work. We need to see and start with joy. We need to elevate beauty and humanity, because it's there and our students deserve joy and our teachers deserve it too. So in my work, I found that when we reframe our higher education syllabi that way, our K-12 lesson and unit plans and curriculum that way, we have more engagement, we have more intellectual rigor and invigoration in the classroom, and we have more engagement and higher achievement.

Treva B. Lindsey: 01:23:34

Absolutely. Absolutely. I love these keywords that are coming out of this conversation of joy, capaciousness, interrogation, evolution, progress that we're seeing in here. This is such a beautiful coming together. And right before we open up for questions and answers from our wonderful audience who have been buzzing since you all began with many questions, I'll pose one final question to the panel. And we'll probably only get a couple of you in here. And then we'll go to the Q&A. This sense of political divisiveness that surrounds how we teach this. This is something that has become deeply politicized. And so how do we reach consensus about what and how history should be taught? How do we get there? That feels like a huge kind of journey that we have to undertake in doing this work from the activism of the students to curriculum, to teacher learning, how teachers are taught to teach. Um, how do we get there?

Gholdy Muhammad: 01:24:35

I think first by first saying that this is not a political agenda, it's a human agenda. And people who have problems with humanizing practices in and around

schools, they have a problem with their own hearts. Now we got to tell the truth. Now this is a human, we're talking about humanizing anti-oppressive work. So I would simply ask that person who has the problems with it, "What are you against? What about liberation and justice are you against?" That's what you should be trying to convince us.

- Daniel Czitrom: 01:25:08 If I might have been here for a second. I, you know, when I hear the word consensus, I get a little nervous because for many, many years, the historical profession was dominated by what was called consensus history. And that was a view that basically argued that, you know, by and large America has agreed, Americans have agreed on most things over the years. And this was a kind of history that didn't trouble itself with the issues of structural racism. It didn't trouble itself certainly with sexism. And as I said before, it's only because of the radical and in some cases, revolutionary movements that have taken place in the last 40, 50 years that we have transformed our understanding of the American past. And so I, I'm not that optimistic about reaching a consensus, and nor do I think it's necessarily a good thing. Because as long as we have political struggles and political disagreements, which are deep in this country, we're going to have disagreements and struggles over what ought to be taught in our history classes. So I just maybe have a little different view on that, but I just thought I'd throw that in.
- Treva B. Lindsey: 01:26:11 I deeply appreciate that, that consensus, as someone coming from a Quaker background, I also know the work of consensus can be quite difficult. But finding perhaps some common ground with which to think about the historical narrative and how we teach and what we teach. But that connection to history as a meaningful path and present that's unfolding as we speak is so important in this moment. So those political struggles tie into that. Yes, I'd love to hear if Katelin, you have any thoughts on this?
- Katelin Zhou: 01:26:41 Yeah, I think like honestly, I totally agree with, what's already been said, especially about how, um, like I really resonate with the fact that, you know, this is a human issue, not a political issue. I think, especially in this country, in this day and age, there's a big tendency to

politicize a lot of things that shouldn't really be politicized. And I think, really at the end of the day, it comes down to, I think, being open-minded, especially from the perspective of even the student or an educator. I think with the work that, you know, Diversify Our Narrative has done, we've also faced a lot of pushback with our efforts to diversify the narrative. And, you know, some people have said, you know, I don't, I don't appreciate this liberal agenda. And honestly, we don't really see it that way. You know, it's really just a matter of teaching what has been missing. Because I think people forget that just because something is the certain way and the status quo doesn't mean that it's necessarily correct or holistic. I think we sort of have a tendency to just assume that what is already given to us is correct or accurate or right. When in reality, it's not really in our nature to question what has already been given to us.

Katelin Zhou: 01:27:46 So I think being open-minded and, and really be willing to engage in conversations, even if they make you uncomfortable, even if it goes against what you've been taught your entire life. I think that's super important. And I think, you know, obviously there's, there's some situations in which honestly, it's extremely difficult to just, you know, cause someone to have a change of heart. Like sometimes those conversations turn out to be unfruitful, but I think also like on the other side of the spectrum, sometimes you'll be faced with someone who doesn't really want to tackle this issue of, you know, I don't know, like teaching holistic women's history necessarily. Because they think it's, it's not necessary, but being willing to go into conversations and have those critical discussions with one another is I think something that has been overlooked. A lot of our students just from personal experience have sort of dealt with that.

Katelin Zhou: 01:28:32 And after meeting with school board members one-on-one and like, you know, really sharing their perspectives, we've been able to see some outcomes that actually sort of go in their favor. And so I think don't really underestimate the power of those conversations, but also recognizing where to draw the line between a fruitful conversation, and one that is just not going anywhere is, is really, really important. But I think using

that approach is definitely very, very critical, when it comes to you sort of diverse by any sort of narrative, whether that is in racial justice or in teaching women's history and all those intersectional topics that we're all fighting for.

Treva B. Lindsey: 01:29:06

Wonderful. Thank you for that. So I'm going to pull from a couple of questions from our audience. And our first one up is coming from Lauren Miscioscia. And I apologize because I'm certain that I butchered your last name. So sorry to my sib there. "Can we revise standards? My state wants us focusing on Washington, Adams, et cetera. With state standards so narrow teachers are constantly having to be creative with the others." And the others who you're being in quotations about those outside of who's included in the standards. So here I'd love to hear Alex, Gholdy, Daniel, any of you were involved in these kinds of conversations on a more regular basis. Some thoughts responding to Lauren.

Alex Cuenca: 01:29:51

I'll add that I think if we're going to try to figure it out, the 50 state process, in which the ways in which 50 states go about their curriculum and standards revision, I think it becomes a little more complex. I think the overall argument I guess I'll make is that although those standards are standards, that there was a lot of room for interpretation in ways in which we can be more inclusive with what we teach in front of students. And so I think if we, if we're certainly there can be a political push -- I think that's an important thing to do. But both and we also have to be able to have the agency and the license as educators, as professional educators, to make the curriculum, to make what we teach our students, to what the materials would get in front of them, the theories as Gholdy mentioned, around what we claim history is, that is to me where the focus of our work really should be. Because quite honestly, you can cover anything with the standards. You can cover lots of different things with the standards. You can cover lots of different ideas with the standards. The standards are kind of a foundation, they're not the ceiling of what we do as educators. And so to me, we might take that and then continue to build on that with the different kinds of narratives and stories that, unfortunately, our state is not providing for us.



Gholdy Muhammad: 01:31:16 Yes, it is possible. That's the quickest answer. And I've seen it. If you want to email me, I'll show you how I have rewritten the common core standards and ELA to be more inclusive of liberation, of people of color. But that means that the U.S. Department of Education must be willing to relinquish the whiteness. Because as what was said there's too much wiggle room. You can teach those standards in deficit ways or in liberatory ways. And so that's why they need to be rewritten. It's possible.

Treva B. Lindsey: 01:31:48 Great, thank you. Possibility always makes us excited when we move towards capaciousness. So if we probably moved to the next question, if we have a chance and thinking about this next one. This one's coming from Jewel Navia, and I'll ask this one actually to Molly. So "what do you think about the more conservative women getting more attention and accountability in history and culture?" So there's this idea that sometimes the inclusion always is moving towards one kind of political arc or political bend, but thinking about the historical record, as Katelin mentioned, as Gholdy mentioned holistically.

Molly Murphy MacGregor: 01:32:25 Well, I think it's our responsibility to always be expanding the focus of what we're teaching. And I think it's important to talk about conservative women. I talk about Margaret Chase Smith lately a lot, because she actually was a Senator who had courage. At the same time, I think the more we know, the more we know about our history, about the complications of our history, the multicultural multi-layered facets of our history, we're able to take almost any story and expand it or put it in context. One of the strategies I try and use most often with people who disagree with me, excuse me, there's a few of them, is to ask them what they mean by, well, either that this is a liberal history, or this is just a certain kind of history.

Molly Murphy MacGregor: 01:33:17 I think that the more we can engage people and people were saying that earlier, the more we can discuss this with people who really want to discuss it, I think that we inform each other. And so I don't see teaching even about one woman in her exclusiveness. I think that if there's a specific woman or a women's group or whatever we're talking about, we always need to

expand the context and put them in perspective of all the other things that are happening. And I think that historians today have done quite a remarkable job of doing that. Of introducing us to new ways of seeing why people did whatever they might do, and also the challenges that folks faced. So as I, again, I am the optimistic one, but I don't in any way want to say that there's not people who really don't like what we're doing and would like to discourage it. They want to live in, I don't know which century, but a different century. And for folks like that, I think we just need to engage them as much as possible. And then when it's not possible, we move on to people who really want to be engaged.

Daniel Czitrom: 01:34:33

I'd like to engage this, if I could, with a specific example real quickly. Because I believe that it's important that our narratives that are inclusive of women include all women's experiences, including their political views. At Mount Holyoke, I often encounter a kind of very soft jukebox feminism I call it, where certain assumptions are made that I like to challenge. So for example, why don't we have an Equal Rights Amendment? And of course I get students thinking about Phyllis Schlafly and reading about what Phyllis Schlafly did in the 60s and 70s. I think that anybody who's teaching history has got to engage the question of power, power dynamics. And if we want to understand why something that the ERA failed, we need to think hard about that, and we need to understand the success of that anti-ERA campaign. So Phyllis Schlafly is somebody I spent some time on in my classes, not because I agree with her, because I think that her work is crucial for understanding American history in the last 50 years, and understanding the fact that not all women agree on what it means to be liberated or to be a feminist. So that's just one example that comes from my own class experience.

Treva B. Lindsey: 01:35:38

Yes, that's a great example in thinking through the range of histories that we have yet to uncover, and the depth of that, and the diversity that exists even within communities that we kind of frame as a group. So within a particular group, how many stories exist, how many layers exist within a particular group, and that these groups are constructed, and through historical events, through political events and such. We have another question and I wanted to make sure I got to this one, a

question from Charity Hume, and this is about risk in doing this kind of work and Charity, you ask, "But aren't teachers at risk in their states if they don't do what the curriculum says to do. What you're asking us to do means extra work and risk for teachers." And so I wanted to put this one out there for us to respond to collectively as a panel about that risk, what it means to move within the curriculum while also doing this work that was being called for by this kind of Summit. And how do we frame this in terms of the work of teachers?

Gholdy Muhammad: 01:36:45

Well, I think you have to first ask yourself, who are you accountable to? Are you accountable to your school principal, to your supervisor, or to children and their families? Now you have a different purpose. And so, you know, when I do this work, I'm reminded of James Baldwin when he says where we have to go for broke as teachers. That means we have to teach them what they need, even if that means going beyond what the curriculum and the limitations of the standards. And so that's part of the reason, because I know teachers don't have a lot of time to continue to plan and create more. This is part of the reason that I wrote *Cultivating Genius* and this model. This model allows you to still teach the state standards as they're written today, the curriculum as it is, but it adds to it, it refines it, it amplifies it. So, you know, that's what I do. I help teachers to give a little bit of a make-over to the curriculum, because the people who wrote your curriculum don't know your students, and sometimes they don't write it for Black and Latinx children.

Treva B. Lindsey: 01:37:51

That's such an important point there. And I, my apologies we are going to have to wrap this up here. These comments you all have given us so much to think about today so much to chew on and so much to look forward to in terms of the possibilities of historical education, social studies education -- being transformative, being dynamic, being inclusive, being intersectional, being something that's as capacious as we imagine it could be. And maybe even beyond what our imaginations currently have regarding what's possible. And to end with Gholdy's kind of infectious joy, that this work actually can be really joyful, that this work should be joyful. And that's the work of learners, teachers, our communities, parents, everyone who's

invested in the project of knowledge and transformative knowledge and its power. Thank you to all of the panelists. This has been such a wonderful conversation for me as a historian. I'm going to step my game up after this, and I hope it was helpful to all of you out there who are listening. Really appreciate all of you. Take care of everybody.

Errin Haines: 01:39:06 I really learned so much in that riveting conversation and I took a lot of notes as I'm sure all of you did too. And I certainly am going to be somebody that goes for broke, going forward. So thank you everyone, panelists and Treva and audience members, for contributing your provocative questions and comments. So at this point in the program, we're going to shift our focus to action. How do we actually implement some of the great ideas our panel and audience members have shared? And what resources are available now that can help educators balance being more inclusive of women while also meeting state and national standards? One way that educators are finding that balance, especially in the virtual classroom is with film.

Deb Sanchez: 01:39:51 Hello, I'm Deb Sanchez, Senior Vice President of Education at the Corporation for Public Broadcasting. As a former teacher myself, I am so pleased to share some of the visually innovative content from the Unladylike2020 series, as you imagine, the power and potential of this content to enhance learning in classrooms across America. Unladylike2020 consists of a one-hour special titled "The Changemakers" that was broadcast on the PBS series, American Masters. 26 animated, 10 to 12 minute long digital shorts, that profile amazing women who broke barriers and made history a hundred years ago, before women had the right to vote. And a suite of free lesson plans and educational resources available on PBS LearningMedia. Among the 26 women profiled in Unladylike2020 are two extraordinary educators who we think will serve as inspiration for students, will help them understand this important time in history, and provide such powerful, trailblazing leadership that helped to chart a course for women leading today. Jovita Idar is an educator who tried to change the curriculum and history lessons taught to indigenous Mexican children in the early 1900s. And Mary Church Terrell, a co-founder of the

NAACP, is the first African-American woman to serve on a school board in the United States. These brief intros do not begin to capture these remarkable women leaders up next are excerpts about them from Unladylike2020. Thank you.

Jovita Idar Video: 01:41:30

She saw no conflict between being a journalist and an educator and a feminist. She was always on the front lines of change. One of eight children, Idar grew up in an educated middle-class family with a strong sense of social justice. Her father was egalitarian in terms of women's rights. He believed that women had a right to have a political voice, and she was very proud of Jovita Idar, proud of all of her knowledge, all of her education and her daring. After attending Methodist schools, Idar became a teacher in 1903. Ethnic Mexican children had no choice, but to attend schools that were second rate in every way. The buildings were falling apart, they didn't have school supplies, and the history that they were learning taught them Mexicans were the bad guys and David Crockett and other Anglo-Americans were the good guys. Jovita Idar quickly grew frustrated with the lack of resources and support. Mexican children in Texas need an education. But if they are taught the biography of Washington, but not Hidalgo, the exploits of Lincoln, but not Juarez, that child will be indifferent to his heritage. Idar founded the League of Mexican Women and became its first president. The organization's main causes were women's suffrage and quality education for Tejano children. We want our work to be significant, contributing to the formation of character and the cultivation of the minds of future generations. She was in favor of women's rights to vote and to participate in the economy. One of the most significant roles that Jovita had was to invite ethnic Mexican women to participate, at a time when many Mexican American and Mexican immigrant women would have found it challenging to step into a public role, to be a part of the women's liberation process. She and her moved to San Antonio in 1921. There, Idar helped undocumented workers obtain naturalization papers after the Border Patrol was created in 1924. She also founded a free nursery school and tutored young children. She used her voice to encourage women to be politically involved within the American system. To be proactive, to join organizations,

to seek an education, to craft a better future for their children. And she devoted her entire life to that project.

Mary Church Terrell Video: 01:44:35 Mary Church Terrell is central to all of the major movements of the late 19th and early 20th century: suffrage, anti-lynching, and desegregation. Church Terrell was one of the first African-American women to earn both a Bachelor's and a Master's degree, when she graduated in 1888 from Oberlin College. She's someone who's deeply invested in education and teaching was the most common career pathway for African-American women, and women more broadly, who have completed college education. And so she takes her amazing talents to this new historically black college Wilberforce University and teaches Latin there. After studying in Europe for two years, church Terrell moved to Washington D.C. In 1890, where she taught at one of the first public high schools for African-Americans. In 1895, Church Terrell became one of the first African-American women appointed to a school board in the country serving over a decade. She advocated for equal access to education in Washington D.C. More than once my heart was saddened. When some pupil would say, education will do us no good. There is nothing for colored people to do except hold menial positions. And we don't need an education for that. Two months after the Plessy vs. Ferguson Supreme Court decision upheld racial segregation in 1896, Church Terrell co-founded the National Association of Colored Women, bringing together black women's clubs from around the country. It advocated for reforms to improve African-American life, including an end to segregation. She became its first president, coining the motto 'Lifting as we climb.' Lifting as we climb refers to continuing to climb out of the stereotypes about African-Americans and specifically African-American women that proliferated during this era and lifting those communities most deeply affected by Jim Crow. This idea that these women who were educated and powerful could be the ones to really uplift those who did not have those resources. She was someone who had a vision of justice that was always concerned about the unique position of Black women within the framework of American democracy.

Errin Haines: 01:47:17 Well, as you just saw our panel moderator Treva Lindsey is a critical voice in the Unladylike2020 series, in the film

about Mary Church Terrell and in the hour-long American Masters special. We hope all you parents and educators will watch the full 12 minute digital shorts for Jovita Idar and Mary Church Terrell. And take the time to discover the 24 other groundbreaking women featured in the series. You can watch all 26 films at [unladylike2020.com](http://unladylike2020.com).

- Marley Dias: 01:47:50 Hi, I'm Marley Dias, founder of the 1000 Black Girl Books campaign, author of *Marley Dias Gets It Done and So Can You*, and host and executive producer of *Bookmarks* on Netflix. I created the 1000 Black Girl Books campaign out of frustration at the start of sixth grade. I had endured years of books that singularly focused on white men and boys as the protagonist. Where were books for girls like me, and what am I going to do about the exclusion of Black girl books? I knew they existed. I knew schools could do better. My initial goal was to collect 1000 books with Black girl protagonists. Main characters, no sidekicks, no funny best friends, but main characters. And to date I have collected over 13,000 Black girl books, and donated more than half to communities across the globe. Over the past five years, I've learned that these issues I was experiencing in my school is a part of a larger set of structural problems. They are doing what they've always done in schools. And these old ways are oppressive and exclusionary. With my campaign, I'm asking institutions to do something different. I'm asking that they become intentionally inclusive. Equity means creating space for all kids' stories to be told, regardless of race, religion, gender, and sexual orientation. And equity means making sure that every child's story is reflected. I love history so much. And if we include the stories of so many other people, our future will be brighter. Thank you.
- Errin Haines: 01:49:25 Marley Dias is clearly demonstrating one person can make a difference. Thanks Marley. And as Marley said, most often school systems continue to do what they have done in the past. Yet creative, future-forward, free curriculum that is aligned with state standards and tailor-made for virtual and hybrid learning is available. Here to provide an overview and demonstrate the Unladylike2020 education collection is Kristina Kirtley, WNET's Senior Producer for Content and Youth Engagement, joined by PBS Digital All-Star teachers

Sarah Dahl and BJ Garcia, Audience members, please get your comments and questions ready to share following their curriculum demonstration. Welcome Kristina.

Kristina Kirtley: 01:50:08 Thank you. Hello. My name is Kristina Kirtley and I work at WNET New York City's flagship PBS station, and the presenting station for the Unladylike2020 series. I'm joined today by Sarah Dahl and BJ Garcia. And if you can go ahead and put up our slides here. Yes. As you can see, we represent a wide diversity of locations: Montana, Texas, and New Jersey. We're here to provide an overview of the classroom resources that have been created for the Unladylike2020 series. And take a closer look at some of the content. You know it's already been made quite clear today why it's important that we elevate the hidden history of these women and proactively tackle this problem of "where are the women?" One of the things we do at WNET is we take content produced by our station and then create classroom resources for teachers. A real silver lining of this past year has been the opportunity to collaborate with educators all over the country.

Kristina Kirtley: 01:51:09 Later, you'll hear from Sarah and BJ who worked closely to develop education materials while miles apart in Montana and Texas. But first I want to introduce you to the Unladylike2020 collection on PBS LearningMedia. If you're not already familiar with the site, PBS LearningMedia is a free online site with a treasure trove of high quality research-based and standards aligned resources drawn from critically acclaimed PBS programs like Nature and American masters and from expert content contributors, like the National Archives and NASA. Video clips are paired with support materials to create a package of content that can be used to enrich curriculum. The site automatically geo-locates and provides state specific standards. You can see that this page says it's for New York educators. And my local station is Thirteen. The site is organized by subject, grade, and standards, and the homepage always features timely highlighted resources. It's also worth noting that the website is fully integrated with Google Classroom, making it a really useful tool for hybrid and virtual learning.



Kristina Kirtley: 01:52:18 Now, the Unladylike2020 digital collection on PBS LearningMedia includes 26 resources, will eventually include five interactive lessons, and is organized by topics like activism and politics, the Chinese Exclusion Act, immigration, suffrage, and women in STEM, just to name a few. Each individual resource includes a full episode from the Unladylike2020 series and provides a variety of support materials aligned with state and national standards for grades 6 through 12. It's also designed to develop students' historical thinking skills and help them make connections between the past and the present. Now, I want to provide an example of just one of the many resources within the collection. One of the categories is called Anti-Lynching Movement, Jim Crow and Race Relations. And within this section, you'll find Jovita Idar.

Kristina Kirtley: 01:53:10 Now earlier you saw a clip from the full episode about Idar's extraordinary and little-known life as a teacher, journalist, nurse, and activist. Her story, like many of the women in the series, is hard to categorize, but she's in this section because of her work to end segregation, lynching, and other injustices endured by Mexican Americans in the early 20th century. Support materials for use with students include discussion questions to check for understanding, and more open-ended critical thinking questions to help them make connections to larger themes. In addition to the questions, there are also classroom activities grounded in primary source analysis. This handout asks students to study a political cartoon from the early 1900s and think critically about what the image reveals about the attitudes towards immigrants at the time, and how it connects to the present. We know teachers are always looking for ways to incorporate the study of maps. So this handout asks students to pair a short background essay about the Mexican American war and a map of the United States prior to the war. All of the content in the collection pushes students to make connections between the past and the present, just like the Unladylike2020 series. Now I'd like to welcome BJ and Sarah to share the forward thinking, student-centered digital tool they created. It's really an online experience, to bring the Unladylike2020 series to life for students. Sarah and BJ, our PBS Digital Innovator All-Stars, a national group of educators

recognized for their work and changing the classroom. Sarah.

- Sarah Dahl: 01:54:48 Thank you, Kristina. Hello everyone. I just want to start by saying what an honor it has been for BJ and me to work on creating educational material for the Unladylike2020 series. When we began designing lessons for the topic of indigenous women, we were incredibly moved by the content and wanted to provide engaging and interactive lessons for students. We wanted it to be student-centered, but flexible for teachers. The Gallery Walk we developed is something that can be used in a flipped classroom or in a traditional classroom. It has the flexibility given to teachers that they'll be able to change what needs to be changed for their classroom. Just copy the slide deck and you can edit it to fit your own needs. Our hope with these lessons were to amplify indigenous voices and experience from the past and present. Our lessons reflect opportunities to achieve that, while also changing the past narratives that have been at the center of history lessons. Additionally, we approached the creation of these lessons with a BIPOC lens to promote anti-racist and anti-bias practices. And don't worry about trying to fit them into the standards. As Kristina stated earlier, the lessons have already been matched to national common core and state standards. BJ and I worked on the topic of indigenous women and as such our Gallery Walk centers around three significant figures, which BJ will introduce to you.
- BJ Garcia: 01:56:24 The indigenous women episodes of the Unladylike2020 series feature the three women you see here. Zitkala-Sa, also known as Gertrude Simmons Bonnin, was a member of the Yankton Sioux tribe of North Dakota. She was a teacher and activist, and the first native American to write an opera. Queen Lili'uokalani was the first and only queen of Hawaii. She was the last ruling monarch who fought fiercely for the sovereignty of her people. While under house arrest, she composed music and wrote the history of Hawaii. Dr. Susan La Flesche Picotte, a member of the Omaha tribe of Nebraska was the first female native American physician. She worked tirelessly to provide the best health care for many individuals who did not have access. We can still see

much of her groundwork through programs like Indian Health Services.

- Sarah Dahl: 01:57:11 Our Gallery Walk is set up to be an exploration of the lives of these incredible women. As students enter the Gallery, they'll be able to navigate through the rooms each dedicated to one of the Unladylike figures. Using the next and back buttons, students move from room to room where they will find different artifacts that reflect aspects of these women's lives. The artifacts are linked to different activities that students are able to participate in after watching the Unladylike2020 episodes of the three indigenous figures. Clicking on an artifact will give them access to more material related to that artifact and an activity to complete. For example, here, I've chosen "Old Indian Legends" written by Zitkala-Sa. In this activity, students are able to click on the button "Old Indian Legends" to access the original texts, that they can read before completing the activity outlined in the other button. When they click on the activity button, they are linked to a Google doc that outlines what they must work on for this artifact. These activities can be set up in a variety of ways. Whether you follow the lessons outlined on PBS LearningMedia, or you make them your own, students are able to engage in interactive, self-paced activities. And BJ found a way to do this with his own students.
- BJ Garcia: 01:58:32 Thanks, Sarah. I'd like to speak to you about ideas and strategies on how to incorporate this gallery into your classroom. This slide here shows a few examples of student work in the Queen's court activity. I believe there's four key ingredients to successfully merge this lesson into your classroom. Let's start with adaptation. Sarah and I didn't want to create a cookie cutter lesson that's pigeonholed for a specific subject or grade. This Gallery Walk is adaptable to your class. Go explore, take ownership and invest in lessons because the content is worth it. We did not want to provide you with a script or worksheets to run X amount of copies off. Instead, you have the ability to make your Google gallery and it can be suited for many grade levels. Next comes collaboration. It would take weeks to work through the content. I challenge you to team up and find ways to work with other educators. I ain't no English expert, but for the writing portion of the activities, I had an English

teacher down the hall help me. Reach out to your history, your music, your math, your fine arts teachers. I teach a session of technology. And my students are going to create 3D prints of items they would like to sell in our gallery gift shop. It's our process. We got to make it. The kids -- it was the kids' ideas. Be creative, bring in other teachers.

- BJ Garcia: 01:59:44 All this collaboration blends into different innovations. Every student is different and has unique talents. So by tailoring the lesson, you are able to meet the individual needs of your students. I can visibly see the love for learning and its content, which has increased engagement and improved our learning outcomes. The last piece of this is the discussion. In my opinion, this is the most powerful portion of the gallery. Your students are going to have questions. They're going to want to talk to you about the videos, the content, the activities that they're doing. This is where the learning goes from the classroom into a student's life. You have the opportunity to make these lessons relevant and meaningful to them. Before Sarah and I began working on this project, I didn't know anything about these three women, and now I'll never forget them. Through discussion and planning, I know the same will be true with you and your students.
- Kristina Kirtley: 02:00:34 Thanks BJ. It's so inspiring to hear about your experience with your students. And we're now happy to answer any questions. All right. Just waiting for some questions. While we're ready for some questions to come in, BJ, would you be willing to just share what was one of the most surprising things for you using this content with your students?
- BJ Garcia: 02:01:00 The kids really got into it. I mean, when they were watching the videos, they were so impressed with the music, with the quality and they were, you know, when they were at the Gallery, it was just an exploration. They were trying to find and click, Oh, did you see this? Did you see that? And just the conversations they were having was awesome. You know, they thought it was fun. They enjoyed it as much as I enjoyed teaching it. And, you know, to me, it's a good way for the kids to learn. And it was a good way for me to talk with other teachers and bring them in on the series as well.

Kristina Kirtley: 02:01:27 Right.Yeah, for sure. So Marcia Harris asked, "Still curious, how do you pick the women to focus on?" Do you guys want to talk a minute about why you decided to select the indigenous women in the series?

Sarah Dahl: 02:01:41 Yeah, absolutely. So we looked at the topic of trying to amplify indigenous experiences and since Unladylike2020 is set up into different topics, we chose the indigenous women topic and focused on that. And our goal really was to provide lessons that students would be able to dive into indigenous people in their area, in their local areas, but also through these unladylike figures that they would be able to experience more than just what they think of in the past, but also in the present and in their local areas. And these women allowed us to do that.

Kristina Kirtley: 02:02:26 Yeah. Thank you. So Heidi Hemming asked, "Are you going to keep adding to this?" We are! There are actually four more interactive lessons that we plan on adding to the collection in the next couple of weeks. And we're also looking to have educators create some other content that we can share on the collection. Any other questions? "Are there resources on the website for cross-curricular collaboration?" Absolutely. I mean, I think you just saw with the Gallery Walk, that there are ways for you to pull in all sorts of other subjects. I myself am a former high school English teacher and when I was watching these, I couldn't help but constantly think of connections that could be made to the high school ELA curriculum. All right. So we have another question coming in. "Do you have examples of student output? What type of project reflections did they create?" BJ, do you want to talk about that? I know you've shared the quilts project, any other projects that you could share?

BJ Garcia: 02:03:28 Yeah, so I worked with our choir teacher and on the website on the Queen Lili'uokalani's portion of her Gallery, you can click on the guitar and it has her music. And so the kids listened to it. I had the choir teacher kind of help the kids write songs, and they were able to produce them. And, you know, Tik Tok's huge right now, so they're not camera shy and they're definitely willing to, you know, put in a few songs and it was fun. It was fun to watch them present and to get their take, you know, from her music. And a lot of them actually tried to

translate some of the Hawaiian words and incorporate those. And that was pretty cool, I thought.

- Kristina Kirtley: 02:04:02 Yeah, that's one of my favorite parts of the Gallery Walk too. And I think it's just another example of how you can make those cross-curricular connections. Let's see. Oh, Michelle Jenny asks "Were boys excited or just girls?" Be honest BJ, what did you find?
- BJ Garcia: 02:04:17 The guys were too, the guys were pretty pumped. So they, you know, I, as a coach and I get to, you know, build a strong connection with those guys on the football field. And, you know, I had to find ways to make them excited about it too. And like I said, the Gallery Walk and with my technology class, they're making a little 3D prints. They were all about it. They wanted to make keychains. Like, hey, can we make shirts? Can we, let me see, well, we'll think about it, but you know, they wanted to find ways to promote this in school.
- Kristina Kirtley: 02:04:44 Yeah. Yeah. And I think BJ it's such a great example, too. I think earlier in the Summit, there was talk of how a lot of times coaches end up teaching social studies. And I know you're also a coach, but look, look at you stepping up and you're sharing these women's stories with your students. I don't know if we have any more questions coming in. Oh, "Is there a way to change the state standards we're matched to? I'm in Georgia, but we use Virginia standards." Yeah. So it does geo-locate, so it's going to automatically try to connect you to the Virginia standards, but if you click into the standards, you can select other States, and you can kind of tinker with it to best fit your needs.
- Kristina Kirtley: 02:05:26 Oh, Brian Kelly asked, "I have an average of 350 students who are all asynchronous, virtual. Can this be student paced?"
- Sarah Dahl: 02:05:33 Absolutely.
- Kristina Kirtley: 02:05:35 Sarah, why don't you answer that?
- Sarah Dahl: 02:05:37 Yes, absolutely. We built the Gallery Walk to be something that students could explore themselves. So everything is linked. Everything has attachments to activities, Google Docs, in the lesson planning pieces of

it. It's all lesson planned out as well, but then in lesson planning pieces, it even gives you ideas of how you can use it as breakout rooms. It gives you examples of how you can move from the Gallery Walk into other activities. But the Gallery Walk for sure is definitely meant to be self-paced.

Kristina Kirtley: 02:06:10 Yeah, absolutely. Thank you guys so much. You know, to end, you know, we encourage you to check out the collection on PBS LearningMedia. And if you'd like to dig deeper and spend more time with Sarah and BJ, please join us for a series of webinars that begin later this month. The series is called "Unladylike2020: Elevating the Hidden History of American Women." The webinars are designed for middle and high school social studies teachers, and each session pairs experts in the field and classroom teachers who are using the content with their students. So starting on February 25th, we'll provide an overview of the series and the education materials. On March 2nd, we're going to address how the series can be used to teach historical thinking skills. March 4th, we'll focus on the indigenous women in the series and we'll get to spend some more time learning with Sarah and BJ. And the last webinar will cover civil rights and the Progressive Era. You can register at the link provided there on the screen. It's a Bit.ly link Unladylike webinars. We hope to see you at one or all of the sessions starting later this month. Thank you.

Isa Noyola: 02:07:16 Hi, I'm Isa Noyola. I use she/her pronouns and I am the Co-President of the Women's March and Deputy Director of Mijente. I am so excited and honored to participate at Where Are the Women? Summit, where we're celebrating the rich history and contributions of women all around the world. It is such an important time to reclaim our place in society. And as a trans person, I know exactly what it's like and the toll it takes when our history is denied to us. It wasn't until I was in college that I learned about my community's history. When I watched a documentary called "Blossoms of Fire" and where I learned that the Muxe community, the indigenous community in Mexico was a thriving community that made significant contributions. This toll was the beginning of my search to continue to dig into the legacy, rich legacy of trans women around the world and also in the United States, like Marsha P. Johnson and

Sylvia Rivera. This was life-saving for me, and I know for countless trans people, it is life-saving and a grounding experience to connect our lives to a richer legacy. And I hope that everyone here watching can continue to follow the thread and follow the conversations so that we may all experience liberation in our lifetime.

Errin Haines: 02:08:43 Thank you so much. And just another reminder about the webinars. Please be sure to check those out. You can register at the address that you see there at the bottom of the screen. This has been just a fantastic day. So full of great ideas and great energy, learning together about how we can ensure that women's stories are told and taught. So as we bring the *Where Are the Women?* Summit to a close U.S. Poet Laureate Joy Harjo provides inspiration and continuity for our work ahead with a poem titled, "Why is Beauty?"

Joy Harjo: 02:09:20 This poem is called, "Why is Beauty?" And I wrote it to honor female power, and especially for missing and murdered Native women: The sung blessing of creation / Lead her into the human story. / That was the first beauty. / Next beauty was the sound of her mother's voice / Rippling the waters beneath the drumming skin / Of her birthing cocoon. / Next beauty, the father with kindness in his hands / As he held the newborn against his breathing. / Next beauty, the moon through a dark window. / It was a rocking horse, a wish. There were many beauties in this age / For everything was immensely itself. / Green greener than the impossibility of green, / The taste of wind after its slide to dew grass at dawn / Or language running through a tangle of wordlessness in her mouth. / She ate well of the next beauty. / Next beauty planted itself urgently beneath the warrior shrines. / Next was beauty beaded by her mother and pinned neatly / To hold back her hair. / Then how tendrils of fire longing grew into her, beautiful the flower / Between her legs as she became herself. / Do not forget this beauty, she was told. / The story took her far away from beauty. In the tests of her living, / Beauty was often long from the reach of her mind and spirit. / When she forgot beauty, all was brutal. / But beauty always came to lift her up to stand again. / When it was beautiful all around and within, / She knew herself to be corn plant, moon, and sunrise. / Death is beautiful, she



sang, as she left the story behind her. / Even her bones,  
said time, / Were tuned to beauty.

Errin Haines: 02:11:38 Thank you, Joy. And to our speakers, participants and our audience. Thank you all for joining this important conversation. We hope you feel informed and inspired, and ready to implement what you've learned today. So that next generations of learners don't have to ask the question that sparked this Summit, "Where are the women?" We encourage teachers, parents, and the educators in your networks to commit to teaching women's history. And don't forget to take advantage of all the lesson plans and curriculum available at [PBSLearningMedia.org](https://PBSLearningMedia.org). In addition to the Unladylike2020 collection, there are many women's history resources available out there from the National Women's History Museum, the Smithsonian, the New-York Historical Society, and more. We've compiled an educational guide with links to additional resources that you can download at the end of the Summit. But in order to get the guide, first we need you to fill out the short audience survey at the link that is on your screen. Once you complete that survey, you can download the resource guide, and teachers can receive their professional development certification for this two-hour Summit. Again, we urge you to please fill out the short audience survey using the link on the screen. Thank you so much again, to all Summit presenters and participants. A Special thanks to our partners and the Corporation for Public Broadcasting for making the *Where Are the Women?* Summit possible and a big thanks to the Unladylike2020 production team.

Errin Haines: 02:13:14 Please stay in touch with us at the web and social links that you see here on the screen. Thank you so much. It has been my divine pleasure to be your host this afternoon. I'm Errin Haines, wishing you an enjoyable and unladylike rest of your weekend. Take care, and thanks.