

### IDM (Inquiry Design Model) Sample Lesson

#### C3 Framework Inquiry Arc

<p>History-Dimension 2</p> <p><i>Change, Continuity, &amp; Context</i> D2.His.1.9-12 -Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts. D2.His.2.6-8 -Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.</p> <p><i>Historical Sources &amp; Evidence</i> D2.His.9.9-12 -Analyze the relationship between historical sources and the secondary interpretations made from them.</p> <p><i>Causation &amp; Argumentation</i> D2.His.14.9-12 -Analyze multiple and complex causes and effects of events in the past. D2.His.16.9-12 Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.</p>	<p>Civic &amp; Political Institutions-Dimension 2</p> <p><i>Civic &amp; Political Institutions</i> D2.Civ.5.9-12 -Evaluate citizens' and institutions' effectiveness in addressing social and political problems at the local, state, tribal, national, and/or international level.</p> <p><i>Processes, Rules, &amp; Laws</i> D2.Civ.12.9-12 -Analyze how people use and challenge local, state, national, and international laws to address a variety of public issues.</p>
<p>Evaluating Sources &amp; Using Evidence-Dimension 3</p>	<p>Communicating Conclusions &amp; Taking Informed Action-Dimension 4</p>

<p><i>Gathering &amp; Evaluating Sources</i> D3.1.9-12 -Gather relevant information from multiple sources representing a wide range of views while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.</p> <p><i>Developing Claims &amp; Using Evidence</i> D3.3.9-12 -Identify evidence that draws information directly and substantively from multiple sources to detect inconsistencies in evidence in order to revise or strengthen claims. D3.4.9-12 -Refine claims and counterclaims attending to precision, significance, and knowledge conveyed through the claim while pointing out the strengths and limitations of both.</p>	<p><i>Communicating Conclusions</i> D4.1.9-12 -Construct arguments using precise and knowledgeable claims, with evidence from multiple sources, while acknowledging counterclaims and evidentiary weaknesses. D4.2.9-12 -Construct explanations using sound reasoning, correct sequence (linear or non-linear), examples, and details with significant and pertinent information and data, while acknowledging the strengths and weaknesses of the explanation given its purpose (e.g., cause and effect, chronological, procedural, technical).</p> <p><i>Taking Informed Action</i> D4.8.9-12 -Apply a range of deliberative and democratic strategies and procedures to make decisions and take action in their classrooms, schools, and out-of-school civic contexts.</p>
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May 4th 1970 Lesson

<p><i>The impact/effect of May 4th 1970 toward 1st amendment rights of free speech and peaceful assembly; The impact/effect of May 4th 1970 within the context of the Vietnam War Protest Movement and the larger cultural zeitgeist of the of the 1960s and 1970s.</i></p> <p><i>Social Studies Standards &amp; Practices</i> #2: Time, Continuity, and Change #3: People, Places, and Environments #5: Individuals, Groups, and Institutions #6: Power, Authority, and Governance #10: Civic Ideals and Practices</p>
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*Staging the Question*

Investigate the roles and responsibilities of...

- 1). Kent State University students and faculty as well as and unaffiliated protesters and citizens;
- 2). Kent mayor Leroy Satrom and Local Authorities;
- 3). Ohio Governor James A. Rhodes and the Ohio National Guard;
- 4). United States President Richard Nixon and the Scranton Commission Report

toward the shooting by the Ohio National Guard that resulted in the death of four students and the injuring of twelve students on the campus of Kent State University, May 4th 1970.

Lesson Pieces

<b>Support Question #1</b>	<b>Support Question #2</b>	<b>Support Question #3</b>	<b>Support Question #4</b>
<i>Explain</i>	<i>Analyze</i>	<i>Evaluate</i>	<i>Synthesize</i>
How do songs/art discuss the greater issues of history, citizenship, culture, and/or politics in the context of the time in which they are created?	How did the thoughts and actions of Kent State University students and faculty as well as and unaffiliated protesters and citizens, Kent mayor Leroy Satrom and local authorities, Ohio Governor James A. Rhodes and the Ohio National Guard, and United States President Richard Nixon and the U.S. Congress lead to the	How does power impact the ideas and behaviors of military and civilian leaders, soldiers and citizens?	How can we use primary sources (and secondary sources) to construct our own narratives of selected historical events?
<b>Formative Performance Task</b>		<b>Formative Performance Task</b>	<b>Formative Performance Task</b>
Students will work in small groups to consider, discuss, and analyze the song and lyrics of Crosby,	Congress lead to the	Students will watch and take observation notes on the following three documentaries: Ken Burn's PBS documentary: <i>The Vietnam War</i> ,	Students will work individually, in small groups, and collectively as a class to engage in research in order to create a three-tiered timeline

<p>Stills, Nash, and Young's <i>Ohio</i> and the context in which the song was created. In doing so, they will produce a short narrative explaining their interpretation of the song and to creatively compose an image that serves as a album cover for the song and conveys a metaphorical representation of their narrative.</p>	<p>tragic ends of the May 4th 1970 shootings?</p>	<p>Bill Couturie's documentary: <i>Dear America: Letters Home from Vietnam</i>, Sam Green &amp; Bill Siegel's documentary: <i>The Weather Underground: The Explosive Story of America's Most Notorious Revolutionaries</i>. These observation notes of individual students will be discussed in small groups to support breadth and depth of student understand and meaning-making.</p>	<p>(local, state, and national levels) of primary and secondary visual and narrative sources to construct their own historical narrative focused on May 1st 1970 through May 4th 1970.</p>
<p><b>Featured Sources</b></p>	<p><b>Formative Performance Task</b></p>	<p><b>Featured Sources</b></p>	<p><b>Featured Sources</b></p>
<p>-<i>Ohio-Corsby, Stills, Nash, &amp; Young</i> (song) -<i>Four Dead in Ohio</i> (article from <i>The Burr</i>) -<i>Song Lyrics</i> (Creative Construction) May 4 Collection: Music Related to Kent State Shootings</p>	<p>Students will individually and in small groups engage and explore various hard-copy and digitized primary resources from the Kent State University Archives to learn valuable content knowledge about the context, and scope of the May 4th shootings and Vietnam Era as well as to learn the skill of analyzing primary source documents utilizing the SCIM-C Method.</p>	<p>-Ken Burn's PBS documentary: <i>The Vietnam War</i> -Bill Couturie's documentary: <i>Dear America: Letters Home from Vietnam</i> -Sam Green &amp; Bill</p>	<p><i>Personal Narratives:</i> May 4 Oral History Project Kent State Shootings Digital Archive: <i>Photographs</i> <i>Textual Documents:</i> Local/State, - <i>Investigative Reports</i> Kent Police Department &amp; Ohio State Highway Patrol <i>-Governmental Correspondence</i> (Scranton Commission Report)</p>
	<p><b>Featured Sources</b></p> <p>Kent State Shootings Digital Archive:</p>		

	<p>Leroy Satrom papers, Robert I. White papers, Campus Strike papers, <i>Investigative Reports</i> Kent Police Department papers, Ohio State Highway Patrol <i>-Governmental Correspondence</i> Scranton Commission Report <i>Personal Narratives:</i> May 4 Oral History project</p>	<p>Siegel's documentary: <i>The Weather Underground: The Explosive Story of America's Most Notorious Revolutionaries</i></p>	
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**Summative Performance Task(s)**

- Collective-Class Art Chapbook of Poetry & Digital Playlist of Songs.
- Collective-Class Timeline including dates, event descriptions, names, sources and source excerpt, and historical narrative.
- Individual-Artistic Synthesis Project-a poem, song, painting/drawing, video (brief documentary and/or reenactment), model/diorama, essay, narrative, theatrical script, children's book, comic strip/political cartoon, poster, etc. (if you have an idea not noted, please talk with the course instructor about it). Each synthesis project must include at least one visual or musical piece, one text piece, and a one to two paragraph composition statement that explains what was done for the synthesis project, why this choice was made, and what was learned.
- Individual-Critical Argumentative Essay: How does power impacts the ideas and behavior of military and civilian leaders, soldiers and citizens.

**Argument Addressing Main Inquiry Question(s)**

*Analytical Thinking*

Analytical thinking is important to uphold so that individuals are capable practitioners of problem-solving and being tolerant or accepting of



Developed by Todd Hawley, Michael Levicky, and curriculum methods course students, Kent State University  
School of Teaching, Learning and Curriculum Studies; Lae'l Hughes-Watkins, Kent State University Libraries

differing point of view. By being thoughtful in the analyzing of sources and information and solving of problems students can address arising quandaries and find absolution to whatever dilemmas ail us individually and as a collective society.

#### *Critical Thinking*

By promoting critical thinking, we can work to develop critical societies, and establish critical thinkers as important and socially valuable commodities to society, thus entrenching critical thinking as a routinely cultivated attribute in all citizens. Critical thinking is important to promote so that the citizenry is aware of differing historical narratives and perspectives and is able to ask questions about the dominating narratives of how a story in history is told.

#### *Developing Inquiry Skills*

Students should be able to conduct matters of critical, social, and historical inquiry. Inquiry is an important academic skill. As you inquire, you use your intelligence and knowledge, applying whatever understanding you have to the materials or experience being investigated in the moment. Inquiry is not simply a matter of asking questions chaotically, but rather asking questions in a natural, organic way that compliments both our curiosity and the materials being collected and read as evidence. Deep inquiry does not assume one outcome or one experience as universal, but rather invites and recognizes whatever tools, materials, research, and questions are necessary to reveal many *truth(s)* within the context of a shared, supported democratic learning community with many equitable voices

Extension/Action