

**VIRGIN ISLANDS ARCHITECTURE CENTER  
FOR BUILDING CRAFTS (VIAC)**

# Re-centering Stories from the Past

## *Architecture, Archives, and Storytelling in the former Danish West Indies*

Danish Colonial Era Lesson by Monica Marin

A full-day interdisciplinary humanities curriculum unit with multiple lessons  
Two 90-minute learning sessions with a lunch break

### UNIT AT A GLANCE

Grade band: 9–12 / undergraduate college | Primary discipline: Humanities | Geographic focus: St. Croix, St. Thomas, and St. John, US Virgin Islands | Final product: historically grounded postcard and letter | Cultural foundation: Kallaloo Framework / Virgin Islands Cultural Standards

**Prepared for the VIAC Storytelling Project funded by CFVI**

Curriculum design emphasis: architecture, visual literacy, local history, language, archival research, and historical empathy





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This curriculum is designed as a complete instructional package. Teachers may use the full day as written or divide it across two class periods.

# 1. Unit Overview

|                               |                                                                                                                                                   |
|-------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Unit title</b>             | Greetings from the Past: People, Places, Archives, and Storytelling in the Danish West Indies                                                     |
| <b>Grade band</b>             | Grades 9–12; extension options support advanced high-school courses                                                                               |
| <b>Primary subject</b>        | Humanities                                                                                                                                        |
| <b>Integrated disciplines</b> | Virgin Islands history, English language arts, social studies, visual arts, architecture/building crafts, photography, and digital research       |
| <b>Length</b>                 | Full day: Session 1 (90 minutes), lunch/intermission, Session 2 (90 minutes)                                                                      |
| <b>Geographic scope</b>       | All U.S. Virgin Islands, with comparative attention to St. Croix, St. Thomas, and St. John                                                        |
| <b>Historical frame</b>       | Danish colonial period, especially 1860 –1917, with necessary reference to enslavement, emancipation, labor, migration, and the 1917 Transfer     |
| <b>Central sources</b>        | Archival photographs, postcards, maps, paintings, building images, inscriptions, and collection metadata                                          |
| <b>Culminating product</b>    | A designed historic postcard using an archival image, a source citation, a message or letter to a loved one, and a short evidence-based backstory |
| <b>Public-facing option</b>   | Gallery walk or small exhibition organized as “Missing Postcards from the Archive”                                                                |

## Unit Purpose

Students investigate how architecture and visual records such as old photos tell stories about power, labor, identity, migration, community, and everyday life. They learn to read an archival image not as a window into the past, but as a constructed source shaped by power and who had control of the narrative, what was pictured, what was captioned, and what was left out. Students then use evidence and historical imagination to create a postcard from the perspective of a person living in the Danish West Indies.

Afro-Danish architecture and building crafts, and the visual documentation from that era are centered. Students analyze diverse people from different social, economic, and racial backgrounds and their interactions, noting whose stories and livelihoods are prioritized in the visual record. They also observe material culture, climate adaptations, streetscapes, military sites, artisan workshops, domestic spaces, harbors, markets, religious buildings, government structures, family homes and plantations. They ask who designed, built, owned, lived in or were excluded from these spaces. They also question what was intentionally left out of the archival record and whose stories and pictures are missing.

### CURRICULAR POSITION

This is not an exercise in colonial nostalgia; it critically examines how historical narratives were constructed. Students use postcards and architecture to explore a historical era, Virgin Islands culture from that era, and colonial power. Historical empathy requires evidence, context, and ethical restraint, not excusing injustice or inventing trauma for dramatic effect. Understanding people from different

backgrounds in the past must be grounded in rigorous historical evidence and ethical inquiry rather than emotional role-play, sensationalism, or defenses of oppressive systems.

## 2. Cultural and Historical Rationale

The Kallaloo Framework positions Virgin Islands culture as a living, interdisciplinary foundation for learning. It calls for culturally responsive education that integrates Virgin Islands, Caribbean, African, Indigenous, and global heritages; connects learning to daily life; oral histories, and uses theoretical, practical, and kinesthetic methods. This unit applies that foundation through historical archives, visual storytelling, peer interpretation, hands-on design, community knowledge, and critical inquiry.

Postcards and archival photographs are especially rich primary sources because they combine image, text, audience, technology, commerce, and movement. They document buildings, streets, harbors, occupations, public events, and changing landscapes, but they also reveal unequal access to cameras, publications, literacy, travel, and the power to document other people. A postcard can preserve local history while also reproducing tourism narratives, racial stereotypes, class hierarchies, or colonial viewpoints.

### Postcards Background info:

Postcards from the Danish West Indies (present-day U.S. Virgin Islands) are historically significant for documenting the islands' social, cultural, and architectural changes, particularly during the period of Danish rule. They offer glimpses into daily life, major events, and the evolution of the islands' identity, especially during the late 19th and early 20th centuries.

Why they are important:

- **Visual Records of Change:**  
Postcards captured the physical landscape, including buildings, streets, and harbors, as they evolved over time. This visual record is invaluable for understanding the architectural and urban development and town-planning of the islands.
- **Documenting Social Life:**  
Images of people, occupations, and social activities provide insights into the daily lives of residents, including workers, families, and those involved in various trades.
- **Historical**  
Postcards offer a visual perspective on historical scenes. However, you will not see historical events such as the various labor uprisings in the DWI's depicted which remain as culturally significant historic markers still commemorated today.
- **Early Tourist Industry:**  
The "Tourist Day" series of postcards, for example showcase the islands' beauty and attractions, showing the early development of the tourist industry that cater to visitors' interests and consumption.
- **Shifting Identities:**  
As the Danish West Indies transitioned to become the U.S. Virgin Islands under the United States, postcards played a role in shaping and reflecting the evolving identity of the islands.
- **Collecting and Studying:**  
The digitization of collections like the "Sheen Postcard Collection" allows for broader access and study of these historical images, facilitating research into the islands' past.
- **Stereotypes and Visual Tropes:**  
Art historians and researchers use postcards to analyze how visual culture and stereotypes of the islands were created and perpetuated over time.
- **Connecting Past and Present:**  
Postcards serve as a tangible link to the past, allowing current residents and researchers to connect with the history of the islands and understand their heritage.

## Intersectional Lens

- Race, cultural identity, and Afro-Caribbean heritage: Who appears as a worker, craftsperson, vendor, family member, religious participant, property owner, or unnamed “person”? How do Afro- Caribbean cultural practices remain visible in the built environment, vernacular traditions, and everyday life?
- Gender: Whose labor is visible, domestic, commercial, skilled, unpaid, and whose is invisible? How might women and gender-diverse people have experienced the same street, workshop, market, estate, or harbor differently?
- Language: Which people and places are named in Danish, English, Virgin Islands or Caribbean vernacular, French Creole, Dutch Creole, Spanish, or other languages? Who controls the caption?
- Class and labor: What do buildings and streets reveal about wealth, occupation, craft knowledge, housing, mobility, and access to public space?
- Migration and identity: How did movement among islands and across the Caribbean shape families, trades, language, religion, and architecture?
- Colonialism: How did Danish rule organize land, law, labor, representation, and the dominant narrative via archives? What changed, and what did not, for Virgin Islanders of African descent after the 1848 Emancipation, the 1878 Fireburn, the 1916 General Strike, and the 1917 Transfer?
- Geography and environment: How do heat, wind, rainfall, hurricanes, hills, coastlines, locally available materials, and inter-island difference influence buildings and community life?
- Community memory: What can oral history, family knowledge, and present-day observation contribute when institutional archives are incomplete?

## 3. Inquiry Framework

### Essential Question

How can an archival image of a Virgin Islands building or place help us reconstruct a more complete and fuller story of Virgin Islands ancestors who built, occupied, and passed on cultural traditions.

### Supporting Questions

- What can architecture reveal that a written record may not?
- Who had the power to document, caption, publish, collect, and preserve images during the Danish colonial period?
- What is visible in the source, what is inferred, and what remains unknown?
- How do race, gender, language, class, migration, colonialism, geography, and community shape the meaning of a place?
- How can we use historical imagination without presenting invention as fact?
- How does language change when we speak within a community, write to a loved one, or address an academic audience?

### Enduring Understandings

- Architecture is historical evidence: materials, form (shape, size, style), function/ use, state of condition, and access all reflect social relationships: class, power, gender, race, religion, politics, and economics. Buildings aren’t just “things” we live or work in, they are repositories of history, like records and documents. They are physical evidence of social hierarchies, values, and conflicts (manmade and natural) over time.
- Archives are constructed; they are not neutral representations of everything that happened. Their silences and categories reflect institutional choices, bias, and unequal power.
- A single image can support multiple interpretations, but responsible interpretations must distinguish observation, inference, contextual knowledge, and invention.

- Virgin Islands history is influenced by Caribbean, African, Atlantic, European, and U.S. histories while retaining island-specific experiences.
- Virgin Islands vernacular and dialect carry cultural knowledge, identity, humor, intimacy, and historical meaning. Academic English is an additional register, not a replacement for community language.
- Creative work can function as disciplined historical interpretation when it is grounded in research, evidence, cited, and transparent about uncertainty.

### By the end of this lesson, students will be able to:

- Identify visual and written biases in archival postcards.
- Explain how postcards were used to reinforce the white gaze, Eurocentric dominant narratives, and colonial power dynamics.
- Apply critical visual literacy frameworks to historical media.
- Create a counter-narrative or critical intervention to challenge an archival object's original bias. Or reclaim a history from a lesser-known perspective perhaps marginalized by the archives such as from the vantage point of a woman, enslaved person, or Free Person of Color. For example, postcards that may emphasize Indigenous, and African-Caribbean traditions and cultural legacies.

## 4. Standards Alignment Matrix

The unit intentionally clusters ten high-value standards rather than attaching every possible standard. Grade 11–12 teachers may raise source complexity and writing expectations while retaining the same inquiry design.

| Framework                | Code                                     | Title / Domain                                   | Description                                                                                                                                | Specific lesson connection                                                                                                                                          |
|--------------------------|------------------------------------------|--------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Kallaloo / VICS          | CS.S.B (9–12 performance indicator)      | Cultural knowledge: language and ethnic dynamics | Students can expound on the language and ethnic dynamics of the Virgin Islands.                                                            | Students analyze naming, captions, translation, audience, code-switching, and the cultural meanings carried by local language varieties.                            |
| Kallaloo / VICS          | CS.C.E.1                                 | Active learning and critical thinking            | A culturally responsive curriculum provides opportunities for active learning and critical thinking.                                       | Students conduct visual inquiry, archival searches, peer interpretation, design work, and reflective discussion rather than receiving history only through lecture. |
| Kallaloo / VICS          | CS.E.E.2 / CS.C.E                        | Preservation and multiple forms of expression    | Educators encourage projects that preserve history and advance cultural knowledge; curriculum fosters varied forms of expression.          | The postcard, letter, oral sharing, visual design, citation, and optional exhibition preserve and reinterpret local history through multiple media.                 |
| Common Core ELA/Literacy | CCSS.ELA-LITERACY.RH.9-10.1 / RH.11-12.1 | Evidence in history/social studies               | Cite specific textual evidence to support analysis of primary and secondary sources, attending to date and origin.                         | Students cite archival metadata, image details, captions, maps, and contextual sources; they separate evidence from inference.                                      |
| Common Core ELA/Literacy | CCSS.ELA-LITERACY.W.9-10.3 / W.11-12.3   | Narrative writing                                | Write narratives that develop real or imagined experiences using effective technique, well-chosen details, and structured event sequences. | Students write a historically plausible postcard message or letter from a defined perspective, using evidence-based details of place and life.                      |

| Framework                    | Code                                     | Title / Domain                        | Description                                                                                                                                                                    | Specific lesson connection                                                                                                                                |
|------------------------------|------------------------------------------|---------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Common Core ELA/Literacy     | CCSS.ELA-LITERACY.W.9-10.7 / W.11-12.7   | Research                              | Conduct short as well as sustained research projects to answer a question or solve a problem; narrow or broaden inquiry as appropriate.                                        | Students translate search terms, navigate digital collections, compare results, record metadata, and refine searches.                                     |
| Common Core ELA/Literacy     | CCSS.ELA-LITERACY.SL.9-10.1 / SL.11-12.1 | Collaborative discussion              | Initiate and participate effectively in collaborative discussions, building on others' ideas and expressing ideas clearly and persuasively.                                    | Students engage in image analysis, perspective comparison, peer critique, and gallery dialogue using evidence and respectful challenge.                   |
| C3 Framework                 | D2.His.9-12                              | Historical sources and interpretation | Analyze the relationship between historical sources and the secondary interpretations made from them.                                                                          | Students compare what an image shows with captions, collection descriptions, teacher context, oral/community knowledge, and their own interpretation.     |
| C3 Framework                 | D3.1.9-12                                | Source evaluation                     | Gather relevant information from multiple sources representing a wide range of views, using origin, authority, structure, context, and corroborative value to guide selection. | Students evaluate the archive, image creator, date, collection, caption, intended audience, and evidentiary limits before selecting a postcard image.     |
| National Core Arts Standards | VA:Re7.2.HSI / VA:Cn11.1.HSI             | Visual analysis and cultural context  | Analyze how visual qualities influence interpretation and describe how knowledge of culture, traditions, and history may influence responses to art.                           | Students closely read composition and architectural details, then connect the image to local cultural, historical, environmental, and political contexts. |

## 5. Learning Objectives and Success Criteria

By the end of the unit, students will be able to:

**Analyze:** Identify at least five observable details in an archival image, including two architectural or spatial details.

**Contextualize:** Explain how time, place, colonial power, labor, environment, and community shape the source.

**Evaluate:** Identify the creator or holding institution when available, the intended audience, one likely purpose, and at least one archival blind spot.

**Research:** Use translated Danish keywords and collection tools to locate a relevant image and record complete source information.

**Interpret:** Develop more than one plausible perspective on the same image and explain how perspective changes meaning.

**Compose:** Create a historically plausible postcard and letter that integrate evidence, a clear point of view, and an ethical distinction between fact and invention.

**Communicate across registers:** Use Virgin Islands or Caribbean vernacular, academic English, or both deliberately according to speaker, audience, purpose, and historical plausibility.

**Reflect:** Explain one way the final postcard adds, challenges, or restores a story missing from the archival record.

## Student-Friendly Success Criteria

- I can point to details in the image that support my interpretation.
- I can explain what I know, what I infer, and what I invented.
- I can identify who or what the archive centers, and what it leaves out.
- I can connect a building or place to labor, climate, culture, and power.
- I can cite my image so another person can find it.
- I can choose language that fits my character, recipient, audience, and purpose without treating community language as incorrect.
- I can revise my postcard after feedback for historical grounding, clarity, and visual impact.

## 6. Language, Vocabulary, and Translanguaging

The unit recognizes Virgin Islands and Caribbean vernacular varieties as legitimate systems of language and cultural meaning. Students may discuss, annotate, interview, brainstorm, and draft using the language resources most natural to them. Instruction also makes academic English explicit as a register used for source notes, formal analysis, and some public audiences.

### LANGUAGE PRINCIPLE

Do not “correct” a student’s identity or use of home language out of the postcard. Teach rhetorical choice: Who is speaking? To whom? In what year? For what purpose? Which words preserve intimacy or cultural meaning? Which parts need adaptation for an academic reader?

### Suggested Language Routine: Preserve, Translate, Explain

1. Preserve: Keep a meaningful local expression or speech pattern when it belongs to the speaker and context.
2. Translate or restate: Provide an academic-English equivalent when the audience requires it.
3. Explain: Add a brief note about the expression’s meaning, tone, or cultural function when useful.

### Core Vocabulary

|                               |                                                                                                                                    |
|-------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| <b>Archive</b>                | A collection and the institutions, systems, and choices used to preserve and describe records.                                     |
| <b>architectural evidence</b> | Information inferred from a building’s form, materials, location, condition, use, and relationship to surrounding space.           |
| <b>colonial gaze</b>          | A way of representing people and places through the interests and assumptions of colonial power.                                   |
| <b>historical empathy</b>     | Evidence-based effort to understand how people in the past perceived and acted within their circumstances; not approval or excuse. |
| <b>Inference</b>              | A conclusion supported by evidence but not directly stated or visible.                                                             |
| <b>Metadata</b>               | Information describing a source, such as title, creator, date, place, collection, identifier, and rights.                          |
| <b>primary source</b>         | Material created during the period under study or by a participant or witness.                                                     |

|                                |                                                                                                                                                                |
|--------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Provenance</b>              | The origin, ownership, custody, and history of a source.                                                                                                       |
| <b>Register</b>                | A language variety selected for a particular audience, setting, relationship, or purpose.                                                                      |
| <b>Translanguaging</b>         | Using one's full language repertoire to make meaning, learn, and communicate.                                                                                  |
| <b>vernacular architecture</b> | Buildings and construction practices shaped by local materials, climate, knowledge, labor, and community use rather than only formal architectural design.     |
| <b>visual trope</b>            | A repeated image pattern that can simplify, romanticize, stereotype, or frame a place or people in a familiar way.                                             |
| <b>the white gaze</b>          | The idea that white perspectives are treated as the "default" way of seeing the world, while other cultures are treated as "exotic," "different," or inferior. |
| <b>the male gaze</b>           | The way of seeing and representing women in photos, art, movies, and advertising only from a man's point of view.                                              |

## 7. Materials and Preparation

### Teacher Preparation

- Prepare a concise 12–15 minute presentation on the Danish colonial period, Emancipation, post-1848 labor, the 1878 Fireburn, the 1892 Coal Workers' Strike, the 1916 General Strike, architecture/building crafts, and the 1917 Transfer.
- Preselect 8–12 varied images across St. Croix, St. Thomas, and St. John. Include people at work, streets, harbors, domestic or civic buildings, workshops, historic ruins, and at least one image whose caption raises questions.
- Confirm that archive links and image rights information are accessible on student devices.
- Print or share the Visual Source Analysis Sheet, Archive Search Log, Postcard Planning Sheet, Citation Guide, postcard template, and rubric included in this unit.
- Show students how to access Danish West Indies photos and records digitized and made available on various Danish sites.
- Show students how to use Google to translate text from English into Danish to translate the entire page, or to do key word searches on the Danish speaking sites.
- Prepare Danish keyword examples. Historical catalog terms may be harmful or outdated; introduce them as search metadata, not acceptable present-day labels.
- Decide whether students may use fictional composite characters. Composites are recommended when the archive does not support a named person's biography.

### Materials

- Projector and teacher presentation
- Student laptops or tablets with internet access
- Printed image sets as a low-technology backup, including the Barracks Buildings, Fort Christian, and "Criminal Being Brought to the Fort" images reproduced in Section 14.

- The supplied Microsoft Word postcard template (reproduced in Appendix B), cardstock, or digital design software.
- Pencils, colored pencils, markers, rulers, scissors, glue
- Headphones for optional oral-history or audio sources
- Research support adapted from *Unlocking the Archives: A Quick Start Guide* by Juliana Berry and David Berg, together with the citation and archive-search handouts.
- Sticky notes for gallery feedback

## Recommended Digital Collections

- Royal Danish Library digital collections (search “Vestindien” and Danish keywords)
  - <https://digitalesamlinger.kb.dk/images/billed/2010/okt/billeder/subject5672/en/>
- National Museum of Denmark Postcard collection
  - <https://samlinger.natmus.dk/assetbrowse?keyword=dansk,vestindien>
- Schomburg Center for Research in Black Culture digital collections
  - <https://www.nypl.org/locations/schomburg/photographs-and-prints-division>
- Virgin Islands newspaper databases and local historical collections
  - <https://www2.statsbiblioteket.dk/mediestream/avis>
- Historic maps, photographs, prints, paintings, and postcards held by USVI Division of Libraries, Archives and Museums, Landmarks on St. Croix and Caribbean Genealogy Library on St. Thomas, VI.

## 8. Full-Day Lesson Plan

### Session 1 — Reading Buildings, Images, and Archives (90 minutes)

| Time     | Learning sequence                                             | Teacher/student actions                                                                                                                                                                                                                                                                                                                                                                                                 | Instructional emphasis                                                                                                                  |
|----------|---------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| 0–8 min  | Opening image / notice and wonder                             | Display an unlabeled archival image of a Virgin Islands street, harbor, building, or work site. Students silently list: What do I notice first? What makes me question? What details might matter most? What is missing? Pair-share and use the supplied “Old Barracks Building” photograph as the opening source; initially conceal its handwritten caption so students must separate observation from identification. | Collect baseline evidence of observation versus assumption.                                                                             |
| 8–23 min | Mini-lesson: Danish colonial period and the built environment | Provide essential context: Danish rule; enslavement and emancipation, sugar industry and labor organizing, free and unfree labor; African and                                                                                                                                                                                                                                                                           | Avoid reducing the period to a timeline of one type of architectural style but include a mix of colonial and vernacular built heritage. |

| Time      | Learning sequence                           | Teacher/student actions                                                                                                                                                                                                                                                                                                                                                                                         | Instructional emphasis                                                                                                                |
|-----------|---------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
|           |                                             | Caribbean craft knowledge; post-1848 labor conditions; migration from other islands; port economies; hurricanes and climate; the 1917 Transfer. Connect political history to who built, owned, maintained, and accessed the historic towns and spaces.                                                                                                                                                          |                                                                                                                                       |
| 23–33 min | Why postcards matter                        | Students read a brief handout on postcards as visual and written evidence. Discuss circulation, audience, tourism, commerce, personal communication, and the “golden age” of postcards.                                                                                                                                                                                                                         | Emphasize that popularity does not make a postcard neutral.                                                                           |
| 33–48 min | Teacher modeling: four-layer source reading | Model one image using four columns: Observation; Inference; Context; Missing/Questions. Include architecture: materials, openings, shade, roof, street relationship, use, repair, and evidence of labor. Model a complete image citation. Model with the Barracks Buildings image, then compare it with the Fort Christian postcard to examine framing, military space, uniforms, landscape design, and access. | Think aloud when correcting an unsupported assumption.                                                                                |
| 48–63 min | Photo Pairing: three perspectives           | Pairs select one image and write three 2–3 sentence narratives from different positions—for example craftsman, child, market vendor, gendarme soldier, domestic worker, sailor, property owner, coal worker, recent migrant, or future descendant.                                                                                                                                                              | Require each narrative to use the same visible evidence but interpret its importance differently, and/or from different perspectives. |

| Time      | Learning sequence                            | Teacher/student actions                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Instructional emphasis                                                                                                        |
|-----------|----------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
|           |                                              | One perspective set may use the “Criminal Being Brought to the Fort” postcard, asking how different narrators can interpret the same scene of policing, authority, and public spectacle.                                                                                                                                                                                                                                                                                   |                                                                                                                               |
| 63–78 min | Power, framing, and archival blind spots     | Whole-class discussion: Who could take photographs? Who was named? Who appears only in the background? What work is hidden? What might be outside the frame? Compare a picturesque view with a painting or image centered on Afro-Caribbean residents and everyday life.                                                                                                                                                                                                   | Emphasize that “the archive has missing gaps of knowledge” rather than asserting only what’s visible proves a specific event. |
| 78–90 min | Archive search demonstration and exit ticket | Demonstrate whole-page translation, keyword translation, and description translation. Model “sugar mill → sukkermølle,” “street → gade,” and “St. John → Sankt Jan.” Exit ticket: one search term, one likely source, one ethical research question. Project pages 1–4 of the supplied Unlocking the Archives guide. Demonstrate its whole-page, keyword, and description translation workflow, then point students to the Danish keyword table and QR-linked collections. | Students are ready for independent search after lunch.                                                                        |

### Lunch / Intermission Bridge

Invite students to notice architectural features on the walk to lunch or in a nearby view: shade, airflow, roofline, fret-work, balusters, masonry, woodwork, galleries, stairs, walls, water management, street orientation, state of repair, additions, and signs of changing use. Students capture one sketch, note, or photograph where permitted.

## Session 2 — Research, Compose, Design, and Share (90 minutes)

| Time      | Learning sequence                               | Teacher/student actions                                                                                                                                                                                                                                                                                | Instructional emphasis                                                                              |
|-----------|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| 0–10 min  | Re-entry and research question                  | Students review their exit ticket and write a focused question: “What can this image help me understand about ____?”<br>Teacher checks that questions include people as well as buildings.                                                                                                             | Research begins with a question, not image decoration.                                              |
| 10–32 min | Independent or paired archival search           | Students search one or more collections, using Danish keywords where useful. They save the stable record page, not only a downloaded image, and complete the Archive Search Log. Students use the Quick Start Guide as their navigation handout and may begin with one of its four listed collections. | Teacher conferences focus on provenance, date, location, and source limitations.                    |
| 32–42 min | Who, what, where, when, why—and who is missing? | Students complete the visual-source analysis and identify the intended sender, recipient, date, location, and reason for writing.                                                                                                                                                                      | Require one statement each for fact, inference, and uncertainty.                                    |
| 42–58 min | Postcard drafting and language choice           | Students draft the message or letter. They select an appropriate register: community vernacular, academic English, historically plausible multilingual features, or a deliberate combination.                                                                                                          | Historical plausibility matters; students should not caricature accent or invent “old-time” speech. |
| 58–73 min | Postcard design                                 | Students place or redraw the archival image, add a title/caption, compose the back, and include a concise citation.<br>Optional: add a small architectural detail sketch or map inset. Students may work directly in the supplied Microsoft Word postcard template, replacing its placeholder          | The design must direct attention to historical meaning, not merely imitate a souvenir.              |

| Time      | Learning sequence                           | Teacher/student actions                                                                                                                                                                  | Instructional emphasis                                                 |
|-----------|---------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|
|           |                                             | image and completing the correspondence and address fields.                                                                                                                              |                                                                        |
| 73–82 min | Peer critique: evidence, ethics, expression | Partners use three prompts: Where is the source evidence strongest? Where does the writer need to label or revise an inference? What language or visual choice carries cultural meaning? | Peer feedback must protect voice while improving evidence and clarity. |
| 82–90 min | Gallery walk and closing reflection         | Display postcards. Students leave one evidence-based comment and one question. Closing response: “What story did your postcard add that the original archive did not fully tell?”        | Collect products, planning sheets, and source logs for assessment.     |

## 9. Assessment Plan and Rubric

### Assessment Evidence

- Formative: Observation/Question response; discussion contributions; Photo Pairing narratives; archive-search exit ticket; teacher research conference; peer critique.
- Summative: Final postcard front and back; letter/message; citation; source-analysis sheet; short backstory or creator’s note; closing reflection.

### Analytic Rubric — 24 points

| Criterion                              | 4 — Exceeds                                                                                                            | 3 — Meets                                                                     | 2 — Developing                                                                    | 1 — Beginning                                                         |
|----------------------------------------|------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| Historical and architectural grounding | Uses accurate, specific evidence about place, building, work, environment, and period; avoids unsupported claims.      | Uses relevant evidence with minor gaps or generalization.                     | Includes some accurate detail but relies on broad or weakly supported claims.     | Little evidence of research or significant inaccuracies.              |
| Source analysis and citation           | Identifies source/provenance; distinguishes observation, inference, context, and uncertainty; citation is retrievable. | Mostly distinguishes evidence and inference; citation has essential elements. | Some source information is present, but interpretation or citation is incomplete. | Source cannot be identified or is presented as fact.                  |
| Intersectional historical perspective  | Meaningfully connects culture with at least three relevant factors such as race, heritage, gender, language, class,    | Connects culture with two or more relevant factors.                           | Mentions one factor but does not develop its historical significance.             | Perspective is generic, stereotyped, or detached from social context. |

| Criterion                              | 4 — Exceeds                                                                                                                               | 3 — Meets                                                                   | 2 — Developing                                                                            | 1 — Beginning                                                                  |
|----------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
|                                        | migration, colonialism, geography, identity, or community.                                                                                |                                                                             |                                                                                           |                                                                                |
| Voice, language, and audience          | Language choices fit speaker, recipient, purpose, and context; vernacular and/or academic English are used deliberately and respectfully. | Voice and register are generally appropriate with occasional inconsistency. | Audience or voice is uneven; language choices may be generic or insufficiently explained. | Language caricatures, erases, or does not fit the task and audience.           |
| Visual communication and craftsmanship | Design integrates image, architecture, text, caption, and composition to communicate meaning clearly.                                     | Design is clear and supports the message.                                   | Design is complete but decorative choices sometimes compete with meaning.                 | Product is incomplete, difficult to read, or disconnected from source meaning. |
| Reflection and ethical imagination     | Clearly explains what the postcard adds to the narrative, what remains uncertain, and how the archive shaped the story.                   | Explains contribution and acknowledges at least one uncertainty.            | Provides a general reflection with limited attention to uncertainty or ethics.            | Reflection is missing or treats imagined content as verified history.          |

## 10. Student Learning Materials

### A. Four-Layer Visual Source Analysis

|                               |                                                                                                                                                                                                                    |
|-------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1. OBSERVATION</b>         | <p>What is directly visible? List people, objects, actions, text, architectural forms, materials, condition, light, viewpoint, and spatial relationships.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>  |
| <b>2. INFERENCE</b>           | <p>What might these details mean? Write “I infer ____ because ____.”</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>                                                                                       |
| <b>3. CONTEXT</b>             | <p>What outside knowledge or additional source helps explain the image? Consider date, place, colonial rule, labor, environment, migration, and community.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> |
| <b>4. MISSING / QUESTIONS</b> | <p>What is outside the frame, unnamed, obscured, or unavailable? Whose perspective is absent?</p>                                                                                                                  |

|                        |                                                                                                                                    |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------|
|                        | <hr/> <hr/> <hr/> <hr/>                                                                                                            |
| <b>5. SOURCE CHECK</b> | <p>Creator/photographer; date; title/caption; collection; item identifier; rights; stable record link.</p> <hr/> <hr/> <hr/> <hr/> |

### B. Archive Search Log

|                                             |  |
|---------------------------------------------|--|
| <b>Research question</b>                    |  |
| <b>English keyword(s)</b>                   |  |
| <b>Danish keyword(s)</b>                    |  |
| <b>Archive / collection searched</b>        |  |
| <b>Search refinements tried</b>             |  |
| <b>Selected item title and date</b>         |  |
| <b>Creator / collection / identifier</b>    |  |
| <b>What this source can and cannot show</b> |  |

### C. Danish Archive Keyword Starter

| Search concept         | Danish term                |
|------------------------|----------------------------|
| Danish West Indies     | Dansk Vestindien           |
| St. Croix / St. Thomas | Sankt Croix / Sankt Thomas |
| St. John               | Sankt Jan                  |
| Sugar mill             | Sukkermølle                |
| Plantation             | Plantage                   |
| Worker / laborer       | Arbejder                   |
| Harbor / port          | Havn                       |

|                        |                     |
|------------------------|---------------------|
| Street                 | Gade                |
| Market / market square | Torv / Markedsplads |
| Hurricane              | Orkan               |
| Transfer / sale        | Overdragelsen       |
| Barracks               | Kaserne             |
| Enslaved Person        | Ufri or Slave       |
| Free Person of Color   | Fri farvet          |

Catalog note: Some historic records use terms that are outdated and dehumanizing.

## D. Postcard Planning Sheet

Date and island/location:

---

Sender: name, age, work/role, community connections:

---

Recipient and relationship to sender:

---

Why is the sender writing today?

---

Three verified details from the source or context:

---

Two architectural details that matter to the story:

---

One inference, labeled as an inference:

---

One uncertainty or archival silence:

---

Language/register choices and why they fit:

---

What story will this postcard add or challenge?

---

## E. Citation Guide

Minimum student citation format:

**IMAGE CITATION TEMPLATE**

Creator or photographer (if known). “Title or description.” Date (if known). Collection or holding institution, item identifier. Stable record page. Accessed Day Month Year.

Example using placeholder information:

*Unknown photographer. “Market Street, Christiansted.” ca. 1905. Example Archive, Postcard Collection, Item 1234. Accessed 1 August 2026.*

On the postcard itself, use a shortened credit line: “Image: Example Archive, Item 1234.” Keep the full citation on the planning sheet or backstory page.

**F. Photo Pairing Exercise**

Choose one image. Write three short narratives from three different perspectives. Each narrative must use at least two of the same visible details, but the details should matter differently to each speaker.

| Perspective | Evidence used | 2–3 sentence narrative |
|-------------|---------------|------------------------|
|             |               |                        |
|             |               |                        |
|             |               |                        |

**11. Differentiation and Accessibility****Access Without Reducing Rigor**

- Provide a curated image set with complete metadata for students who need reduced search load; they still perform source analysis and citation.
- Provide students with the URL link directly to the postcards from the DWI's on the Royal Library site: [https://digitalesamlinger.kb.dk/images/billed/2010/okt/billeder/subject5672/en?notAfter=&notBefore=&page=2&q=postkort&search\\_field=all\\_fields](https://digitalesamlinger.kb.dk/images/billed/2010/okt/billeder/subject5672/en?notAfter=&notBefore=&page=2&q=postkort&search_field=all_fields)
- Offer text-to-speech, enlarged images, high-contrast printouts, and verbal description of visual sources.
- Allow audio-recorded postcard messages or oral-history style recordings paired with a concise written citation and creator's note.
- Use mixed-readiness pairs for archive navigation, but require each student to produce an individual interpretation.
- Provide sentence frames: “I observe \_\_\_\_”; “I infer \_\_\_\_ because \_\_\_\_”; “The archive identifies \_\_\_\_ but does not explain \_\_\_\_”; “This architectural feature may suggest \_\_\_\_.”
- For multilingual learners, allow planning in any language and provide bilingual glossaries or peer language support. Show students how to use Google Translate workflow.
- For advanced students, require corroboration with a primary source such as a map, newspaper reference, census, building record, oral-history excerpt, or second image.
- For students affected by family or community trauma, offer roles and topics that do not require first-person reenactment of enslavement or violence.

## Misconceptions to Anticipate

- “Archival images are proof of exactly what happened.” Response: photographs are selective records shaped by who takes the picture, cultural-bias, framing, timing, captioning, and survival.
- “Old colonial-era buildings are automatically Danish.” Response: identify layered African, Caribbean, other European elements, Creolization, local, climatic, and later U.S. influences; distinguish formal style from craft knowledge and local adaptation.
- “Historical empathy means pretending to be any person.” Response: first-person writing requires evidence, humility, and clear limits; students may use an observer, descendant, or composite voice.
- “Academic English is the correct language and vernacular is informal error.” Response: teach language systems, audience, register, and rhetorical choice without hierarchy of human worth or intelligence.

## 12. Teacher Background and Source Guidance

### Postcards as Historical Evidence

At the turn of the twentieth century, postcards circulated rapidly and cheaply, carrying scenic views, portraits, public events, buildings, humorous scenes, and short personal messages. With multiple daily pickups and deliveries (up to 12 times per day in large major cities in the US and Europe), postcards were effectively the text messages of their time. They allowed people to share news within the island from Christiansted to Frederiksted to the other islands as well as back to Denmark. In the Danish West Indies, surviving postcards and photographs depict scenic landscapes, portraits, military activities, humorous scenes or even current events were quickly printed in postcards shortly after taking place. Their inscriptions may add a personal feeling to the visual record.

Postcards tell a vivid picture of the time, illuminating architectural and urban change, occupations, tourism, social life, labor struggle, and changing island identities. At the same time, postcards often served for commercial and touristic purposes. Images may stage “picturesque” poverty, people of different ethnic/ racial backgrounds, plantation nostalgia, colonial order, military/ policing the colony, or tropical beauty for outside audiences. Students should examine not only what an image preserves but also what it was made to sell, promote, normalize, or hide.

#### Postcards as Local History

- Postcards like these are important forms of historical evidence. They can show how a place has changed over time and provide numerous views of the same place, much like photographs.
- Postcards capture both a pictorial history as well as a written record. Through the careful examination of these postcards, it is possible to learn about cultural and social values. The content of each postcard is different, yet postcards can provide historical evidence in the form of social, cultural, and economic factors.
- Every postcard tells a story through its image and inscription.
- Any inscription on the postcard itself can reveal personal feelings, why they visited a particular place, what they saw, and how they felt.

### Architecture as a Story

- Materials: stone, brick, coral-based masonry, timber, metal, plaster, tile, and later concrete. Ask why certain materials were used and where the expertise and certain building traditions came from.
- Built heritage legacies and Creolization: from diverse Indigenous, African, Caribbean, European influences.
- Climate responses: galleries, jalousie shutters, screens, hip roofs, high ceilings, courtyards, cross-ventilation, building for cross-breeze and shade, cisterns, drainage, and orientation based on sun.

- Labor and craft: masons, carpenters, joiners, smiths, builders, painters, seamstresses, hucksters, port workers, domestic workers, and maintenance labor. Ask whose skill is recorded by name.
- Power and access: forts, government buildings, churches, plantations, schools, barracks, market spaces, workshops, yards, and homes organize movement and authority.
- Change over time: repair, hurricane damage, adaptation, demolition, reuse, tourism, preservation, abandonment, and contested memory.

### Ethical Guidance for First-Person Historical Writing

- Avoid fabricated dialect. Language should emerge naturally from community knowledge, research, and purposeful audience choice.
- When a person is unnamed, say so. A fictional composite must be labeled as a composite.
- Do not attach invented actions or beliefs to a real named person without evidence.
- Include a creator's note that identifies evidence, inference, invention, and unresolved questions.

## 13. References

- Virgin Islands Department of Education. Kallaloo Framework: A Culturally Responsive Aid. Virgin Islands Cultural Education Standards.
- Common Core State Standards Initiative. Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects.
- National Council for the Social Studies. College, Career, and Civic Life (C3) Framework for Social Studies State Standards.
- National Coalition for Core Arts Standards. National Core Arts Standards: Visual Arts.
- Berry, Juliana, and David Berg. FYAH (Find Your Archives a Home): Step-by-Step Tutorial Handout for Researching Danish West Indies Archival Records.
- Marin, M. "Post Card from the DWIs Lesson Plan Using an Archival Image: The Danish Colonial Period — Life of a Gendarme, Life of an Enslaved/Free Craftsman." Source material supplied for the VIAC Storytelling Project.
- Marin, M. "Danish Colonial Era "PowerPoint for VIAC Storytelling project.
- Royal Danish Library digital collections; National Museum of Denmark collections; Schomburg Center for Research in Black Culture digital collections; Virgin Islands newspaper collections.
- World Postcard Day. History of the Postcard.
- Eastern Illinois University, Local History Teaching with Postcards resources.
- Virgin Islands Daily News and Valerie Sims historical postcard research resources listed in the supplied source notes.
- Berry, Juliana, and David Berg. Unlocking the Archives: A Quick Start Guide: How to Access Danish West Indies Photos & Records. Supplied instructional handout, 4 pp. Archival research strategies in this lesson are adapted from this resource.
- VIAC Storytelling Project. Postcard Template - Microsoft Word. Supplied student production template.
- "Barracks Buildings" archival photograph. Supplied instructional image; holding institution, creator, date, and item identifier to be confirmed before public exhibition or publication.
- "Fort Christian, St. Thomas, D.W.I." historical postcard. Supplied instructional image; creator, date, publisher, collection, and item identifier to be confirmed before public exhibition or publication.
- "Criminal Being Brought to the Fort." Historical postcard image showing a field laborer being escorted to Fort Frederik; photographer and complete repository metadata should be verified before publication.

## Appendix: One-Page Postcard Production Checklist

- ☐ I selected an archival image connected to a Virgin Islands building, street, harbor, work site, landscape, or community space.
- ☐ I saved the stable record page and recorded creator, title/description, date, collection, and identifier.
- ☐ I included at least three verified details and two architectural details.
- ☐ I identified what is observation, inference, historical context, and invention.
- ☐ My sender, recipient, place, date, and reason for writing are clear.
- ☐ My language choices fit the speaker, relationship, audience, and purpose.
- ☐ I avoided stereotype, caricature, and claims the source cannot support.
- ☐ My postcard has a readable image, message, address/recipient, caption, and short image credit.
- ☐ My creator's note explains what story I added and what remains uncertain.
- ☐ I revised after peer or teacher feedback.

## 14. Integrated Primary-Source Image Set

These three supplied images are now embedded as core instructional sources rather than optional decoration. Teachers should retain the source-status labels below and replace provisional credits with complete archival metadata when known.



**Figure 1. “Barracks Buildings”** (provisional title based on the handwritten caption). Supplied archival image; complete creator, date, collection, and identifier information will be confirmed ASAP

Recommended use: opening Notice/Wonder source and teacher modeling image. The photograph permits close analysis of shuttered openings, masonry, stairs, archways, circulation routes, uniforms, clothing, vegetation, topography, and the relationship between people and institutional architecture.

- Observation: Which details are directly visible in the building forms, openings, stairs, street, clothing, and landscape?

- Power and access: Who appears able to enter, guard, work in, pass through, or remain outside these spaces?
- Architecture and climate: What features may respond to heat, airflow, rain, security, or topography?
- Archival silence: Who designed, built, repaired, cleaned, and maintained these structures, and why might those people be unnamed?
- Caption inquiry: How does seeing the handwritten identification after an initial analysis alter students' interpretations?



**Figure 2. “Fort Christian, St. Thomas, D.W.I.” Supplied historical postcard image; complete postcard metadata remains to be confirmed.**

Recommended use: comparison source for military architecture, civic space, landscape design, uniforms, colonial representation, tourism, and postcard framing. Students should examine both the fort and the foreground: the photographer’s position, the centered landscaping, the partial figures at the image edge, and the way the postcard presents authority as orderly and picturesque.

- How does the postcard frame Fort Christian as a symbol of authority, order, heritage, or tourist interest?
- What labor is visible in the maintained grounds, paths, walls, uniforms, and public space? What labor is absent?
- How might the meaning of this place differ for a gendarme, a craftsman, a market worker, a child, an incarcerated person, or a visitor?
- What changes when the source is treated as a commercial postcard rather than a neutral photograph?
- Which architectural details could be corroborated with a map, later photograph, oral history, or present-day observation?



Figure 3. “Criminal Being Brought to the Fort.” Historical postcard image associated with Fort Frederik, St. Croix. Complete photographer, date, and repository metadata to be verified before publication.

Primary Source Case Study: This postcard depicts a field laborer accused of an infraction being escorted from the estate where he worked by a mounted gendarme. His hands are tied to a rope attached to the saddle. The photograph was likely made from the bastion of Fort Frederik, looking north toward the entrance. Colonial officials appear near the gate, while family members and other onlookers gather nearby. The image provides evidence of inequities in human and civil rights, colonial policing, and public authority in the Danish West Indies. It also raises questions about how a staged or selected image of “order” may have been produced and circulated for European audiences.

- Students first describe exactly what they observe before moving to interpretation: people, positions, clothing, rope, horse, fort entrance, camera viewpoint, and assembled spectators.
- Class discussion focuses on what the image suggests about policing, labor, race, class, colonial authority, public punishment, and the unequal power to photograph, label, publish, and circulate another person's experience.
- Whose perspectives are visible, whose are missing, and how might the laborer, family members, onlookers, gendarme, prison officials, photographer, and European postcard buyer understand the scene differently?
- How can this postcard function both as historical evidence and as a reflection of the values, purposes, and intended audience of those who produced and circulated it?
- Students write a revised caption or short reflection that clearly separates observation from interpretation, identifies missing voices, and explains how the image might shape ideas about justice, authority, and colonial “order.”

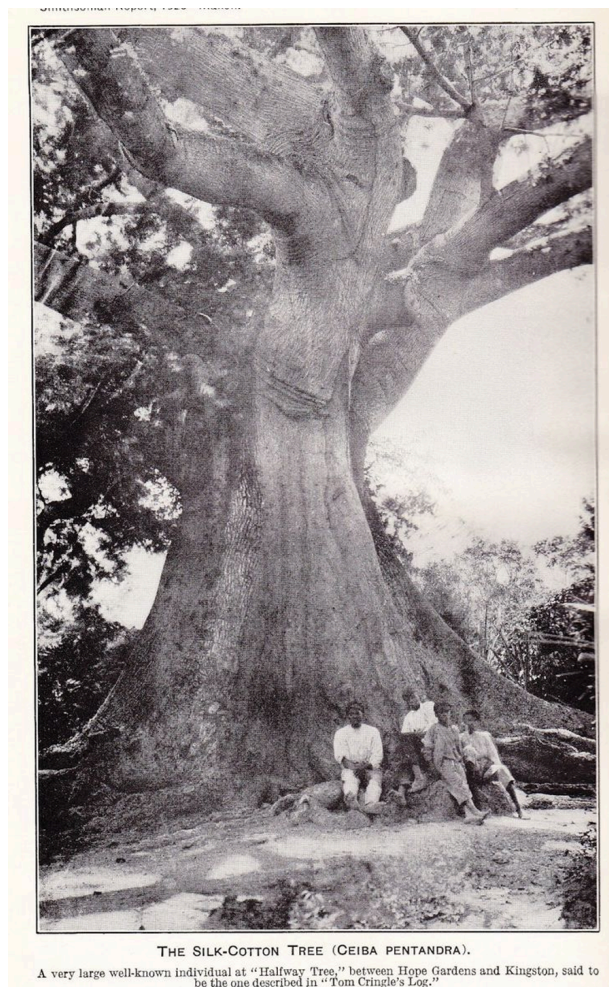


Figure 4. "The Silk-Cotton Tree (Ceiba pentandra), Halfway Tree, Kingston." Comparative Caribbean image; depicts Jamaica rather than the U.S. Virgin Islands but included since it shows a sacred "spirit tree" revered by Indigenous and Afro-Caribbean communities.

Recommended use: comparative Caribbean extension. This image broadens the lesson from monumental colonial buildings to a living landmark. Students consider how trees, yards, gathering places, roads, and named natural features can operate as community architecture and as repositories of memory. It should not be presented as a Virgin Islands source.

- What makes a natural feature function like a historic landmark, a sacred meeting place, boundary, archive, or community monument?
- How does the scale relationship between people and tree shape the story the image tells?
- What African Caribbean beliefs, oral traditions, family histories, or place-names might be connected to Kapok/ Silk-Cotton trees, and which claims would require local research?
- How might a postcard from this location differ when written by a resident, traveler, child, worker, elder, or migrant?
- Compare this living landmark with Fort Christian: what kinds of power, memory, endurance, and belonging does each represent?

#### Image-Set Rotation: 20-Minute Option

| Station | Source             | Student task                                  | Required evidence                               |
|---------|--------------------|-----------------------------------------------|-------------------------------------------------|
| 1       | Barracks Buildings | Create a four-layer analysis and identify one | Five observations, two inferences, one silence. |

|   |                                    |                                                                                                                          |                                                                                              |
|---|------------------------------------|--------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
|   |                                    | architectural question for further research.                                                                             |                                                                                              |
| 2 | Fort Christian                     | Analyze framing, purpose, and colonial/tourist representation.                                                           | Three visual details and one claim about audience or power.                                  |
| 3 | Criminal Being Brought to the Fort | Analyze policing the colony, authority, audience, and missing perspectives using the observe–interpret–question routine. | Three observations, one evidence-based interpretation, and one missing-perspective question. |
| 4 | Kapok/Silk-Cotton Tree             | Compare built and living landmarks across the Caribbean.                                                                 | Two similarities, two differences, and one research question.                                |

### Image-Set Rotation: 20-Minute Option

| Station | Source                             | Student task                                                                               | Required evidence                                             |
|---------|------------------------------------|--------------------------------------------------------------------------------------------|---------------------------------------------------------------|
| 1       | The Old Barracks Buildings         | Create a four-layer analysis and identify one architectural question for further research. | Five observations, two inferences, one silence.               |
| 2       | Fort Christian                     | Analyze framing, purpose, and colonial/tourist representation.                             | Three visual details and one claim about audience or power.   |
| 3       | Criminal Being Brought to the Fort | Compare built and living landmarks across the Caribbean.                                   | Two similarities, two differences, and one research question. |

## 15. Appendix A: Unlocking the Archives Quick Start Guide

Research support adapted from “Unlocking the Archives: A Quick Start Guide” by Juliana Berry and David Berg. The following pages are included for reference and should be used with full attribution. Their guide which can be downloaded from their website provides a translation workflow, Danish “magic words” for archive searches, and entry points to the Royal Library, National Museum of Denmark, Schomburg Center for Research in Black Culture, and Virgin Islands Newspaper Database.

Since the majority of Danish West Indies archives (photos and historic records from 1672–1917) are housed in Denmark and digitized on Danish-speaking sites, there is a languages barrier that makes it hard to easily find things since the metadata is in Danish. It’s important to first translate whatever word you are searching to its Danish word before placing in the search. You can begin by translating the entire webpage to English when given the option. Then once you translate your word to Danish and do a search you can copy the text and paste the description back into your Google Translate to transcribe the photos information with key people, dates, events.

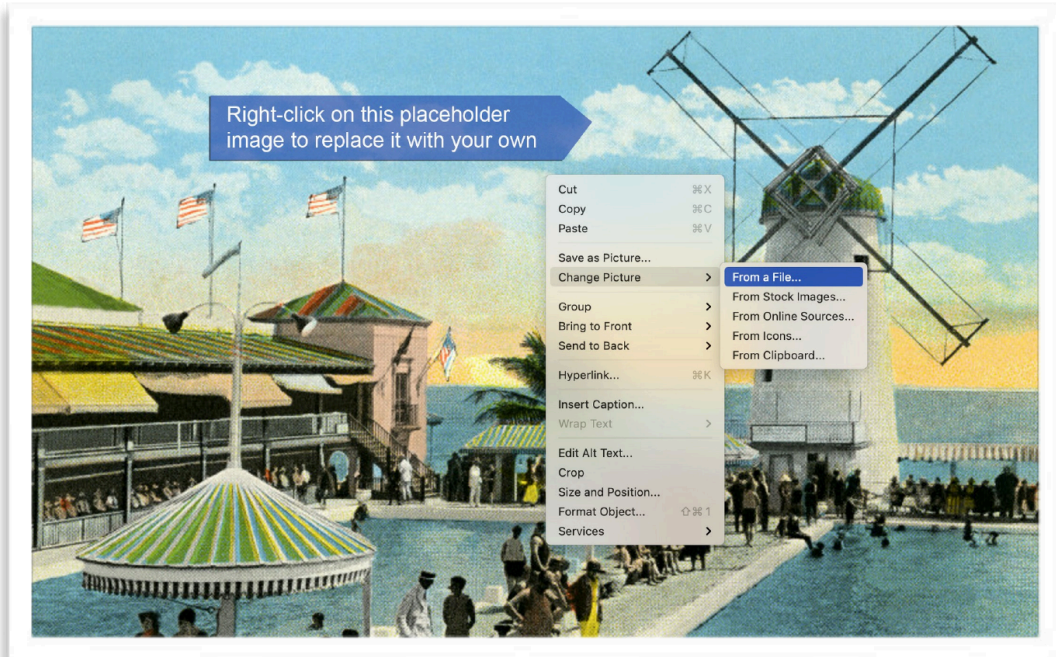
## 16. Appendix B: Student Postcard Template

The supplied editable Microsoft Word template gives students a front image area and a postcard back divided into correspondence and address fields to use as a reference when building out their post card. Students replace the placeholder image with their selected archival source, type or handwrite the message, and add the abbreviated image credit. The complete citation remains on the planning sheet or creator's note.

Name:

Class:

Date:



### Post Card

FOR CORRESPONDENCE

Type your message in this text box....

FOR ADDRESS ONLY

Type the address in this text box....

Student Postcard Template - Microsoft Word. Supplied VIAC Storytelling Project resource.

### Template Completion Requirements

- Front: selected archival image or evidence-based student rendering; title or location; optional highlighted architectural detail.
- Back, correspondence side: historically grounded message to a named recipient, using deliberate language/register choices.
- Back, address side: plausible recipient name and location; students should not invent a precise historical address unless supported.
- Credit: short source line on the postcard and full retrievable citation on the planning sheet.
- Creator's note: identify verified evidence, inference, imaginative reconstruction, and one unresolved question.

