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Overview

The old cliché that “a picture is worth a thousand words” certainly applies to using photographs, paintings, prints, illustrations, and engravings as primary sources in the classroom. Students are drawn to images and the stories they reveal. Certain historical pictures stay in the public mind. Old photographs remind us of where we have been. The photograph of Flagstaff, Arizona, in Figure 2.1 is from the late 1800s and reminds students today of a very different lifestyle—one totally foreign to residents of that city today. Figure 2.2 is the portrait of a proud immigrant couple dressed in their finest clothing. This links us to people who left one world behind them to discover a new world of opportunity.



Figure 2.1
Flagstaff, Arizona



Figure 2.2
Mediterranean immigrants

Photographs, drawings, prints, paintings, and illustrations are some of the first primary sources that young children study. Children have early experiences with picture books that require them to comprehend stories through images. Parents and teachers ask children questions about what they see. How many fish are in this picture? Why is that little boy crying? Therefore, it naturally follows that even young children can study and appreciate primary source images. In a similar, yet more sophisticated fashion, middle school through university students can also be engaged in examining “picture” primary sources.

This chapter discusses teaching strategies for using photographs, paintings, and prints in the classroom. Included are some general ideas, detailed examples and strategies, and three model lessons. The chapter divides the image-based primary sources into subsets. **Photographs** are divided into six categories. (See pages 30-37.) **Paintings** are divided into two categories: general paintings and painted portraits (see pages 38–40). The chapter also discusses **prints** (see page 41).

Finding Photographs and Other Images

Family, school, and newspaper photographs are quick and easy choices to use in the classroom. Students can also study prints and paintings in art books and other secondary sources. To use a variety of historical photographs, paintings, and prints, teachers need to gain access to collections in museums, county or state archives, national institutions, and presidential libraries. Online resources at the National Archives, the Library of Congress, numerous historic museums, state archives, and presidential libraries offer so many options that a teacher’s most difficult task will be wading through all the possibilities to make selections. See pages 264–265 for suggested websites.

Teaching Suggestions

Getting Started

Exposing students to historical photographs and prints at an early age and on a regular basis prepares them to handle these items appropriately on future tests and to understand how to examine clues from the past. Primary sources become interesting and fun to use and examine. To begin the process of studying primary source images, use examples from the everyday lives of students:

1. Ask younger students to bring in a few photographs to share and post. Explain to them that the photographs they brought are primary sources of their lives and that someday their children and grandchildren will be interested in how the people in those pictures lived, dressed, and acted. Bring in and share photographs from your childhood, and let students discuss ways your photographs are different from theirs.
2. Hold up examples of students' artwork, and share with them that they have created primary sources—original works that could become part of an archive collection. As students peruse portfolios of their own work, explain that they are really viewing a collection of original work that would be of interest to them or their families in the future.
3. Share a book of artistic prints with the class, and let students discuss the pictures. Tell the class that they are looking at primary source prints that were reproduced and made into books for sale. The artists made original sketches and/or prints, which are the original primary sources, just as students' work is original.
4. Choose a vivid historic picture to share with your students, and let them discuss what they see in the photograph. For example, ask them how the picture of the American Indian family, shown in Figure 2.3, is similar to and different from their families. Ask them why the photograph might have been taken.



Figure 2.3
American Indian family

Teaching Suggestions *(cont.)*



Observation Questions and Prompts

In this chapter, many strategies for using photographs, prints, or paintings will be described. However, to begin teaching with primary sources, start by questioning your students. Select from this set of general observation questions and prompts. Choose those that suit the images and analysis skills of your students.

- What type of image is this? (*photograph, painting, print, portrait, engraving*)
- What is the style of the image? (*landscape, group picture, historical scene, portrait, graphic design, still life*)
- Describe the people or objects in the picture.
- Describe the setting.
- Describe the activity (action taking place) in the picture.
- What things in this picture are familiar to you (things you already know about)?
- What things in this picture are unfamiliar to you (things you do not know about or understand)?
- What questions do you have about this picture?
- How could you find the answers to your questions?
- What are two inferences you could make about this picture?
- Why was this photograph taken, picture painted, or print designed?
- What is the point of view of the photographer or artist?
- Why is this image historically important or relevant?



painting of Molly Pitcher

Teaching Suggestions *(cont.)*



Quick Analysis Strategies

These general activities can be used when students study photographs, paintings, or prints. Choose the strategies that fit the primary sources and/or the analysis skills of your students. These strategies can be used with any image-based primary source. You might consider using multiple strategies for a single image, then having students regroup to share their observations from different perspectives. Corresponding analysis templates are provided in *Appendix A: Quick Analysis Strategy Templates*, as well as in the Digital Resources. These templates can support students as they analyze images.

Strategy	Description	Page
Caption Writing	Write detailed captions for the image.	227
Column List	Make a three-column list of the people, objects, and activities in the image.	229
Compare and Contrast	Use a two-column chart to compare and contrast elements in the image or to compare and contrast two different images. Or, compare and contrast the left side of an image with the right side of the same image. Or, compare and contrast the image to your life.	230
Critical Thinking	Answer teacher-generated questions after studying the image. Or, write your own questions about the image.	231
Dialogue	Write a conversation between two people or objects in the image.	235
Divided Image/Map	Divide the image into sections to make it easier to examine. List everything you see in your assigned section. Then, make inferences or write questions based on what you see.	237
Newswriting	Write a newspaper story about the image. Or, write both the questions and answers for an interview with a person in the image.	245
Point of View	Write about the image from the point of view of one of the people or objects in the image. Or, discuss the perspective of the image.	251
Prequel/Sequel Writing	Write what you think happened before or after the moment shown in the image.	253
Two-Part Analysis	Analyze the image and list everything you see. Then, think deeply and describe how the people in the image might have felt about what was going on around them.	260

Teaching Suggestions *(cont.)*

Photographs

Photographs are familiar types of primary sources. People deal with these sources on a regular basis and may have hundreds of them stored in digital folders waiting to be sorted. (Or if you're older, maybe they're stashed in boxes!) Photographs, unlike paintings, capture the moment in time as it was. However, the photographer may still have had a point of view and certainly may have chosen to capture one image or angle over another at that time. Today, people need to be aware that photographs may have been digitally altered or distorted. Some sources use various techniques to falsify and exaggerate events, and students need to be on the lookout for such simulated images.

The teaching strategies for photographs have been divided into categories based on the composition of photographs rather than by the subject matter. The categories are: *landscape or waterscape photographs*, *strong focal-point photographs*, *photographs with multiple elements*, *photographs of architectural structures*, *photographic portraits*, and *photographs of artifacts*. In some cases, a photograph falls into two categories, such as *landscape* and *strong focal point*. In such cases, questions or activities might be selected from both sections to enable students to study the image in greater depth.

The **landscape photograph** in Figure 2.4a has buildings, but the land and surrounding area is more important. The **strong focal-point photograph** in Figure 2.4b is a lone cowboy surveying a distant herd.



Critical-Thinking Questions

- Who or what is the most important aspect of this image?
- For what reason did the photographer take this picture?
- In what ways is the location of the photograph important?
- How might the photographer's bias have affected how they framed this image?



Figure 2.4a
Angel Island



Figure 2.4b
roundup on the Sherman ranch

Teaching Suggestions *(cont.)*



Figure 2.4c
building the Berlin Wall

The **photograph with multiple elements** shown in Figure 2.4c includes workers, buildings, fencing, and mounds of earth.

Figure 2.4d is a photograph of a building with dramatic **architectural structures** to study.

Figure 2.4e is a **photographic portrait** of General Robert E. Lee by Mathew Brady.



Figure 2.4d
Florence Duomo

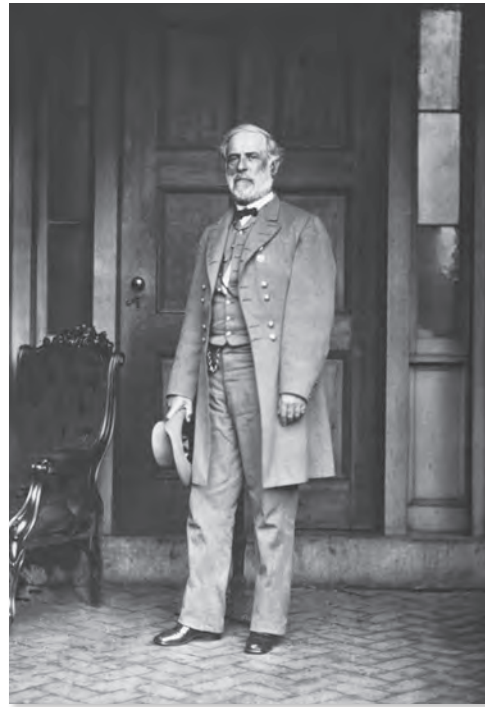


Figure 2.4e
General Robert E. Lee

Your Turn!

For each of the Figure 2.4 photographs, write at least one open-ended question that focuses on the architectural structures and features unique to the image.



Teaching Suggestions *(cont.)*

Landscape or Waterscape Photographs

Landscape photographs may have some people, animals, or buildings, but these are not the significant features. The main features are the landforms, natural scenery, and weather conditions. Waterscapes (or seascapes) may have some people, animals, and ships. However, the main feature is the sea, river, bay, canal, and supporting landforms. Antique postcards that feature landscape or waterscape scenes are interesting and inexpensive items for students to study. Students can compare a turn-of-the-century postcard of a park or coastal area to a recent postcard, photograph, or map of the same area.

Divided Image—Studying the composition of a landscape or waterscape photograph may require visually dividing the space into quadrants; dividing it into halves either horizontally or vertically; or dividing the image into foreground and background. Figure 2.5 of a dust storm in Kansas shows a devastating historic event. Dividing the dust storm photograph in half horizontally makes students see how huge and thick the dust cloud is in comparison to the size of the homes it will be hitting.

Column List—Figure 2.6 is a view of the Mississippi River and Eads Bridge in St. Louis. The picture is half sky and half waterscape. Students can make a three-column chart of all the people, objects, and activities they see. River traffic passes under the bridge, and commuter trains pass through the lower level. Students can then analyze the activity of the river and discuss its importance as an artery for trade and travel in the 1800s.



Critical-Thinking Questions

- Where do you think this scene is located?
- What are the major elements (most important) of this photograph?
- Why is this location important?
- How would you feel if you were in this scene?



Figure 2.5
dust storm in Kansas



Figure 2.6
St. Louis Eads Bridge

Teaching Suggestions *(cont.)*

Strong Focal-Point Photographs

In a photograph with a strong focal point, the viewer's attention is immediately drawn to one spot. When studying the photograph, that center of attention will need the most emphasis, but the surrounding details can also add meaning. Several teaching strategies can be used for photographs with strong focal points. Students can examine and describe the main action of the focal point and the major people's parts in the event; examine and describe how the setting enhances the focal point; discuss the emotions the event portrays; or compare this photographic event to other similar events.

Two-Part Analysis—Figure 2.7 is the famous photograph of Iwo Jima that set in motion the design of a national statue. The photograph was taken February 23, 1945. This photograph's single focal point is the intense effort of these soldiers as they raise the American flag. With this type of photograph, students should analyze the soldiers' appearances and the energy of the moment. They can make lists of everything they notice as they observe the photograph. On a second level, have students imagine the emotions of this group of Marines as they raised the American flag. Finally, you can even have students compare this event with other moments when Americans have raised the flag during times of victory, accomplishment, or during times of unity (e.g., after 9/11).

Prequel Writing—In Figure 2.8, the focal point is a man holding a sign stating his need for a job and not charity. Students can analyze the man's appearance and the sign he is holding. Then, have them write about why he is well-dressed rather than in raggedy clothing. In their descriptions, they should describe what happened to this man that he found himself in this situation.



Figure 2.7

flag raising on Iwo Jima



Figure 2.8

unemployment in America

Your Turn!

Create a compare-and-contrast activity for students to do with one of these strong focal-point photographs.



Teaching Suggestions *(cont.)*

Photographs with Multiple Elements

Photographs with multiple elements can be visually divided into quadrants or halves so that students can examine and discuss the setting, people, and objects within each quadrant. Students can also discuss what activity is taking place, guess the date of the famous event in the photograph, or write questions they have about the scene.

Divided Image—This busy view of New York City’s Mulberry Street in 1900 (Figure 2.9) captures many people engaged in various activities. To examine a photograph with this many details, students need to visually divide the photograph into quadrants and then examine and list the details within each of the four sections. With young students, teachers should only provide one-fourth of the image to each student to help them focus on only their assigned sections.



Figure 2.9
Mulberry Street in New York City

Critical Thinking—A follow-up activity for this type of picture might be to ask student groups to guess the date of the picture by choosing from the dates of 1800, 1865, 1900, or 1925. Groups can try to justify their guesses by citing information from the picture, such as the kinds of vehicles that are shown, the kinds of vehicles not in the picture, types of clothing, and the styles and heights of the buildings.



Figure 2.10
meeting of the Transcontinental Railroad

Unlike the Mulberry Street picture, which is an everyday street scene, this Transcontinental Railroad photograph (Figure 2.10) records a famous historic moment—joining the East to the West. The crowd was assembled for a purpose. Many historic-event photographs also have multiple elements—crowds assembled to watch a presidential speech, protest a cause, participate in a strike, or fight a battle.

Dialogue—For this photograph, students can write a conversation between two people who attended this historic event. Students could then be asked to conduct research to determine how such a significant event affected history and the lives of everyday people.

Teaching Suggestions *(cont.)*

Photographs of Architectural Structures

Architectural photographs can be of a single item, such as a column, a single building, or a grouping of structures. The composition of an architectural photograph may require students to divide the study into foreground and background or study the main parts of the architectural structures, such as doorways, embellishments, height, purpose of structure, style, and design. During the study of architectural photographs, students should be introduced to basic architectural terms, such as *Doric column*, *ionic column*, *Corinthian column*, *arch*, *buttress*, *steeple*, *belfry*, *wings*, *palladium*, and *dome*.

The amphitheater in Pompeii (Figure 2.11) is very much the main focus of the photograph. In fact, the theater engulfs the entire photograph. Examining the amphitheater requires looking for overall details, including arches, number of seats, size of the arena, and the purpose of the arena. Students can create **column lists** of what they observe in the photograph.

The ruins of Charleston, South Carolina, photograph (Figure 2.12) clearly demonstrates the physical destruction war can bring. This photograph of the ruins of Charleston at the end of the Civil War can be divided into background and foreground for study. As students study the **divided image**, they will see more details than if they study the whole image all at once.

An interior architectural structure is featured in this photograph of a room at Independence Hall (Figure 2.13). Since this photograph seems to be symmetrical, studying the two sides of the photograph can provide an opportunity to **compare and contrast** the right and left sides of a photograph.



Figure 2.11
amphitheater in Pompeii



Figure 2.12
ruins of Charleston, South Carolina



Figure 2.13
interior view of Independence Hall

Teaching Suggestions *(cont.)*

Photographic Portraits

Photographic portraits have similar characteristics to painted portraits, but they have one specific difference: a painted portrait may have more of the artist’s interpretation or may be more flattering than a standard photograph. However, in the age of technology with special lenses and airbrushing techniques, photographers can glamorize and enhance many photographs. Look ahead to the critical-thinking questions for painted portraits (page 40) and adapt them to the photographic portraits.

The first photograph (Figure 2.14) shows a migrant mother during the Great Depression. The facial expression of the mother is so intense that it takes a moment to notice the children and other details of the photograph. Students viewing this type of historic image should be able to describe the central figure and the surrounding people or details. Students can then **write captions** that focus on key elements of the photograph.



Figure 2.14
Migrant Mother, Nipomo, California by Dorothea Lange



Figure 2.15
Franklin Roosevelt giving a fireside chat

President Franklin D. Roosevelt gave fireside chats during his presidency to stay in touch with the American people. Figure 2.15 shows Roosevelt surrounded by a variety of props that students can describe and some that will cause them to question what an object might be. The person is the focal point, but the setting is of equal interest when studying this type of image. Have students complete a **two-part analysis** where they list what they see and then connect to how the people in America felt as they listened to Roosevelt during those troubled times.



Figure 2.16
Civil War drummer boy

This photograph of a drummer boy from the Civil War (Figure 2.16) was taken when photography was in its infancy. The drummer boy has a compelling expression, but his clothing and drum are also emphasized in the photograph. Students can **critically think** about and then discuss the role of a drummer boy in a war. What side of the war did he support? What evidence can they cite?

Your Turn!

Design a web search activity to guide students as they learn about the history behind one of these photographic portraits.



Teaching Suggestions *(cont.)*

Photographs of Artifacts

Students rarely get the opportunity to hold and examine historic artifacts; therefore, photographs of those objects are frequently used in classroom settings. Pictures of artifacts, either photographs or line drawings, are also incorporated on tests. These tests ask students to explain the functions of the items. While these pictures are photographs, in reality they are treated more like a study of artifacts than a study of photography.



Figure 2.17
King Tutankhamen's mask

Dialogue—King Tutankhamen's mask (Figure 2.17) was discovered by Howard Carter after many years of searching for King Tut's tomb. Students can study the photograph of the mask and then write a conversation between Howard Carter and someone else in his group.

Compare and Contrast—As students study the Tlingit totem pole (Figure 2.18), they can compare and contrast this cultural and historic symbol with other diverse historical symbols from cultures around the world (e.g., Greek statues, Chinese temples, African headpieces).

Critical Thinking—Figure 2.19 shows a very early Apple™ computer. After students study the photograph of this artifact and think about how it's alike and different from computers today, have them answer some critical-thinking questions about the item. How did personal computers such as this change the lives of American families? What, if anything, is the same in computers today as it was in these early computers?



Critical-Thinking Questions

- The photograph depicts only one view of a three-dimensional object. What might the other sides of this object look like?
- What is the function of the object?
- Who made the object?
- Does the object have any symbolic meaning? If so, what are the symbols and their meanings?
- Why is this artifact important?
- How does this object work? Who would use the object?



Figure 2.18
Tlingit totem pole



Figure 2.19
early Apple™ computer

Teaching Suggestions *(cont.)*

Paintings

Paintings as primary sources are viewed in a gallery or as facsimiles in the classroom. They are original creations that strongly focus on the creator's point of view, their talent, and the era in which the painting was created. A painting can be landscape, waterscape, portrait, still life, action, or graphic in design and can be analyzed through artistic or historic lenses.

In this book, the focus is the historical aspects of the subject matter within the painting rather than the artistic qualities. If the painting is about a historic event, the artist frequently has portrayed the event in a stylized or glorified manner. The artist may have assembled elements from the event to tell a story or to make a point rather than try to accurately depict an exact moment in history. Most paintings are secondary sources rather than primary sources.

These critical-thinking questions can be used in conjunction with most historical paintings. The questions range in complexity.

In the engraving by Alonzo Chappel (Figure 2.20), five Patriots are assembled to read and edit a draft of the Declaration of Independence. The artist's goal was to show who was involved in forming the ideas of the keystone American document, not to correctly portray the actual event.

Critical Thinking—In studying a painting with several characters, students could discuss who the people are, what the setting might be, how people are dressed, what the focal point is, and, in this case, who seems to be in charge of this meeting. Students should also formulate their own questions. Students could then answer some key questions about what they see in the image. Who is the center of attention in this painting, and why? Why were they wearing heavy coats in the summer?



Critical-Thinking Questions

- What was the artist's purpose in painting this image?
- What event is taking place? Does it appear to be a real or staged event? What action is happening?
- Who is the artist? Is he or she famous?
- Who are the main figures in the painting? How are they dressed? What are they doing?
- What is the setting? How does the setting help tell the story in the painting?
- What objects do you see?
- What is the focal point of the painting?
- How did the artist use light, shadow, color, and lines to get your attention?



Figure 2.20

Drafting of the Declaration of Independence by Alonzo Chappel

Teaching Suggestions *(cont.)*



Figure 2.21
Columbus at the court of Barcelona by L. Prang & Co.

In the painting shown in Figure 2.21, the artist depicted Christopher Columbus as he visits King Ferdinand and Queen Isabella to report about his discoveries on his first voyage.

Divided Image—In this case, dividing the picture into two sides can be helpful. Students can list the people on the right side—priests, sailors, officers, soldiers, Indians, and Columbus. Then, they can list the people and objects on the left side in the same manner. Students can discuss what they think is happening in the painting and why Columbus needed to report to the king and queen. Students can then write three questions they think the king and queen might have asked Columbus during this meeting.

One activity that students enjoy is writing captions for historic scenes, such as those shown in paintings. Show students a set of comic strips with caption bubbles. Explain that within a cartoon strip, the meaning of an event is portrayed in the dialogue of the characters, and that they can write **dialogue** bubbles for real people shown in famous paintings. To begin this activity, read or explain some background information about a famous event portrayed in a painting. Photocopy the painting for student pairs to use. Students may need to do some additional research. Have each student pair cut out enough white caption bubbles for each person in the painting. Students then write dialogue on the bubbles that they think the main characters in the painting might have said during the historic event. Finally, have students paste the completed caption bubbles over the heads of the people in the photocopied painting.

Your Turn!

Choose two questions from the list on page 38 to ask your students for the two historical paintings (Figures 2.20 and 2.21). Then, write dialogue for one of the two paintings used in this section.



Teaching Suggestions *(cont.)*

Painted Portraits

Painted portraits of famous people are popular primary sources. They are interesting on two levels—the person who is the subject of the picture and the artist who painted it. Some portrait painters, such as Thomas Gainsborough and Gilbert Stuart, became famous, and their styles became quite recognizable.



Figure 2.22
John Jay by Gilbert Stuart



Figure 2.23
William the Conqueror by George Vertue



Critical-Thinking Questions

- Why was this portrait made?
- What does the clothing tell you about this person?
- What, if anything, is the person holding?
- What is the subject(s) expression?
- What is the background of the portrait?
- Some portraits have symbols or panels telling about the person's life. What do you notice about these panels or symbols? What do you think they mean?

Compare and Contrast—The portrait shown in Figure 2.22 is a typical three-quarters portrait of a famous man, Supreme Court Justice John Jay. Comparing portraits with similar themes can be an important historical research task. Students can use a Venn diagram or T-chart to compare this portrait to one of a modern-day Supreme Court justice. Teachers can also use this activity with sets of portraits—two presidents, two American Indians, and so on.

Figure 2.23 depicts William the Conqueror. It has a portrait in the center and graphic details to portray his accomplishments around the border. There are many antique portraits of explorers, military leaders, and nobility that use this style of embellished symbolic paneling.

Critical Thinking—Students can examine the actual portrait of William the Conqueror and what he is wearing and holding. They will also need to examine the symbols at the top, the characters on the sides, and the miniature scene at the bottom. Using a magnifying glass or hand lens can help students view details. Students can discuss what they think is happening in the bottom scene and side panels, and then make a list of questions they want answered. Encourage them to follow up with research to find the answers.

Teaching Suggestions *(cont.)*

Prints

Prints include etchings, detailed sketches, book illustrations, illustrated posters, and line drawings. Prints are copies of original paintings or drawings that may have been produced in a limited or unlimited number for political or commercial purposes. Depending on the style of a print, choose ideas for instruction similar to the examples shared throughout this chapter.

This image (Figure 2.24) is a drawing of the Federal Hall in New York City. This line drawing appears to require little study. However, an inquiring student can **critically think** about the print and formulate questions about the Federal Hall picture. For example: Where was Federal Hall located? Is there still a building called Federal Hall in New York City? Why was it famous? What is the architecture of this building? What event is being shown in the print?

Many prints have symbolic elements that students will need to examine because the symbols are unfamiliar to them. Just as the political donkey and elephant are symbols that today's students may understand, other eras had their own meaningful symbols. Students will need assistance in understanding and interpreting symbols in primary sources from other eras. Teachers can tape a large sheet of chart paper to the classroom wall to list symbols. Students can locate the meanings of the symbols in primary sources. The chart can then be used as a reference when students study prints, cartoons, and illustrations throughout the year.



Figure 2.24
Federal Hall, The Seat of Congress
by Amos Doolittle



Newswriting—The “Russia for Justice” poster (Figure 2.25) has symbols that require interpretation. It is a symbolic poster of Russia, portrayed as St. George, slaying the dragon, Germany. In this case, the St. George image is an allusion to classical literature. After students learn about the symbols in the poster, have them write newspaper stories about how the symbols represent the historical time period.

Figure 2.25
“Russia for Justice” poster

Your Turn!

Write three different levels of questions for the Russia poster: comprehension, application, and analysis.



Model Lesson for Grades K–3

The *Home Sewing Business* photograph is an appropriate photograph for primary students to study because it focuses on the everyday life from another generation—a topic of interest to students in these grade levels. This photograph also has a portrait-like quality.

Learning Objectives

- Students will develop an understanding that children 100 years ago frequently spent much of their time involved in work that helped their families survive.
- Students will compare and contrast the lifestyles of this family with their own families.

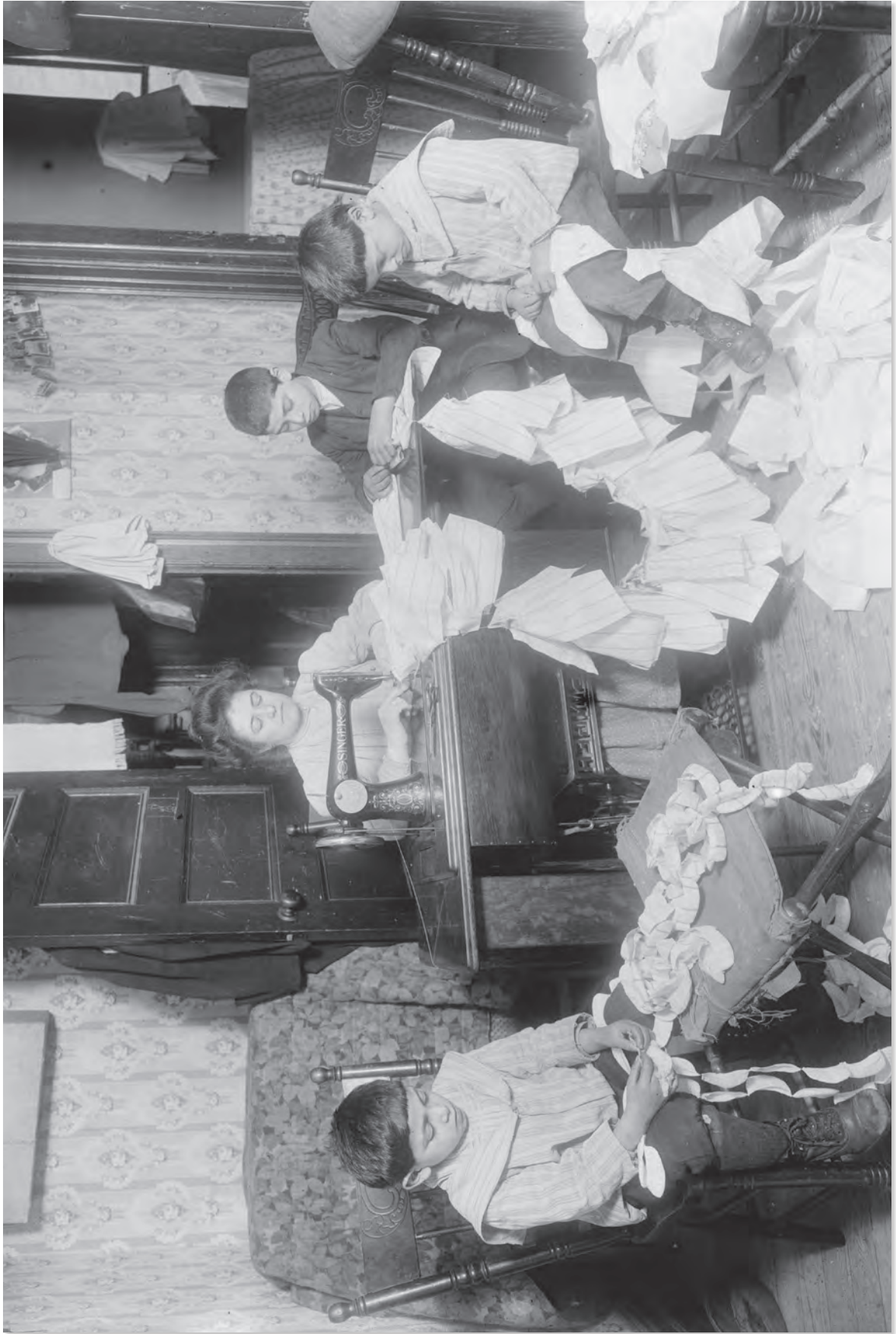
Procedure

1. Place students into small groups. Distribute copies of *Home Sewing Business* (page 43) to groups. (All student reproducibles and digital primary sources are provided in the Digital Resources for this lesson.) Have students talk for three to five minutes about the photograph and share ideas about what they think is happening. Ask each group to share their ideas about the photograph with the class.
2. Explain to students some background information about this photograph. This is a photograph of a family-based sewing business from 100 years ago. All four members of this family are working on pieces of material. A company that manufactures clothing gave them these piece goods. These pieces of material were different parts of clothing—sleeves, ruffles, pockets, trim, and cording. When they finished sewing their parts for the clothing, they sent those pieces back to the factory to be made into clothes.
3. Ask students questions about the people, setting, and activity in the photograph. Here are some example questions and prompts to use with this photograph and other photographs of children from the past:
 - What kind of clothes are the children wearing?
 - Why did they get dressed up for this photograph?
 - How are their clothes different from your clothes?
 - Why did the photographer take this picture?
 - Describe the apartment.
 - Describe how your life is different or the same as theirs.
4. Distribute copies of *Thinking about My Life* (page 44) to students. This graphic organizer helps students compare living conditions or clothing in a photograph with their own living conditions or clothing. Younger students may need someone to help them write what they want to say, while second and third graders should be able to fill in each section of the graphic organizer on their own.
5. Discuss in class what students have written. Help them understand that children long ago were frequently expected to work to help the family survive and had few toys.

Name: _____

Date: _____

Home Sewing Business



Name: _____

Date: _____

Thinking about My Life

Their Life

My Life

Their clothes

My clothes

Their living room

My living room/family room

Their chores

My chores

How they spent their day

How I spend my day

Model Lesson for Grades 4–8

The strong focal-point photograph, *Bison Hide Yard in 1878*, was chosen as an example because it connects to Westward Expansion, which is a popular national test category and offers an interesting subject to discuss.

Learning Objectives

- Students will develop an understanding that during the era of Westward Expansion, bison were hunted to near extinction due to the efforts of the railroad companies and the hide traders on the East Coast.
- Students will demonstrate an understanding of two points of view by writing a newspaper interview about bison hunting from the perspectives of a professional hunter and an American Indian chief.

Procedure

1. Place students in pairs. Provide copies of *Bison Hide Yard in 1878* (page 46) to each group. (All student reproducibles and digital primary sources are provided in the Digital Resources for this lesson.) Fold under the background information before giving the photograph to students. Tell students not to look at that information until you tell them to do so.
2. Ask students to divide the photograph in half—left side and right side. Have them list what they see on each side. Ask students which side is the strong focal point of the photograph. Why? Have them guess how many hides are shown in this photograph. Allow time for students to share their observations with the class.
3. Tell students to unfold and read the background information. Ask them to explain how the information changes their ideas about the photograph. Ask each student pair to discuss what they think the man sitting on the hides is doing. Invite students to share their ideas and thoughts with the whole class.
4. To prepare students for writing interviews about a photograph, provide examples and strategies for writing appropriate questions. Encourage class members to suggest questions they would ask someone in the picture or someone from the time period. In this lesson, students will ask questions of a professional bison hunter or an American Indian chief about bison hunting. Discuss why they might ask different questions of the American Indian than they would of the bison hunter.
5. Have students continue to work in pairs using two copies of *Interview Plan Sheet* (page 47). One student will write an interview with the bison hunter who is sitting on the hides. The questions should encourage the man to talk about the responsibilities of his job and his opinion of the hide business. The other student in each pair will write an interview with an American Indian chief who lives in a village in the northern Plains region. Students should ask him about his feelings regarding the hunting and what this photograph represents. Each interview should include at least three questions and detailed answers.

Bison Hide Yard in 1878



Background Information

During the building of the Transcontinental Railroad, the railroad companies let workers kill as many bison as they needed. It was their job to keep the construction area clear of the large animals. Later, these companies encouraged hunters to ride the trains and shoot bison like ducks in a shooting gallery. Teams of bison hunters also traveled throughout the Plains on wagons. They skinned the bison. Then, they took the hides back to camp where they were prepared for shipping. The hides were shipped to the East Coast. There they were made into blankets and rugs. The bison yard in this photograph has more than 40,000 bison hides piled together.

Name: _____

Date: _____

Interview Plan Sheet

Name of newspaper: _____

Name of reporter: _____

Person being interviewed: _____

Question	Answer
1.	1.
2.	2.
3.	3.

Model Lesson for Grades 9–12

The *Eighth Wonder of the World* was selected for high-school level students because its engaging topic and details are interesting for students to discuss. This multi-faceted print can be used in either a world history or American history class.

Learning Objectives

- Students will demonstrate an understanding that communication across the ocean in the mid-nineteenth century took at least 12 days for mail to go by ship prior to the installation of the Atlantic Cable. This cable reduced the time for messages to 10 hours.
- Students will work with partners to create letters, telegrams, responses, and situational outcomes to demonstrate their understanding of the significant change in communication as a result of the Atlantic Cable.

Procedure

1. Place students into pairs and ask them to share a magnifying glass or hand lens as they study *Eighth Wonder of the World* (page 49). (All student reproducibles and digital primary sources are provided in the Digital Resources for this lesson.)
2. Ask them to discuss the following questions regarding the print:
 - What do the following symbols represent: *lion, eagle, man with the forked spear, and the two flags*?
 - What is the line between the lion and the eagle?
 - What do the four pictures in the corners represent?
 - Where does the cable begin and end?
 - Why would this cable have been called the “Eighth Wonder of the World”?
 - Some people say this image seems backward. Why do you think they say this?
3. Allow time for students to research texts and websites about the extensive and expensive process of laying an underwater cable across the Atlantic Ocean as well as the never-give-up attitude of Cyrus Field.
4. Distribute copies of *The Transatlantic Cable* (page 50), and have students work with partners to create letters, cablegram messages, responses, and outcome situations as described on the activity sheet.

Eighth Wonder of the World



Background Information

Cyrus Field was an American businessman and adventurer. He designed, manufactured, and installed the Transatlantic Cable. He conducted five very expensive expeditions between 1857 and 1866. He tried to lay the cable on the ocean floor between Newfoundland and Ireland. The first three attempts were failures. The fourth attempt was only a brief success, but it allowed a cablegram to be sent between Queen Victoria and President James Buchanan. The fifth attempt was a huge success. Field had finally developed a technique to make one long cable instead of connecting pieces of cable that could later come apart on the ocean floor. This long cable allowed overseas communication to finally become a routine part of life.

Name: _____

Date: _____

The Transatlantic Cable

Directions: Study the example exchange documents. Then, design your own letter, response, and outcome as well as cablegram, response, and outcome situation. You might send a message about a birth, death, world event, notice of a dangerous disease, or a report about a war or disaster. Use specific dates in your two sets of documents, and check to see if your work is historically accurate.

Letter sent May 12, 1865—Dear Lilly, I am so sorry to inform you that your father is gravely ill. I pray you can come in time to be with him in these last days. With deepest sympathy, your cousin, Mary (Letter was received May 26, 1865.)

Response letter—Mary, I will leave tomorrow on a steamer to London. I'll see you on June 5.

Outcome—If only I had known sooner, I could have been there. When I finally arrived on June 5, I learned my father had died on May 26.

Cablegram sent May 12, 1869—Lilly, Father is very ill. Come be with him in his last days. Mary (Cablegram received on May 13, 1869)

Response cablegram—Will catch steamer tomorrow. Arrive May 23.

Outcome—I was with my father during his last three days. He died on May 26 knowing that I was with him.

Letter sent _____ —

Response Letter—

Outcome—

Cablegram sent _____ —

Response Cablegram—

Outcome—