

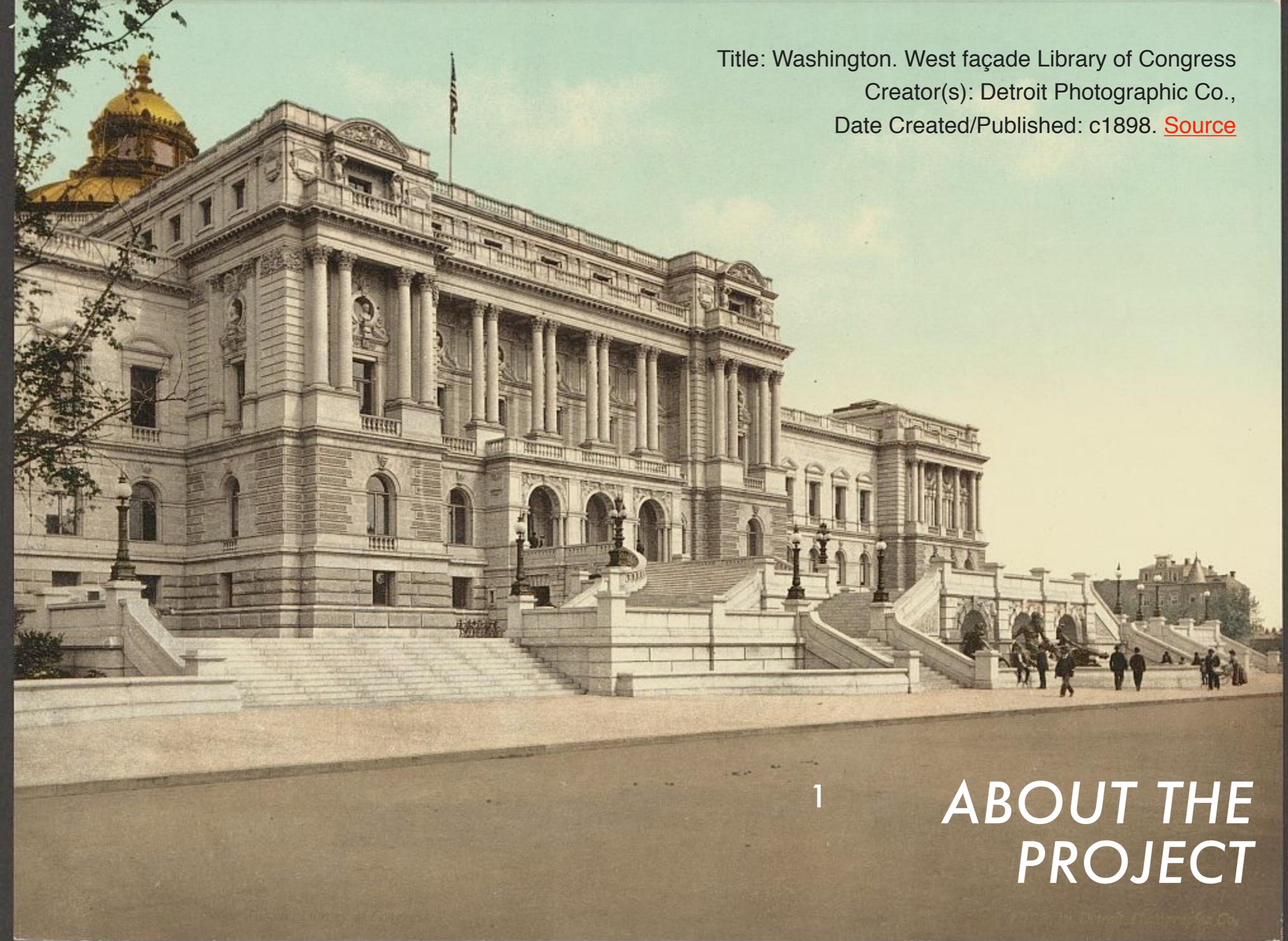
THE STUDENT AS HISTORIAN

Teaching with Primary Sources
from the Library of Congress



PETER PAPPAS ~ EDITOR

Title: Washington. West façade Library of Congress
Creator(s): Detroit Photographic Co.,
Date Created/Published: c1898. [Source](#)



1

**ABOUT THE
PROJECT**

The Student as Historian

In June 2015, a group of Oregon teachers gathered for a two day seminar at Northwest Regional Education Service District [NWRED](#) in Hillsboro Oregon. They were participants in a workshop funded by a grant from the Library of Teaching with Primary Sources Western Region at the Metropolitan State University of Denver.

[TPS@MSUDenver](#)

The workshop was co-facilitated by Peter Pappas and Marta Turner, a Library of Congress American Memory Fellow and NWRES D Professional Development Coordinator.

Peter Pappas (eBook design, editing and introduction)
School of Education ~ University of Portland

His popular blog, [Copy/Paste](#) features downloads of instructional resources, projects and publications. Follow him at [Twitter @edteck](#). His free multi-touch eBooks are available [here](#).



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Title: The Flip Flap, Coney Island
Detroit Publishing Co.,
[between 1901 and 1906]

[Source](#)

*This eBook is designed as an artifact of a workshop,
a showcase of the lessons designed by our participants
and a guidebook for other educators that follow.
~ Peter Pappas*

FLIPPED PRE-COURSE

The primary goals of this project were to:

1. familiarize teacher with the vast digital collections at the Library of Congress (LOC) website
2. demonstrate how historical documents could support mastery of historical thinking and literacy skills in an engaging student-centered classroom.
3. Give teachers guided practice in designing lessons using content from the LOC site.



Most teachers know how impossible it is to guide a group of students through a website, so it was decided that we'd **flip** goal number one to a pre-course. The Library provides a series of informative learning modules that provided a good introduction.

[LOC Self-Paced Online Modules](#).

We considered a few learning management systems to deliver the pre-course. We settled on Versal (a free and stylish LMS) that provides for easy import of a variety of other web tools with a simple drag and drop. We used it embed a number of Disqus forums, YouTube videos and collaborative Google Docs. Before we even met, participating teachers were able to get to know each other, use tutorials from the Library of Congress website, study historical thinking skills, pose and respond to historical sourcing scenarios and post research proposals.

At the right is an embedded version of the pre-course. Tap to view. (Internet required). Users will need to create a free Versal account to view. **[Direct link to pre-course here](#)**.

The screenshot shows the Versal LMS interface. The header includes the Versal logo and the course title 'The Student as Historian'. A navigation menu on the left lists course sections: 'Welcome', '1. How to Use this Prep Co...', '2. By June 4: Meet Our Wo...', '3. By June 4: The Tradition...', and '4. By June 12: Get to Know...'. The main content area displays a 'Welcome' message and a large graphic for 'THE STUDENT AS HISTORIAN Teaching with Primary Sources Project'. The graphic includes the dates 'June 25 & 26 (plus online)', the location 'NWRESD Hillsboro OR 97124', and a link 'More: bit.ly/locdbq'. It also mentions sponsorship by the Library of Congress TPS Regional Program & NWRESD and facilitation by Peter Pappas and Marta Turner.

Some highlights of the pre-course

We included a variety of Disqus forums to give teachers a chance to get introduced themselves and consider both the traditional approach to teaching history and the impact of shifting to a more student centered approach where the student gets to be the historian. One of the best prompts was a short reading by Sam Wineburg entitled **[Thinking Like a Historian](#)** followed by a discussion “How do you see the roles of teacher and student changing?” Versal Lesson 3.

We also “flipped” some instruction on historical thinking using videos and other content. In one activity we asked teachers to compare historical sources. Here’s our prompt below.

Scroll down to view.

Evaluating Sources

Here are three sample source comparisons. You don’t have to answer the questions. Read them and think about how they help student evaluate the credibility of sources.

1. Historical Question: Who was present at the signing of the Declaration of Independence?

Source 1: Hollywood movie about the American Revolution made 2001.

Source 2: Book written by a famous historian who is an expert on the American Revolution, published in 1999.

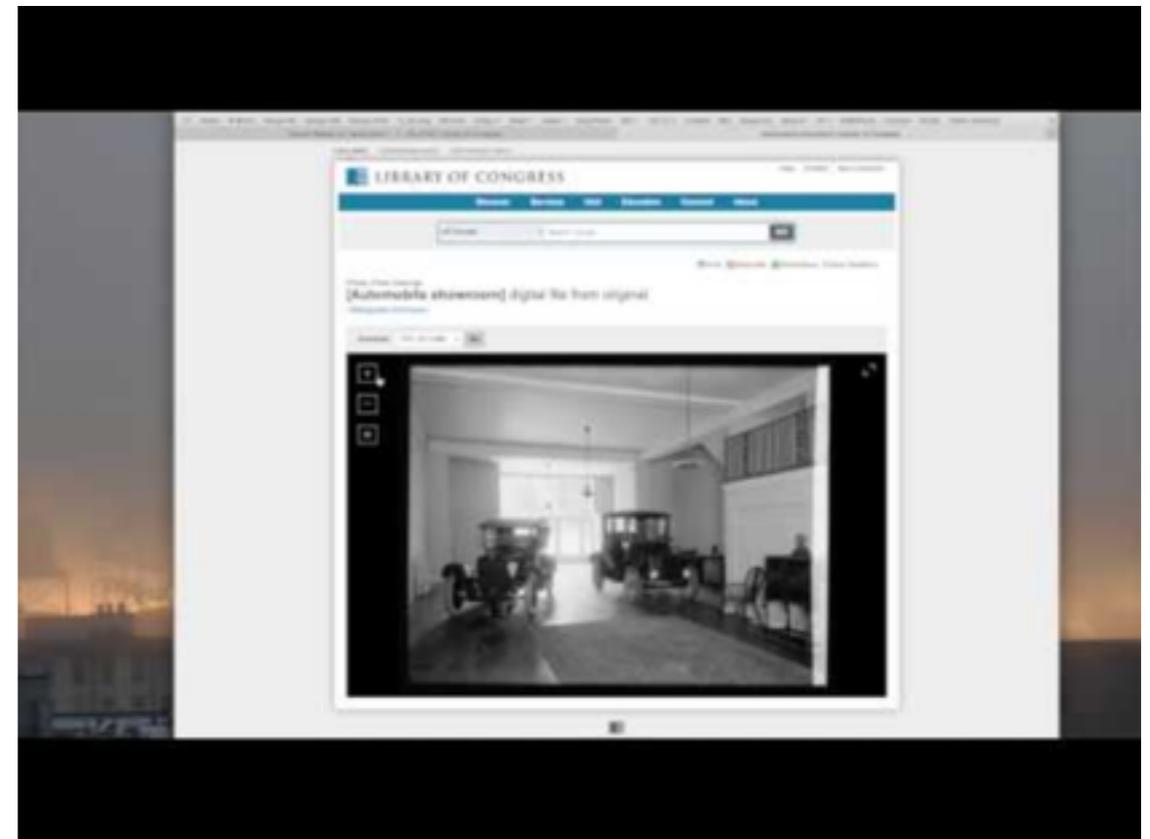
Which do you trust more? Why?

2. Historical Question: What was slavery like in South Carolina?

Source 1: Interview with former slave in 1936. The interviewer is a black man collecting oral histories for

The LOC resources feature the [Stripling Model of Inquiry](#). We decided to give teachers practical experience using it as a tool to identify a research topic that they could explore during our on-site workshop. Versal Lesson 6.

Where needed, I created additional videos to assist the teachers. Here’s one on LOC search strategies. [Direct link to video.](#)



Click on this [shared Google doc](#) to see how participants used this prompt to create and evaluate their own pairs of sources from the LOC collection. Versal Lesson 5.

The pre-course gave teachers a great head start on learning their way around the LOC site, honing their historical thinking skills and making preliminary plans for their lesson design projects.

Title: The Great West
Creator(s): Watson, Gaylord, lithographer
Published by Gaylord Watson and Tenney & Weaver
c1881 May 24.

[Source](#)

ONSITE WORKSHOP

At our onsite workshop we integrated best practices for teaching with documents with essential elements of historical thinking:

If our students are going to become the **historian in the classroom** they will need to be able to:

- Examine and analyze primary sources.
- Understand historical context.
- Compare multiple accounts and perspectives.
- Take a position and defend it with evidence.



Gaylord Watson
PUBLISHED BY
AND
Tenney & Weaver
ST. LOUIS, MO.
NEW YORK, N.Y.

To inspire our teachers we arranged a Google Hangout with Dr. Adam Franklin-Lyons - associate professor of history at Marlboro College. We queried him about how historians think and discussed his approaches to working with primary sources.

For more information on Dr Franklin-Lyons and our video hangout, [tap here](#).

We focused on three keys to teaching with documents:

1. Use the standards / curriculum to craft an essential question that's worth answering.
2. Choose documents that students can interpret with limited background knowledge.
3. Use scaffolding questions to guide the students in a close reading of the documents that will help them answer the essential question.

1. Essential Questions

- Timeless, thought-provoking, open-ended.
- Calls for higher-order thinking, rather than a “correct” answer.
- Sparks discussion and debate. Requires support and justification.

For example, when studying the Founding Fathers and the debate between the Federalist and the Anti-Federalists teachers typically assign the question “Should the Constitution be Ratified?” That question was answered over two centuries ago and does not meet the criteria of an essential question. However the same era can be studied with the essential question “How strong should the central government be?” That was at the essence of the Federalist debate and continues to stir discussion today in issues as diverse as Common Core testing and “Obamacare.”



2. Choosing the right document

Textbooks are filled with historic source documents, but how many can be interpreted without prerequisite background knowledge?

For example, consider the famous A.J. Russell image of the celebration following the driving of the "Last Spike" at Promontory Summit, U.T., May 10, 1869 (tap for full page view) [Source](#)

Tap image to enlarge to full screen



What can a student learn by looking at the image? Not much, because the important information is not in the image. It's in the background knowledge a student must already possess to interpret it. Unfortunately, this type of photograph dominates our textbooks.

It's iconic - it refers to other things we want students to know about the spanning of a continent, Manifest Destiny and the "taming" of the west.

We need to use historic sources that are less reliant on background knowledge. This allows students to make their own judgments about source material and share what's important to them (instead of just repeating the details the teacher highlights). Of course this means our document searches become more challenging.

3. Scaffolding questions

Across the county teachers are looking for lessons and resources to implement new Common Core standards. While some see Common Core skills as something new, most of these skills are exemplified in the well established, document-based approach to instruction.

- Close reading of non-fiction
- Interpreting primary source documents.
- Comparing multiple texts.
- Finding evidence and using it to support arguments.
- Recognizing historical context and point of view.
- Utilizing higher-level thinking to analyze and form judgements.

In our workshop we went through a series of exercises to demonstrate how to use scaffolding questions to guide the students in a close reading of the documents to help them answer the essential question.

1. Key Ideas and Details: What does the text say?
2. Craft and Structure: How did the text say it?
3. Integration of Knowledge and ideas: How does it connect to what we're learning? (And what's it mean to me?)

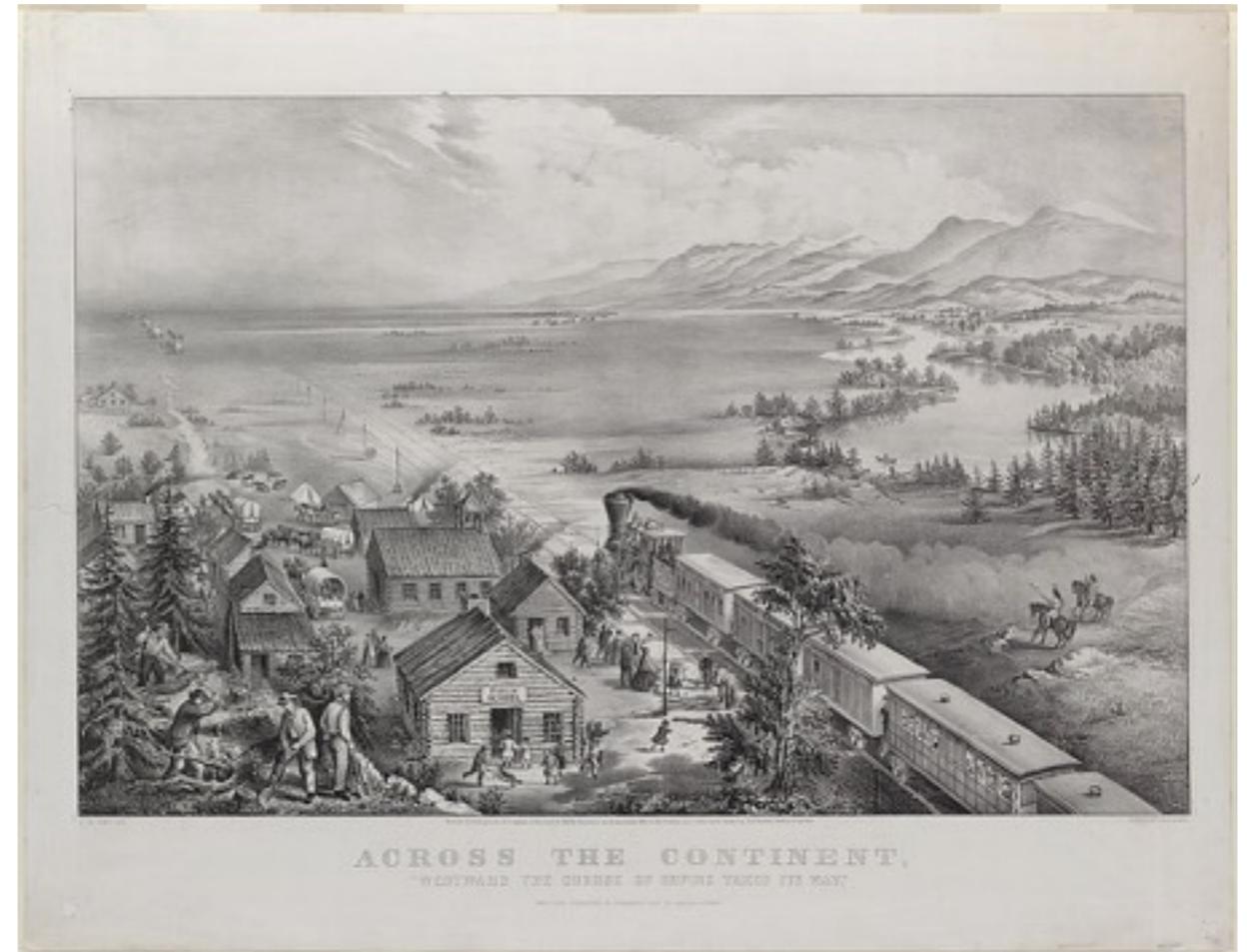
For example teachers were asked to deconstruct a noted Currier and Ives' print " Across the continent: Westward the Course of Empire Takes It's Way." (displayed without it's title) They began by making concrete observations - identify people, objects and activities. (What does he text say?)



Teachers share observations about the print

Then we moved to craft and structure of the image. They were asked if they thought the artist had an opinion about the events being depicted. "Did the artist think the opening of the west was a good thing, a bad thing, or no opinion?"

Tap image to enlarge to full screen



Title: Across the continent, "Westward the course of empire takes its way" / J.M. Ives, del. ; drawn by F.F. Palmer. c1868. Creator(s): Currier & Ives.,

[Source](#)

As teachers responded with their thoughts on the artist's intent they were always asked to go back to the image and cite specific evidence - "what do you see that makes you say that?"

As the discussion progressed we effectively deconstructed the craft and structure of the image.

- How is information presented?
- Who created the document?
- What is their point of view / purpose?
- How does the document reflect its historic time period?

Finally we moved to the integration of knowledge and ideas with the introduction of other historic material. For example many teachers saw the smoke blowing into the Native Americans as evidence of artist intent - westward expansion was polluting the frontier and marginalizing the native population.

But what did industrial smoke mean in the 19th century seal of the city of Syracuse NY?

[Source](#)



And what does this quote from Theodore Roosevelt tell us about 19th century attitudes towards Native Americans?



Scroll
down

It was wholly impossible to avoid conflicts with the weaker race, unless we were willing to see the American continent fall into the hands of some other strong power ; and even had we adopted such a ludicrous policy, the Indians themselves would have made war upon us. It cannot be too often insisted that they did not own the land ; or, at least, that their ownership was merely such as that

From: The Winning of the West: From the Alleghanies to the Mississippi, 1769-1776 (Appendix A to Chapter IV, p 331) By Theodore Roosevelt 1889 [Text](#)

As the conversation concluded, we reflected how the experience offered insights into using multiple historical documents to integrate knowledge and ideas:

- Distinguish among fact, opinion, and reasoned judgment in a text.
- Recognize disparities between multiple accounts.
- Compare text to other media / genres.
- How it connects to your life and views.

Final thoughts on fostering “the student as historian”

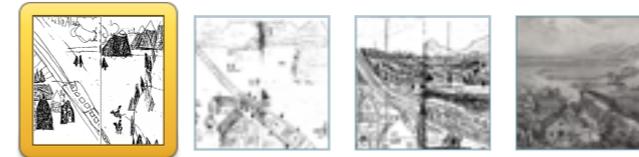
We need to teach how historians think and behave. How do historians research, interpret / evaluate sources, apply historic perspective, pose questions. More importantly how to they they share the fruits of their research with others, take positions and defend them.

Students need opportunities to form their own judgments about source material and share what's important to them. (Too often in school we simply ask students to "guess" what the teacher thinks is important.)

Students can begin close reading at an early age. To illustrate, I shared a Currier and Ives' lesson with second graders who were asked what they thought was important about the image.

I simply asked the second graders to draw the print.

Student illustrations with original



Title: Teamwork wins
Creator(s): Kline, Hibberd V. B. (Hibberd Van Buren), 1885-, artist
Date Created/Published: Philadelphia : United States Shipping Board Emergency Fleet Corporation, Publications Section, [1917]
[Source](#)

OUR WORKFLOW

Our onsite workshop was held over two days. Instruction from the workshop facilitators took up about 3 hours and the rest of the session was devoted to assisting teachers in designing lessons using material from the Library of Congress website.

Because we had flipped a considerable amount of content and planning to the pre-course, teachers were well prepared for the task and set to work designing lesson.



TEAMWORK WINS
UNITED STATES SHIPPING BOARD EMERGENCY FLEET CORPORATION

Lesson design had a few criteria:

- This is topic I will likely teach in early this fall.
- It's based on an essential question that will engage students.
- There are available resources at the LOC site to support students in their investigation of the subject.

The lesson template:

1. Your name
2. School
3. Grade level / Course: who will be using this lesson?
4. Standard(s) to be taught
5. Scope of assignment: One day lesson or major unit? Something in between?
6. Topic area: Describe your idea for a lesson in a few sentences.
7. Essential question: What question will the students be trying to answer?
8. Task: What will the student be asked to do?
9. Documents: Identify source material at LOC you will be using in this lesson.
10. Scaffolding questions for each document: Students may need prompts to address some of the documents.

To facilitate easy peer review and comments, lessons were gathered in a shared Google slide presentation. While most teachers are familiar with Google Slides, I prepared some short video tutorials and posted them in a YouTube Playlist [Working with Google Slides](#).

Teachers spent the first afternoon designing their draft lessons. The morning of the second day was spent in peer review. By the second afternoon, teachers were working on their final drafts.

The Lessons

Content from the Google Slides was used to create this eBook.

Teacher created lessons include:

Ch 2: Comparing Historical Maps of the World by Jason Engilis

Ch 3: Joining the Journey: The Lewis and Clark Expedition
by Melissa Grothe

Ch 4: American Civil War Songs as Mirrors of Morale
by Mark Wandell

Ch 5: Images of the Civil War by Ashley Rogers Ward

Ch 6: Child Labor by Paul Monheimer

Ch 7: Banned Books Inquiry: Blocked, Butchered and Burned
by Joseph Vermeire

Ch 8: Native Americans of Oregon by Molly Sena Waite Bergquist

Ch 9: Comparison of the Views of Booker T. Washington and W.E.B.
Du Bois by Vincent Kirnak

Ch 10: The Progressive Era by Joan Nyland

Ch 11: Life Goes On: American Life During the Dust Bowl
by Betsy Thornewood

Ch 12: American Migrations by Kathy Conley

Ch 13: What Tells The Real Story? by Cara H. Keenan

Ch 14: Considering Palestine by Julie Conn-Johnson

Ch 15: “Memed, My Hawk” and Gender Stereotypes by Marta Turner

Icons used in eBook are from [The Noun Project](#):

Thought By Alex Bakker

Notepad by Andrew Was

Magic Wand by Lemon Liu

Zoom Place by Alex Auda Samora

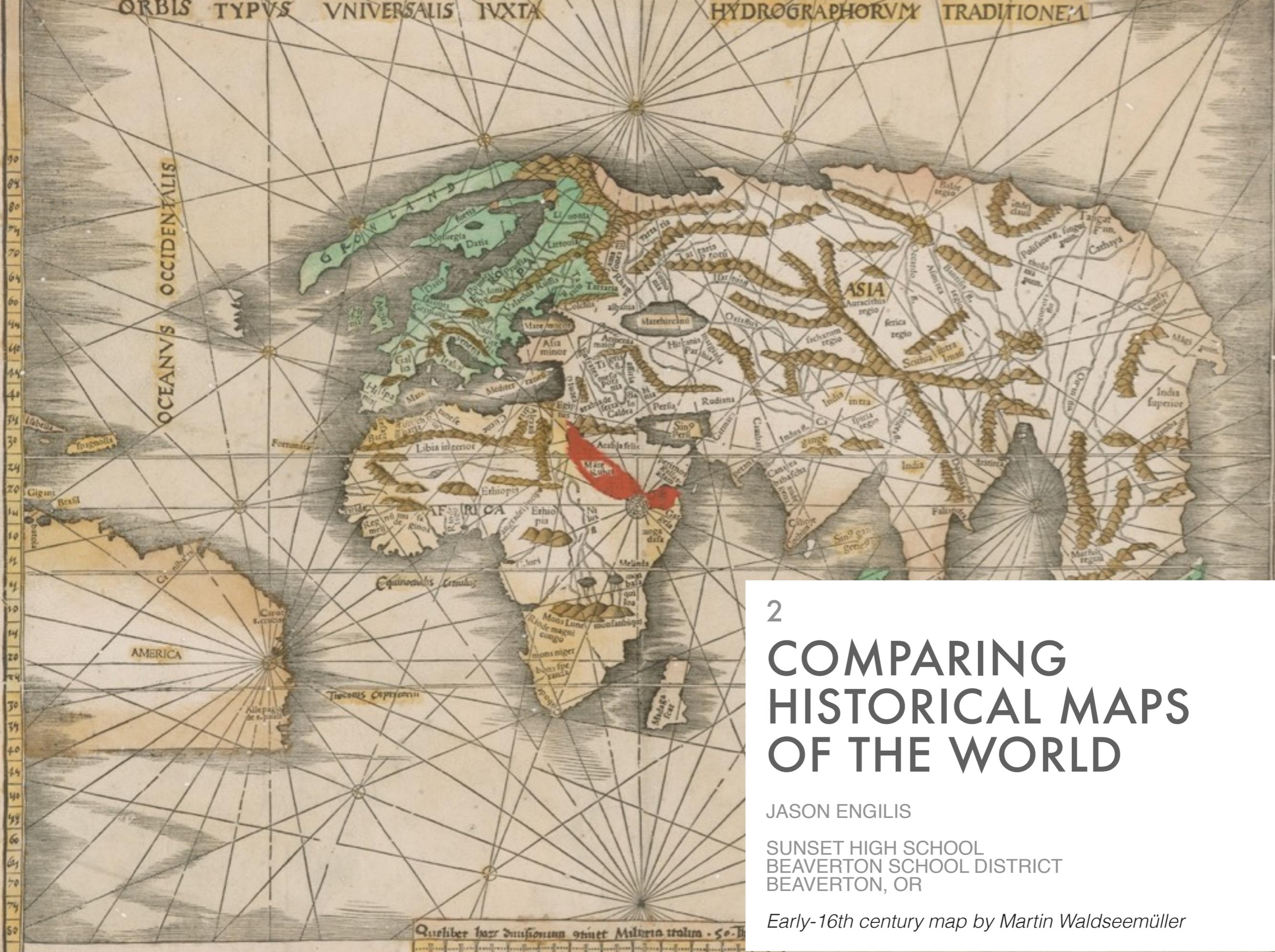
Microphone by Renaud Mignerey

Speech-bubble by hunotika

Stairs by Arthur Shlain

Institution by Icons8

Panel by gira Park



2

COMPARING HISTORICAL MAPS OF THE WORLD

JASON ENGILIS

SUNSET HIGH SCHOOL
BEAVERTON SCHOOL DISTRICT
BEAVERTON, OR

Early-16th century map by Martin Waldseemüller

Background:

Grade level-9th / Course: World History

Standards

- ODE HS.15- Analyze and illustrate geographic issues by synthesizing data derived from geographic representations.
- ODE HS.23- Analyze distribution and characteristics of human settlement patterns.
- CCSS- Writing-2d- Use precise language and domain-specific vocabulary to manage complexity of the topic.

Scope of assignment: 1-3 days depending on requirements for presentation and assessment.

Topic area: Students will engage in analyzing a primary source (map) from the past.

Essential question: In what ways can a map be used to understand the world?

Task: Students will select/be assigned a map in small groups to analyze and demonstrate the ability to analyze the map and draw inferences from the map and then present what they learned from studying the map.

Procedure:

1. Review vocabulary from previous lessons.
2. Review the various forms of map projections listed on the wikipedia link.
3. Form groups of 3-4 students
 - Timer- Responsible for managing time and alerting group
 - Recorder- Writing down responses to questions
 - Presenter- Responsible for presenting findings to the class
 - Questions- Responsible for working with the timer and reading questions for the group to analyze and respond to
4. Each group is responsible for analyzing 2 of the following maps
 - Answer all general questions
 - Answer specific questions for each map
 - Compare the maps to each other
 - Compare the maps to a modern day map
5. Present findings to the class
6. Assessment- respond in writing to the essential question using specific details from the maps studied or maps presented in class.



ESSENTIAL QUESTION:
In what ways can maps be used to understand the world?

1. What type of projection is the map? Does it match any of the [listed projections](#)?
2. Does your world map have a grid?
3. Is there a legend on the map?
4. Does the map have a compass rose? If so, where is it located? What locations are clear on your world map?
5. What is the name of the mapmaker and what country are they from?
6. What language does the map appear to be in (try searching a few words/phrases from the map to determine this)?

7. Does the map indicate any physical features of the Earth? (mountains, rivers, oceans, etc.)
8. How does this map compare to a map made today?
9. Is the world map complete and accurate?

Tap map to enlarge to full screen



1. What do you think the lines on this map represent? Where do these lines intersect?
2. Why does this map appear to be more simplistic than the others?
3. What do you think the use of color signifies?

1513 - Map of the Entire World

This early-16th century map by Martin Waldseemüller (1470-1521) is the only known copy of this particular world map, and contains an early appearance of the name "America." The map is generally known as the "Admiral's Map," because at one time it was believed to have been the work of Columbus, often referred to as "the Admiral." Waldseemüller was a German scholar and cartographer who, in 1507, published *Cosmographiaie Introductio* (Introduction to cosmography) in which he suggested that the New World be called "America." In the same year, Waldseemüller and his colleagues in Saint Die, France, compiled the first map of the world showing the western hemisphere as a distinct continent and applying to it the name America. This map was made some time after 1507. [Source](#)

Tap map to enlarge to full screen



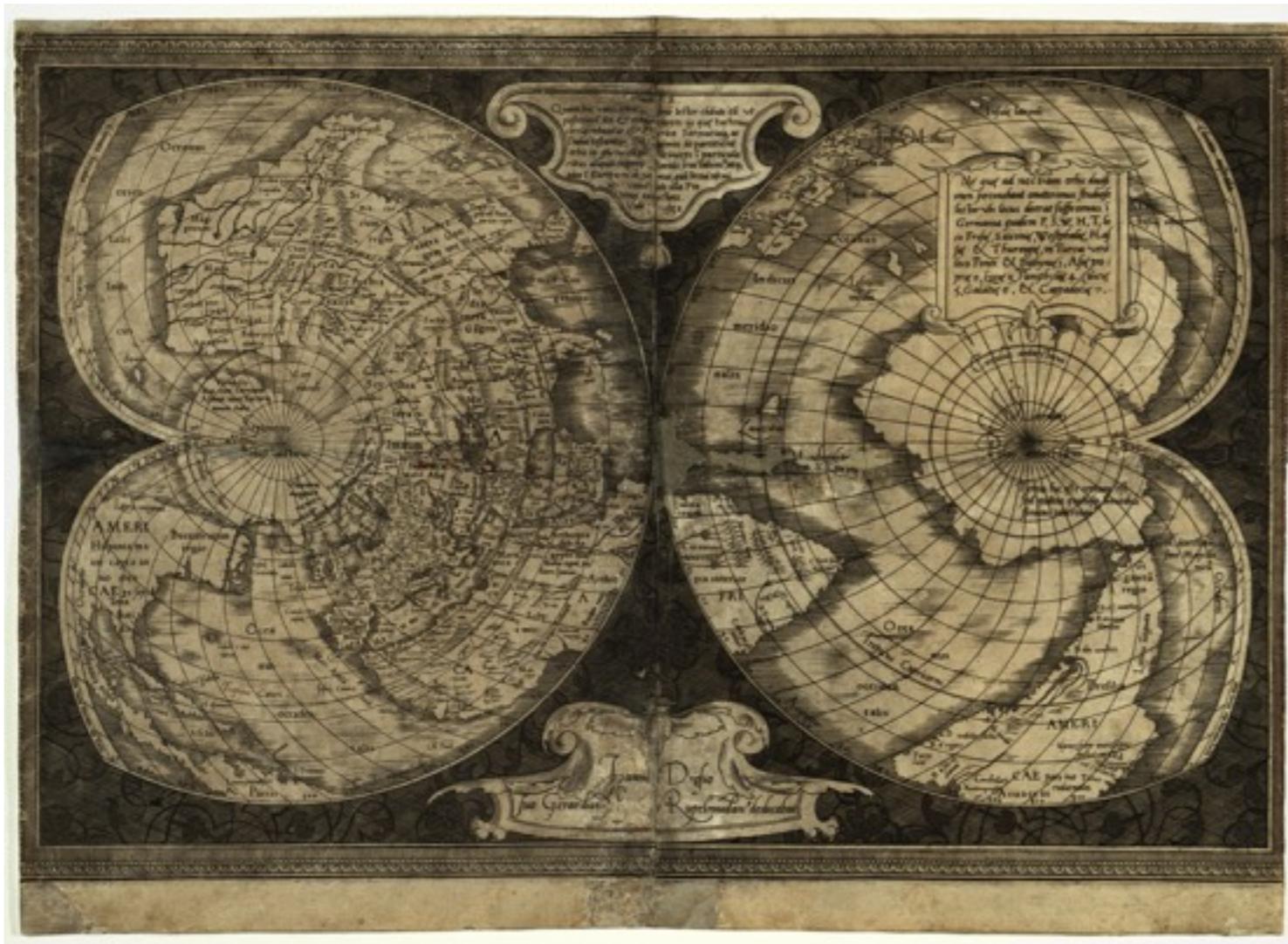
1. How does this map represent the Asian and American Continents?

2. What kinds of symbols/ images surround the map? What is the significance of those symbols?

1531 - Modern and Complete Map of the Entire World

Oronce Fine (1494–1555), also known by his Latinized name of Orontius Finaeus Delphinatus, was born in Briançon, France and trained as a medical doctor at the University of Paris. He was appointed to the chair of mathematics at the Collège Royal in Paris in 1531 and, like many mathematicians of his day, applied his knowledge to cartography. In addition to mapmaking, Fine published a multivolume work on mathematics, astronomy, and astronomical instruments, and he was an expert on military fortifications. Fine's *Nova, et integra universi orbis descriptio* of 1531 is the earliest known map on which the name Terra australis appears. Ancient geographers had speculated about the existence of a southern continent, and European explorers often assumed that newly discovered lands in the Southern hemisphere, such as Tierra del Fuego and New Zealand, were extensions of this continent. The existence of Antarctica was not definitively proven until the 19th century. Fine's Terra australis bears a certain resemblance to Antarctica, but it is unlikely that he had any knowledge of the continent beyond the speculations of the ancient and Renaissance geographers. [Source](#)

Tap map to enlarge to full screen



1. Which areas of the map are the most detailed?

2. Which areas of the map are the least detailed?

3. Why do you think there is a difference in the level of detail?

1538 - World Map on Double Cordiform Projection

This world map on two sheets is an early work of the famous Flemish cartographer Gerardus Mercator (1512–94). Only two copies of the map are extant: this one from the American Geographical Society Library, and one at the New York Public Library. This is also the first map to apply the name America to the North American continent as well as to South America and to differentiate North and South America as separate continents. In using the term “America” in this way, Mercator shares responsibility with Martin Waldseemüller for naming the Western Hemisphere. Mercator was a master of engraving and a creator of mathematical instruments and terrestrial globes. His solution to the problem of accurately conveying the Earth’s sphere in only two dimensions, as used here in a double-heart-shaped projection, resulted in maps of greatly increased accuracy. Mercator’s navigational charts enabled compass bearings to be plotted in straight lines on charts and clarified longitude and latitude measurements. [Source](#)

Tap map to enlarge to full screen



1. What does the use of color suggest about the physical landscape?

2. What is unique about the way the map is projected?

1542 - A New, More True and Complete Description of the Whole World, First Published by Alonzo de Santa Cruz, Principal Cosmographer to Emperor Charles V

Alonzo de Santa Cruz (1505–67) was a well-known Spanish cartographer. As cosmographer at the Casa de contratación, the business enterprise in Seville that had a monopoly on the trade with the New World, he was responsible for the Padrón Real, a map documenting the newly discovered countries across the Atlantic. This world map, published by Alonzo de Santa Cruz in 1542, bears the title *Nova verior et integra totivs orbis descriptio nvne primvm in Ivcem edita per Alfonsvm de Santa Cruz Cæsaris Charoli V archicosmographvm, A.D. MDXLII* (A new, more true and complete description of the whole world, first published by Alonzo de Santa Cruz, principal cosmographer to Emperor Charles V, 1542). The scale of the map is 1:34,000,000. It is drawn on three conjoined sheets of parchment measuring a total of 79 by 146 centimeters. The map is made in the form of two half spheres, one northern and one southern, each consisting of 36 globe segments, which are used to form a globe measuring 39 centimeters in diameter. The map was probably acquired by the Swedish philologist and historian Johan Gabriel Sparwenfeld during his journey in Spain in 1689–90. Sparwenfeld donated parts of his collections to the National Library of Sweden in 1706. [Source](#)

Tap map to enlarge to full screen



1. What is the significance of the color-coding of the map?
2. What are the images in the squares? What is the purpose of them?

1671 - Japanese Map of the World

The first world map published in Japan appeared in 1645. Shown here is a popular version of that first map, published in 1671. It is divided into two parts: the right side contains an oblong egg-shaped world map with the east at the top, while the left side depicts people from 40 countries in national costume. The latter are arrayed in five rows of eight, depicting people both of existing countries, such as Portugal and the Netherlands, and imaginary countries, such as "Dwarf Country" and "Giant Country." These maps are thought to be based on older Western maps, obtained during the age of Japanese trade with Portugal, and on the world map by Matteo Ricci (1552–1610) obtained through China, rather than on the newer and more accurate maps by Joan Blaeu (1596–1673) that were brought to Japan by the Dutch. [Source](#)

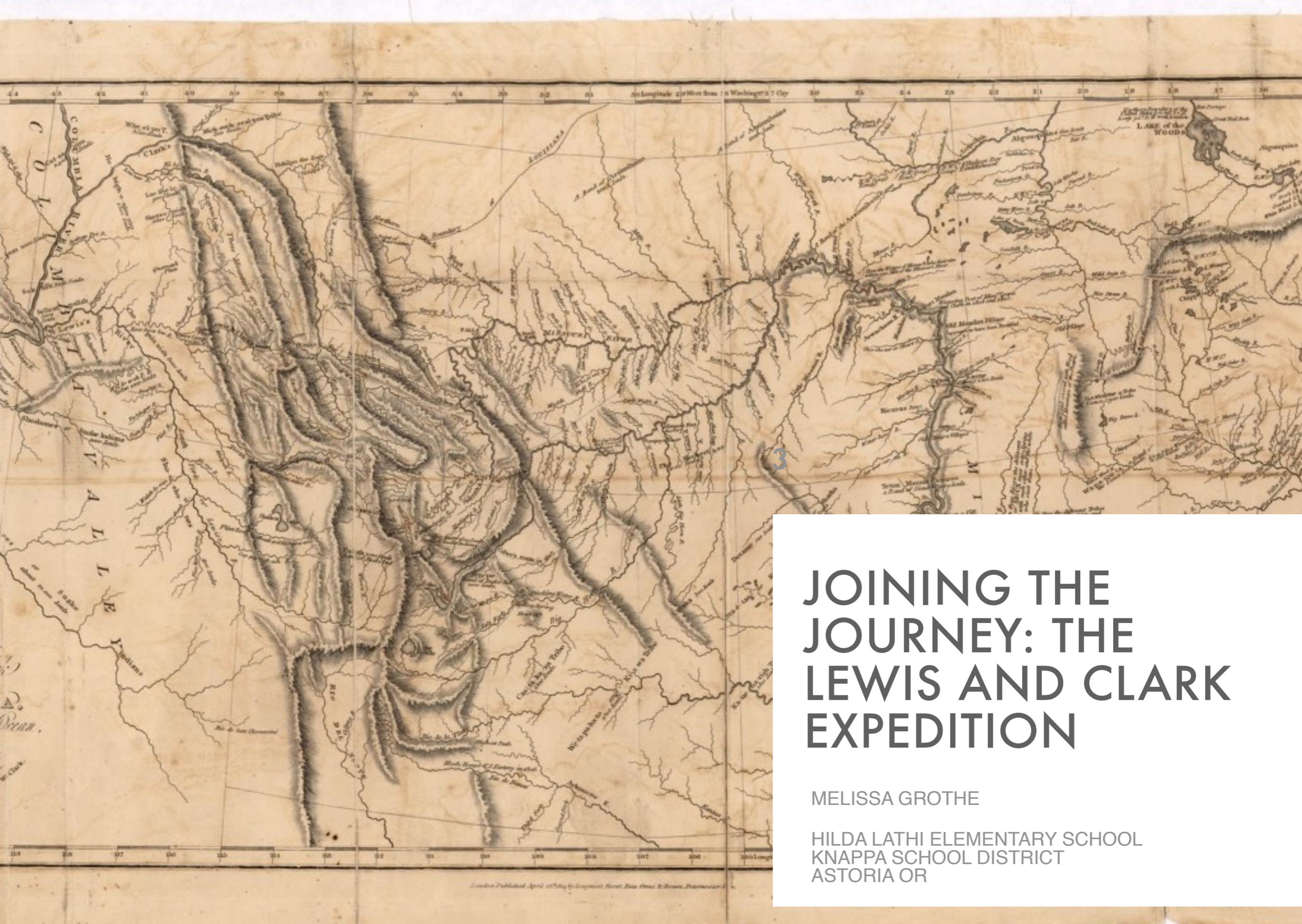
Tap map to enlarge to full screen



1. What is missing from this map? Why do you think this is so?
2. What is the significance of the images surrounding the map?

1690 - New and Accurate Map of the World

Nicolaus Visscher (also spelled Nicolas, Nicolaes) was the third generation of a prominent mapmaking family active at the height of the golden age of Dutch cartography. The Visschers were known throughout Europe for the accuracy of their maps and the innovative ornamentation of their works. The founder of the business, C.J. Visscher, was a contemporary of other well-known Dutch mapmakers, such as Pieter van den Keere and Jodocus Hondius. After he died, his son, Nicolaus Visscher I, carried on the business. He was known for his use of patriotic ornamentation in support of the 80-year struggle to win Dutch independence from Spain. The business then passed to his son, Nicolaus Visscher II, who published a large number of atlases and sustained the firm's reputation for incorporating the most recently available geographic information and for using high-quality engraving. Notable in this "new and entirely accurate map of the world" are the pictorial relief symbols and surrounding ornamentation, the separation of the eastern and western hemispheres into circles, and the use of two separate spheres to represent the polar regions. At the death of Nicolaus II in 1702, his wife Elizabeth kept the business going until her death in 1726. [Source](#)



JOINING THE JOURNEY: THE LEWIS AND CLARK EXPEDITION

MELISSA GROTHE

HILDA LATHI ELEMENTARY SCHOOL
KNAPPA SCHOOL DISTRICT
ASTORIA OR

Background:

4th grade/Oregon History: Lewis and Clark Expedition

CCSS.ELA-LITERACY.RI.4.9

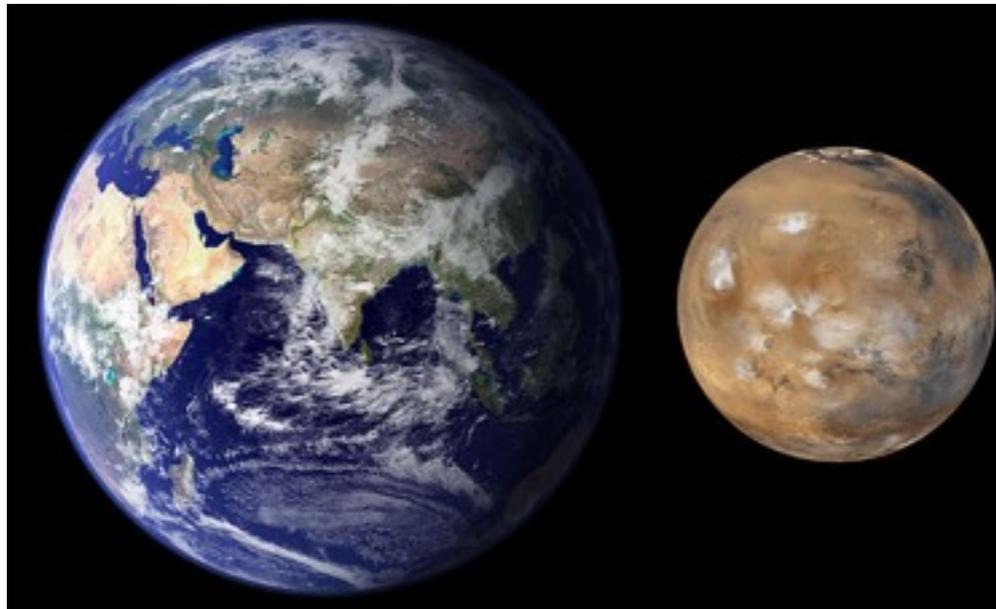
Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably

This will be mini-unit within the larger Lewis and Clark Expedition unit, requiring at least 4-6 days, including the writing.

Investigating primary sources in order to create a narrative about the Lewis and Clark Expedition.

Essential Question: What is the purpose of exploration?

Students will investigate a variety of texts in order to determine the purpose of the Lewis and Clark Expedition. They will then compose a piece of written work that outlines purpose of exploration in regards to the historical contexts.



Size comparison of Earth and Mars in true color. [Source](#)

Opening: Ask students to think about humans going to Mars. Consider the risks, physical needs, challenges, etc. Have students share their thoughts. In the 1800s, the Lewis and Clark Expedition was the equivalent to a mission to Mars. They didn't know what they would find, or if they would even survive.

1. Provide students with copies of primary sources.
2. Students should spend time exploring the available resources individually.
3. Students should use the graphic organizer to assist them in focusing their research
4. Allow students to have discussions with partners or small groups, and also take time to have a whole class discussion. There are scaffolding questions are provided on the primary source slides.
5. Create a list of vocabulary based on student selection and interest.
6. This list should stay up throughout the process so that students can reference it during the writing process.
7. This task will take multiple days to complete, students should become familiar with the texts and comfortable using them as references.
8. Students should then take the information that have read and discussed and create a written piece that describes why the Lewis and Clark Expedition occurred and what was learned from this exploration.

[ante June 20 1803]

To <Captain> Meriwether Lewis esq. Capt. of the 1st. regimt, of Infantry of the US. of A.

Your situation as Secretary of the President of the US. has made you acquainted with the objects of my confidential message of Jan. 18. 1803 to the legislature; you have seen the act they passed, which they expressed in general terms, was meant to sanction these objects, and you are appointed to carry them into execution.

Instruments for ascertaining by celestial observations, the geography of the country through which you will pass, have been already provided. Light articles for barter and presents among the Indians, arms for your attendants, say from 10. to 12. men, boats, tents, & other travelling apparatus with ammunition, medicine, surgical instruments and provisions you will have prepared with such aids as the Secretary at War can yield in his department; & from him also you will recieve authority to engage among our troops, by voluntary agreement, the number of attendants above mentioned, over whom you, as their commanding officer, are invested



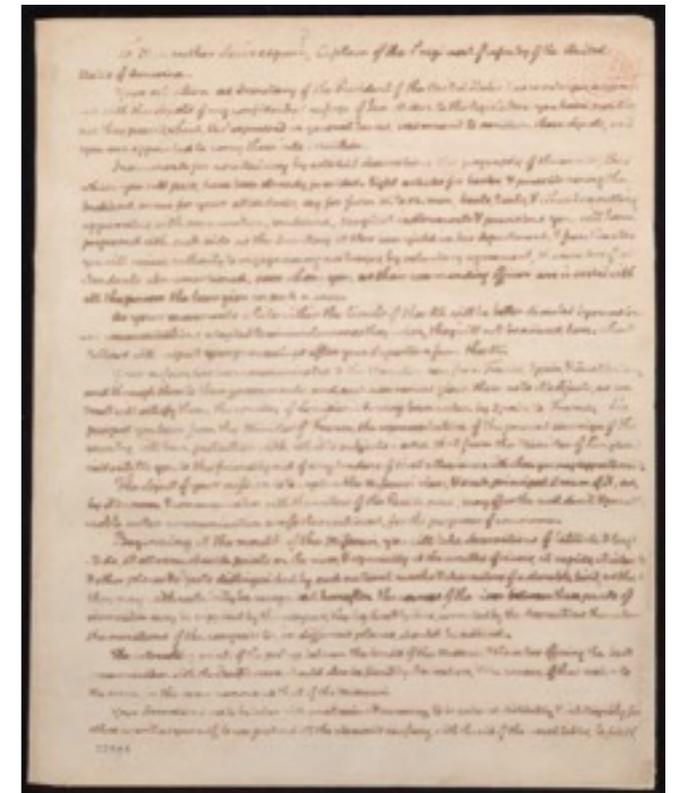
Scroll down

SCAFFOLDING QUESTION:

WHAT WERE JEFFERSON'S FOUR MAIN PRIORITIES IN HIS INSTRUCTIONS?

Document Guides
What is this source?
Who created it? When?
What do I know?
What do I still need to learn?
What makes this source valuable?

Tap image to enlarge to full screen



Thomas Jefferson to Meriwether Lewis, June 20, 1803. [Page 1](#)

[Source](#)

Meriwether Lewis to Thomas Jefferson, April 7, 1805, with Invoice
Fort Mandan, April 7th 1805.

Dear Sir.

Herewith inclosed you will receive an invoice of certain articles, which I have forwarded to you from this place. Among other articles, you will observe by reference to the invoice, 67 specimens of earths, salts and minerals; and 60 specimens of plants; these are accompanied by their respective labels expressing the days on which obtained, places where found, and also their virtues and properties when known. By means of these labels, reference may be made to the Chart of the Missouri forwarded to the Secretary at War, on which, the encampment of each day s have been carefully marked; thus the places at which these specimens have been obtained may be easily pointed out, or again found, should any of them prove valuable to the community on further investigation. These have been forwarded with a view of their being presented to the Philosophical society of Philadelphia, in order that they may under their direction be examined or analyzed. After examining these specimens yourself, I would thank you to have a copy of their labels made out, and retained untill my return. The other



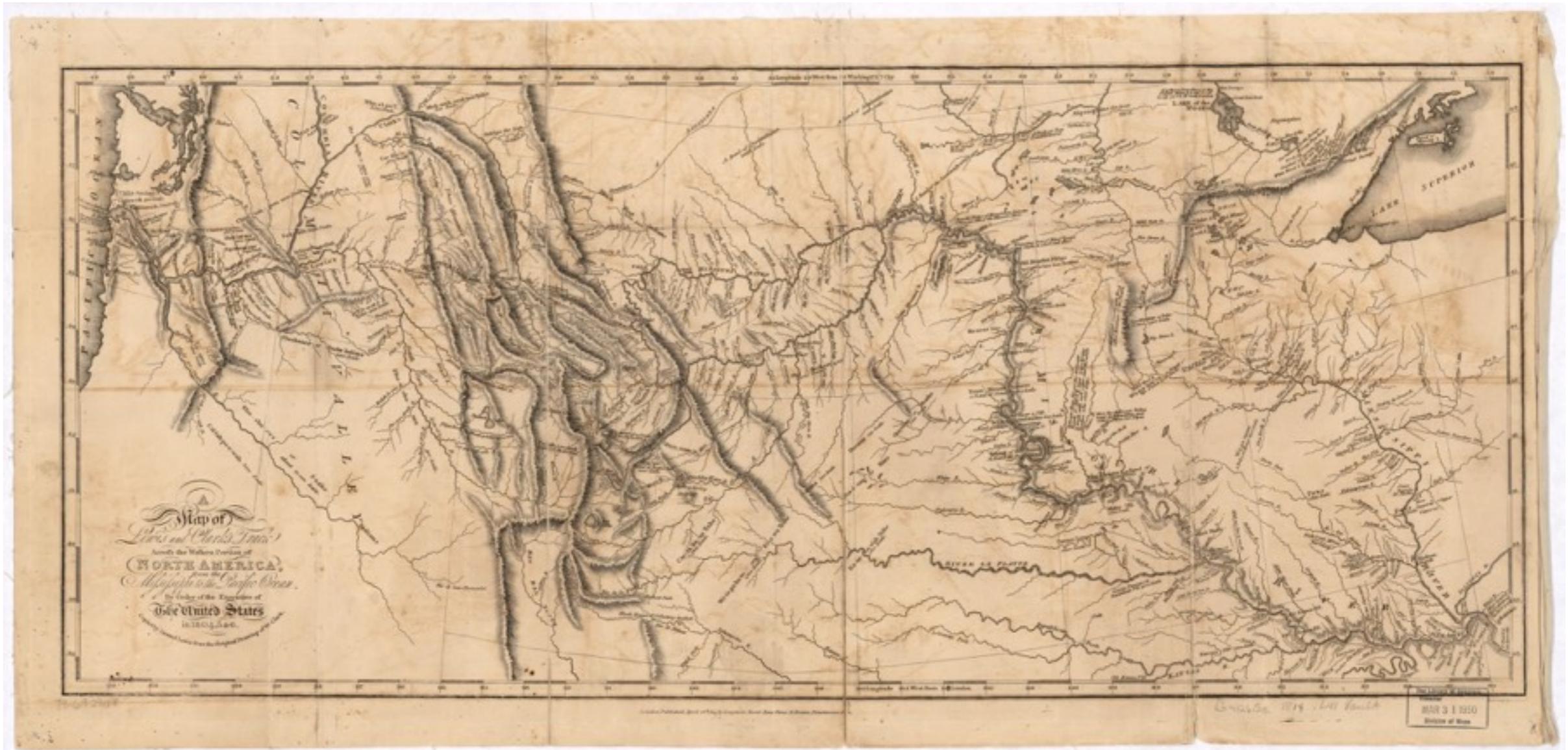
Scroll
down

SCAFFOLDING QUESTION: WHAT WAS COLLECTED AND STUDIED?

Document Guides
What is this source?
Who created it? When?
What do I know?
What do I still need to learn?
What makes this source valuable?

Letter from Meriwether Lewis to Thomas Jefferson,
with Invoice [Source](#)

Tap map to enlarge to full screen



Document Guides

What is this source?

Who created it? When?

What do I know?

What do I still need to learn?

What makes this source valuable?

WHAT IS THE PURPOSE OF EXPLORATION?

A map of Lewis and Clark's track across the western portion of North America, from the Mississippi to the Pacific Ocean : by order of the executive of the United States in 1804, 5 & 6 [Source](#)

AMERICAN CIVIL WAR SONGS AS MIRRORS OF MORALE

MARK WANDELL

INTERNATIONAL SCHOOL OF BEAVERTON
BEAVERTON SCHOOL DISTRICT
BEAVERTON, OR

What can we learn from songs
about the motivations and attitudes
of the North and South?

Title: [Portrait of a musician, 2d
Regulars, U.S. Cavalry]
Date Created/Published: [between
1860 and 1865

[Source](#)



Designed for Eighth Grade American History

Standards:

CCSS.ELA-Literacy.RH.6-8. Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-Literacy.RH.6-8. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-Literacy.WHST.6-8. Draw evidence from informational texts to support analysis, reflection, and research.

Introduction:

The American Civil War was an era rich in music production and music distribution, as soldiers and civilians alike encouraged and consoled themselves with fiddles and banjos and fifes and drums. The warring sides spoke among themselves and with each other (even borrowing each other's tunes) through the music that they played and sang. A great many songs became "hits" as publishing houses produced and sold thousands of copies of sheet music. Other songs remained in the realm of folk music, passed down through oral tradition. This is a set of five lessons that can be placed chronologically throughout a unit on the American Civil War. All of the lessons use primary source sheet music published during the war, except for "Southern Soldier", which is a 1950s audio recording of a song passed down through oral tradition (which can make for an interesting side conversation about the nature of primary sources).

Essential Questions:

How does music both reflect and shape culture?

What prompts people to sacrifice their lives for a perceived greater good?

Process: Students will go through four steps:

1. Examine the two pieces of sheet music for each chronological checkpoint and complete for each a Primary Source Analysis Tool (see following pages);
2. Listen to the songs and modify or add to their analyses;
3. Produce a summary paragraph or two answering the guiding questions for the pair;
4. After all five strands have been completed, produce a final summary paper describing the changing motivations and attitudes of the North and the South over the whole course of the war.

Primary Source Analysis Tool

**Compiled from tools produced by the Library of Congress and the National Archives and Records Administration.*

Observe

1. What kind of document is this (newspaper, letter, telegram, sheet music, etc.)?
2. What is the date of the document?
3. Who wrote this document?
4. What other observations do you have?

Reflect

1. For what audience was the document written?
2. What are two things that the author wrote that you think are important?
3. What are two things the document tells you about life in America at the time it was written?
4. What other reflections do you have?

Question

1. Why was this document written? What evidence in the document helps you know why it was written?
2. What other questions do you have?

Further Investigation

1. Write a question or two to the author that are left unanswered by the document.
2. What other primary sources might you need in order to determine the trustworthiness of this document?



Title: [Unidentified soldier in Union uniform with bugle and pistol]

Date Created/Published: [between 1861 and 1865]

[Source](#)

1861

WHAT IS THE MOOD OF THE SOUTH AT THE START OF THE CIVIL WAR? WHY WAS IT FIGHTING?

1. “The Bonnie Blue Flag” CSA 1861 [Source](#)

1. We are a band of brothers and native to the soil
Fighting for the property we gained by honest toil
And when our rights were threatened, the cry rose
near and far
Hurrah for the Bonnie Blue Flag that bears a
single star!

Chorus:

Hurrah! Hurrah!
For Southern rights, hurrah!
Hurrah for the Bonnie Blue Flag that bears a
single star.

2. As long as the Union was faithful to her trust
Like friends and like brethren, kind were we, and
just
But now, when Northern treachery attempts our
rights to mar
We hoist on high the Bonnie Blue Flag that bears
a single star.

Chorus

3. First gallant South Carolina nobly made the stand
Then came Alabama and took her by the hand
Next, quickly Mississippi, Georgia, and Florida



Title: [Unidentified young drummer boy in Union uniform]

Date Created/Published:
[between 1861 and 1865]

[Source](#)

2. “Dixie’s Land” CSA 1861 [Source](#)

chorus:

Oh, I wish I was in Dixie, Hooray! Hooray!
In Dixie land I'll take my stand
To live and die in Dixie
Away, away, away down south in Dixie
Away, away, away down south in Dixie

verses:

Oh, I wish I was in the land of cotton
Old times there are not forgotten
Look away! Look away!
Look away! Dixie Land
In Dixie land where I was born in
Early on one frosty mornin'
Look away! Look away!
Look away! Dixie Land

(chorus)

Old Missus marry Will, the weaver
William was a gay deceiver
Look away! Look away!
Look away! Dixie Land
But when he put his arm around her

Performance:

<https://www.youtube.com/watch?v=f5xdgYLuFCk>

Performance:

<https://www.youtube.com/watch?v=f5xdgYLuFCk>

1862

WHAT IS THE MOOD OF THE NORTH EARLY IN THE CIVIL WAR? WHY IS IT FIGHTING?

“The Battle Hymn of the Republic” USA 1862

Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored;
He hath loosed the fateful lightning of His
terrible swift sword:
His truth is marching on.

(Chorus)

[Glory](#), glory, [hallelujah!](#)
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

I have seen Him in the watch-fires of a hundred
circling camps,
They have builded Him an altar in the evening
dews and damps;
I can read His righteous sentence by the dim and
flaring lamps:
His day is marching on.



Title: [Unidentified soldier in
Union infantry uniform with
saxhorn]

Date Created/Published:
[between 1861 and 1865]

[Source](#)

Performance:

https://www.youtube.com/watch?v=p5mmFPyDK_8

“Battle Cry of Freedom” USA 1862 [Source](#)

Yes we'll rally round the [flag](#), boys, we'll rally
once again,
Shouting the battle cry of freedom,
We will rally from the hillside, we'll gather from
the plain,
Shouting the battle cry of freedom!

(Chorus)

The Union forever! Hurrah, boys, hurrah!
Down with the traitors, up with the stars;
While we rally round the flag, boys, we
rally once again,
Shouting the battle cry of freedom!

We are springing to the call of our brothers gone
before,

Shouting the battle cry of freedom!
And we'll fill our vacant ranks with a million
freemen more,
Shouting the battle cry of freedom!

(Chorus)

We will welcome to our numbers the loyal, true
and brave,
Shouting the battle cry of freedom!

Performance:

<https://www.youtube.com/watch?v=8ccQ6cT-9kk>

1863 HOW ARE ATTITUDES ABOUT THE WAR CHANGING BY ITS MIDPOINT?

“Richmond is a Hard Road to Travel”

CSA 1863 [Source](#)

Would you like to hear my song? I'm afraid
it's rather long
Of the famous "On to Richmond" double
trouble,
Of the half-a-dozen trips and half-a-dozen
slips
And the very latest bursting of the bubble.
'Tis pretty hard to sing and like a round,
round ring
'Tis a dreadful knotty puzzle to unravel;
Though all the papers swore, when we
touched Virginia's shore
That Richmond was a hard road to travel.

Then pull off your coat and roll up your
sleeve,
Richmond is a hard road to travel
Then pull off your coat and roll up your
sleeve
Richmond is a hard road to travel, I
believe.

First, [McDowell](#), bold and gay, set forth
the shortest way,



Title: [Unidentified soldier in Union
uniform with wife and daughters holding
saxhorn]

Date Created/Published: [between 1861
and 1865]

[Source](#)

“All Quiet Along the Potomac” USA 1863

[Source](#)

All quiet along the Potomac, they say,
Except now and then a stray picket
Is shot as he walks on his beat to and fro,
By a rifleman hid in the thicket.
'Tis nothing, a private or two now and then
Will not count in the news of the battle;
Not an officer lost, only one of the men,
Moaning out all alone the death rattle.
"All quiet along the Potomac tonight!"

All quiet along the Potomac tonight,
where the soldiers lie peacefully dreaming,
and their tents in the rays of the clear autumn
moon,
and the light of the camp fires are gleaming;
there's only the sound of the lone sentry's tread,
as he tramps for the rock to the fountain,
and thinks of the two on the low trundle bed,
far away in the cot on the mountain

Performance:

<https://www.youtube.com/watch?v=t4Eh7iEFRWI>

Performance:

<https://www.youtube.com/watch?v=3dVMpRfiD0s>

1864

HOW ARE ATTITUDES CHANGING LATE IN THE WAR?

“Tramp, Tramp, Tramp” USA 1864

[Source](#)

First Verse:

In the prison cell I sit,
Thinking Mother dear, of you,
And our bright and happy home so far away,
And the tears they fill my eyes
Spite of all that I can do,
Tho' I try to cheer my comrades and be gay.

Chorus:

Tramp, tramp, tramp, the boys are marching,
Cheer up comrades they will come,
And beneath the starry flag
We shall breathe the air again,
Of the freeland in our own beloved home.

Performance:

<https://www.youtube.com/watch?v=AO6SmlIpTR8>

“Southern Soldier Boy” CSA Late War—1864?

Passed on through oral tradition, preserved by the Library of Congress
in 1952 as [sung by the traditional singer Minta Morgan](#):

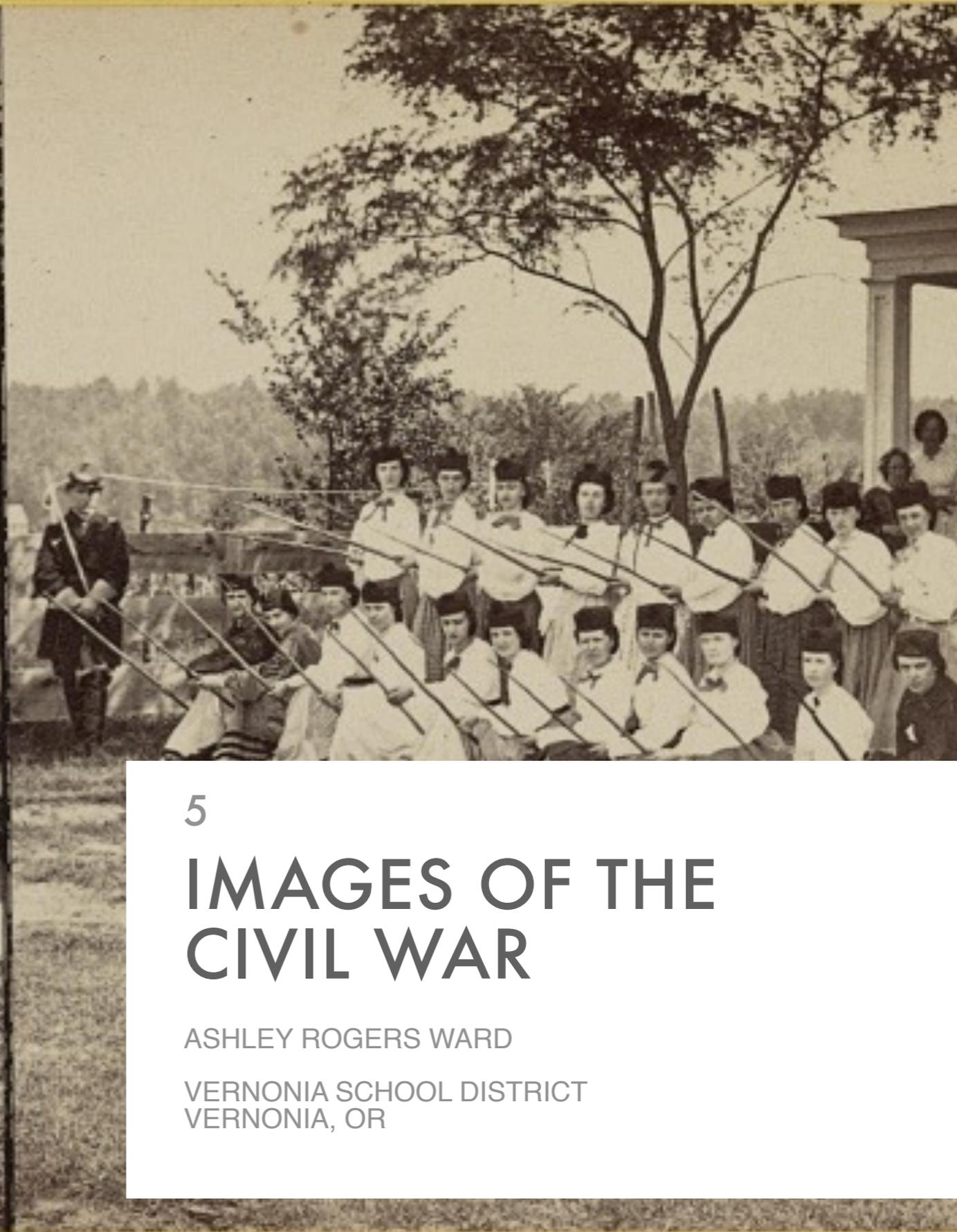
[Source](#)

I'll place my knapsack on my back
My rifle on my shoulder
I'll march away to the firing line
And kill that Yankee soldier
And kill that Yankee soldier
I'll march away to the firing line
And kill that Yankee soldier
I'll bid farewell to my wife and child
Farewell to my aged mother
And go and join in the bloody strife
Till this cruel war is over
Till this cruel war is over
I'll go and join in the bloody strife
Till this cruel war is over
If I am shot on the battlefield
And I should not recover
Oh, who will protect my wife and child
And care for my aged mother
And care for my aged mother
Oh, who will protect my wife and child



Performance:

https://www.youtube.com/watch?v=AO_vlmbd72o



5

IMAGES OF THE CIVIL WAR

ASHLEY ROGERS WARD

VERNONIA SCHOOL DISTRICT
VERNONIA, OR

Grade level / Course: 8th Grade American History

Standards:

8.2 Evaluate continuity and change over the course of United States history, by analyzing key people and constitutional convention, age of Jefferson, industrial revolution, westward expansion, Civil War

8.8 Evaluate information from a variety of sources and perspectives

6-8.RH.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions

6-8.RH.7 Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

6-8.WHST.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Scope of assignment:

2 Day Lesson

Topic area:

Students document the world around them using pictures. What would it be like to document a war in the early days of photography?

Task:

Students will work in pairs to analyze and compare pictures of the Civil War. Students will discuss their findings in small groups as well as the large group.

ESSENTIAL QUESTION: WHAT DO YOU THINK WAS THE EMOTIONAL IMPACT OF USING THE NEW TECHNOLOGY OF PHOTOGRAPHY ON SOCIETY DURING THE CIVIL WAR?

Students will be grouped (pairs or groups of three) and will be given a folder of pictures included. (Remove the titles from the picture; students will need to analyze pictures without the titles.)

Using the [LOC Primary Source Analysis Tool](#), students will analyze with their small groups each picture. Students will then decide with their groups two comments/thoughts to share with the class about each picture. Students will also have a set of scaffolding questions that will help them take a deeper look at the pictures given

Teacher will prepare a poster of each picture and display it in the classroom. Groups will go around to each poster and put their comments/thoughts onto the poster (Gallery Walk) using a post-it note.

Teacher will then use these comments to facilitate a large group discussion about the pictures.

Students will write their thoughts about the pictures and connect them to the essential question, using the discussion and pictures as reference, in their daily log as a ticket out of the classroom.

Tap image to enlarge to full screen



"The home guard" White Mountain rangers

[Source](#) Call Number: LOT 4172, no. 233

[P&P]

1. What is unique about this group of people?
2. What are they wearing?
3. Do you think that this is a unique situation?
Why?

Tap image to enlarge to full screen



[Antietam, MD. President Lincoln with Gen. George B. McClellan and group of officers

[Source](#)

Call Number:LC-B817- 7951 [P&P]

1. What famous person is in this group?
Why would he be in this place?
2. Do you think that this is a staged photograph?
3. What do you think is taking place in this photograph?

Tap image to enlarge to full screen



[Cold Harbor, Va. African Americans collecting bones of soldiers killed in the battle]

[Source](#)

Call Number: LC-B817- 7926 [P&P] LOT 4167-B (corresponding print)

1. What is happening in this picture?
2. How did this person get this job?
3. How do you think that they are going to identify the bones?
4. What was the purpose of taking this picture?

Tap image to enlarge to full screen



The battle-field of Gettysburg. Dead horses
of Bigelows (9th Massachusetts) Battery

[Source](#)

Call Number: LOT 4167-A, no. 8 [P&P]

1. What is in this picture?
2. How would you clean up after this situation?
3. What do you think happened to this farm?
4. Was it able to operate after this battle?

Tap image to enlarge to full screen



Confederate fortifications, Manassas, Va.
March 1862

[Source](#)

Call Number: LOT 4167, no. 5 [P&P]

1. Describe the people that you see in this picture.
2. What are the fortifications made out of?
3. Do you think that these would be good fortifications?

Tap image to enlarge to full screen



Mrs. Allen's house used as hospital by
Kearny's Brigade

[Source](#)

Call Number: LOT 4167, no. 2 [P&P]

1. What do you think that this is a picture of?
2. What are they wearing?
3. Do you think that this is a unique situation?
4. Why?



6

CHILD LABOR

PAUL MONHEIMER

CATLIN GABEL SCHOOL
PORTLAND OR

Grade level-7th / Course: World Cultures

Standards

CCSS.ELA-LITERACY.RH.6-8.2--Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.11-12.7--Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

Scope of assignment: 1-3 days depending on requirements for presentation and assessment. Project consists of a hook slide plus 8 image slides.

Topic area: Students will engage in analyzing a primary source (photograph) depicting child labor during the period 1880-1920. These will be compared with child labor photographs from the period 1972-2015.

Essential question: What are the consequences of technology? Does technology improve lives?

Task: Students will select/be assigned a photograph in small groups to analyze and demonstrate the ability to analyze the photograph and draw inferences from the photograph and then present what they learned from studying the photograph. Presentation may be to a different group, whole class. Students might also write from one of the three “roles.” These writings could be posted to a personal or class blog. Personal writing will address the Essential Question: What are the consequences of technology? OR Does technology improve lives?

Websites by Paul Monheimer

[Peeking over the Edge](#) (personal) and [WorCult: A place for World Cultures students to share](#)

**Essential question:
What are the
consequences of
technology?**

**Does technology
improve lives?**

**TWO MILLION CHILD WORKERS
UNDER SIXTEEN YEARS TODAY**



**WE WANT THEM TO BE
NORMAL MEN AND WOMEN**

Title: Map / L.W. Hine. (1914?)
Created by Lewis Hine [Source](#)

What is “normal?”
How does “normal” change?

For each photograph, you will have a role.

After two minutes, you will switch roles and continue to generate ideas.

When you are the scribe, you will record group comments/questions into your shared document.

Photo Analyzer Roles		
	OBSERVER	Describe what you see. · What do you notice first? · What people and objects are shown? · How are they arranged? · What is the physical setting? · What, if any, words do you see? · What other details can you see?
	THINKER	Why do you think this image was made? · What's happening in the image? · When do you think it was made? · Who do you think was the audience for this image? · What tools were used to create this? · What can you learn from examining this image? · What's missing from this image? · If someone made this today, what would be different? · What would be the same?
	WIZARD	What do you wonder about... who? · what? · when? · where? · why? · how?
	SCRIBE	Your role is to write a few of the group ideas in a shared Google document

Tap image to enlarge to full screen



Fourteen year old spinner in a[?] Brazos Valley Cotton Mill at West. Violation of the law. Matty Lott runs six sides. See family group and their story.

Location: West, Texas. (1913 November)

[Source](#)

Photograph and text by Louis Hine



What do you see?



What do you wonder about?
Who.....



What's happening in the image?



Add to the Google Doc

Tap image to enlarge to full screen



The sausage department, Armour's great packing house, Chicago, U.S.A. Men and boys stuffing sausage skins at two tables. c1893

Creator(s): Strohmeyer & Wyman

[Source](#)



What do you notice first?



What do you wonder about?
What.....



What can you learn by examining this image?



Add to the Google Doc

Tap image to enlarge to full screen



Daisy Langford, 8 yrs. old works in Ross' canneries. She helps at the capping machine, but is not able to "keep up." She places caps on the cans at the rate of about 40 per minute working full time. This is her first season in the cannery.

Location: Seaford, Delaware. (1910 June)

[Source](#)

Photograph and text by Louis Hine



What do you notice first?



What do you wonder about?
What.....

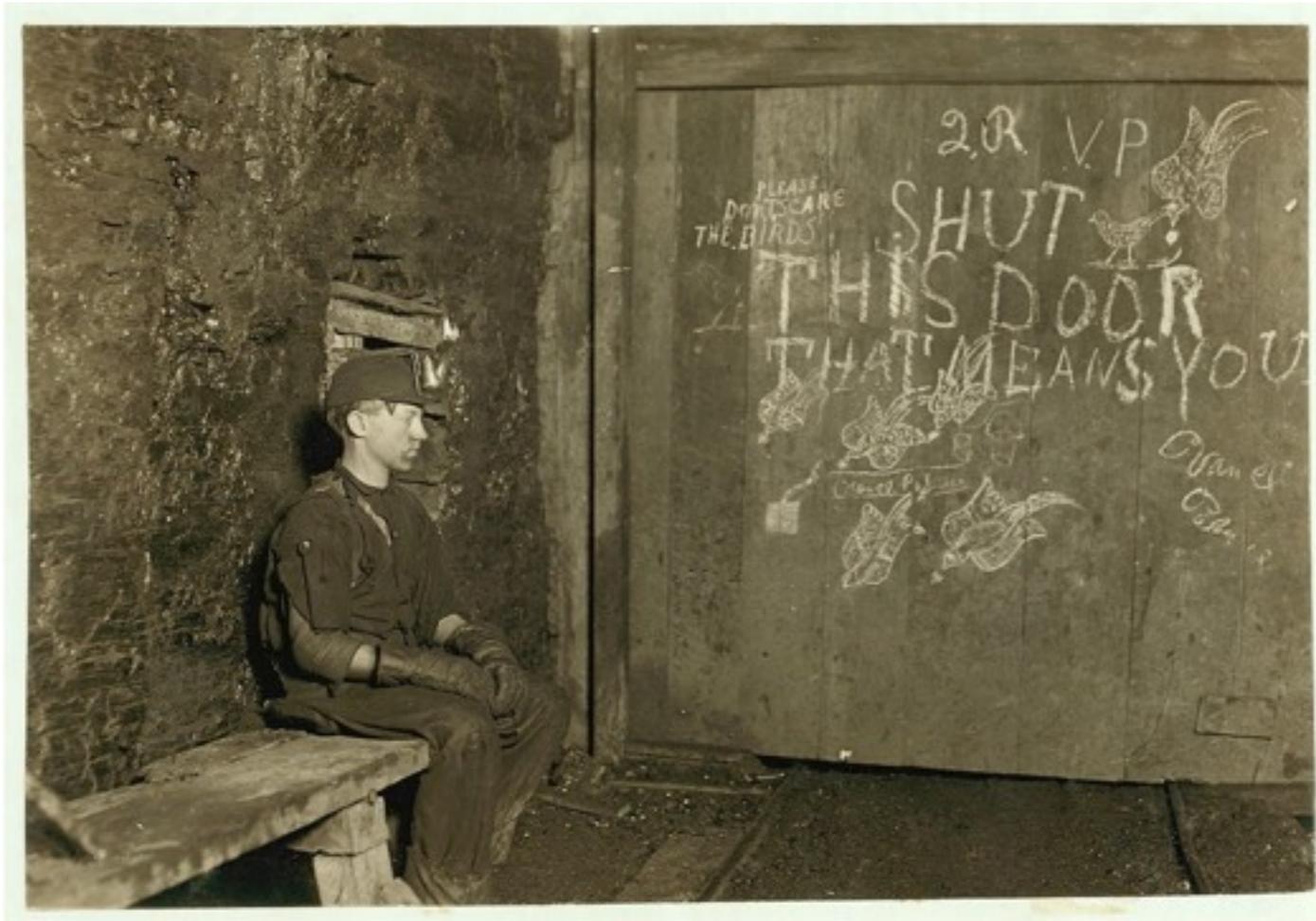


What can you learn by examining
this image?



Add to the Google Doc

Tap image to enlarge to full screen



Vance, a Trapper Boy, 15 years old. Has trapped for several years in a West Va. Coal mine. \$.75 a day for 10 hours work. All he does is to open and shut this door: most of the time he sits here idle, waiting for the cars to come. On account of the intense darkness in the mine, the hieroglyphics on the door were not visible until plate was developed.

Location: West Virginia.

[Source](#)

Photograph and text by Louis Hine



What people and objects are shown?



What do you wonder about?
How.....



When do you think it was made?



Add to the Google Doc

Tap image to enlarge to full screen



Nepali girls working in brick factory.

Photographer: Krish Dulal

[Source](#) CC BY-SA 3.0



What people and objects are shown?



What do you wonder about?
How



When do you think it was made?



Add to the Google Doc

Tap image to enlarge to full screen



A child with old cathode ray tubes.
Photographed in New Delhi (Shastri Park)

[Source](#)

CC BY-SA 2.0 de
Uploaded by Liftarn
Created: August 22, 2007



What do you notice first?



What do you wonder about?
What.....

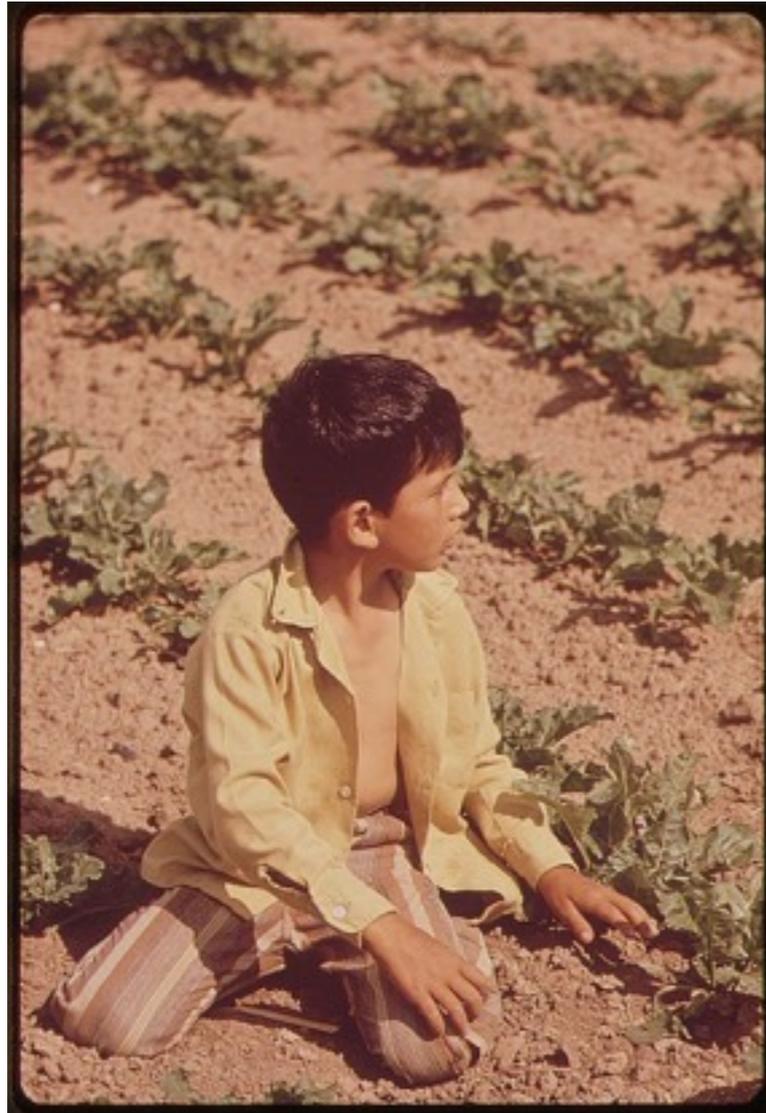


What can you learn by examining
this image?



Add to the Google Doc

Tap image to enlarge to full screen



Young child of migrant family works in sugarbeet field

Photographer: Bill Gillette for US Environmental Protection Agency

Place: Fort Collins, Colorado,

Date June 1972

[Source](#)



What do you see?



What do you wonder about?
Who.....



What's happening in the image?
How do you know?



Add to the Google Doc

Tap image to enlarge to full screen



Boy carrying a bundle of harvested rice plant

Part of the image collection of the International Rice Research Institute (IRRI).
(CC BY-NC-SA 2.0)

[Source](#)



What people and objects are shown?



What do you wonder about?
How.....



When do you think it was taken?
How do you know?



Add to the Google Doc

BANNED BOOKS INQUIRY: BLOCKED, BUTCHERED AND BURNED

JOSEPH VERMEIRE

MILLER EDUCATION CENTER
HILLSBORO SCHOOL DISTRICT
HILLSBORO, OR

Title: Walt Whitman (left) & his rebel soldier friend Pete Doyle, Washington, D.C.
Date Created/Published: 1865.
Medium: 1 photographic print on card mount : albumen. [Source](#)



Background:

Grade Level/Course: 9-10 English/language arts and social studies

Standards:

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CSS.ELA-LITERACY.RH.9-10.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Scope of unit: Two weeks, 10 periods or 5 blocks. Second week will coincide with ALA's Banned Book Week

Topic areas:

Banned and challenged books, First Amendment rights, Supreme Court decisions, censorship, societies and culture

Task:

Students will do initial primary source analysis and build on their knowledge to collectively take their learning to report on a challenged book. Students will use primary source documents to gather evidence.

ESSENTIAL QUESTIONS:

HOW HAVE SOCIETIES/
CULTURES BEEN ALTERED OR
CHANGED BY CENSORING
IDEAS IN PRINT?

WHO HAS THE RIGHT TO
CENSOR, BAN OR CHALLENGE
BOOKS?

WHY WOULD ONE BAN/BURN
BOOKS?



Library of Congress: Primary Source Analysis Tool

Students will use the tool to analysis primary source documents, photos [Link](#)

Mark Twain's *Huckleberry Finn*

Awesome blog post with lesson ideas with primary sources. [Link](#)

Whitman Exhibition

Library of Congress' online exhibition of "Revising Himself: Walt Whitman and *Leaves of Grass*" [Link](#)

ALA's Banned Books Week

American Library Associations Resource Page [Link](#)

First Amendment Center

Resources and lesson plans on how to teach First Amendment rights. [Link](#)

Tap image to enlarge to full screen



Picture Analysis:

Students will use the LOC Primary Source Analysis Tool to deconstruct image.

Questions:

1. Who is in charge?
2. What is the crowd doing?
3. Why might they be burning The Crisis?

Title: The Burning of the Crisis

Summary: People burning a broadside entitled the Crisis.

Created / Published: [between 1750 and 1800]

[Source](#)

Tap image to enlarge to full screen



Title: Luther verbrennt die päpstliche Bulle und das canonische Recht vor Witteneberg, am 10 December 1520

Summary: Print shows a small crowd gathered to watch Martin Luther burn the papal bull Exsurge Domine from Leo X (condemning Luther's ideas and threatening him with excommunication) and the canon law in front of a church in Wittenberg.

Created / Published [1830]

[Source](#)

Compare/Contrast -

Students will compare this primary source with the previous image. “The Burning of the Crisis”

Questions:

- 1.What are the similarities?
- 2.What is different?
- 3.Where does this take place?
- 4.What era does it depict?
- 5.What era was in created?

Tap image to enlarge to full screen



This poster supports First Amendment rights during WWII.

Questions:

1. Does this change your opinion?
2. Is this propaganda?

Title: Books are weapons in the war of ideas / S. Broder

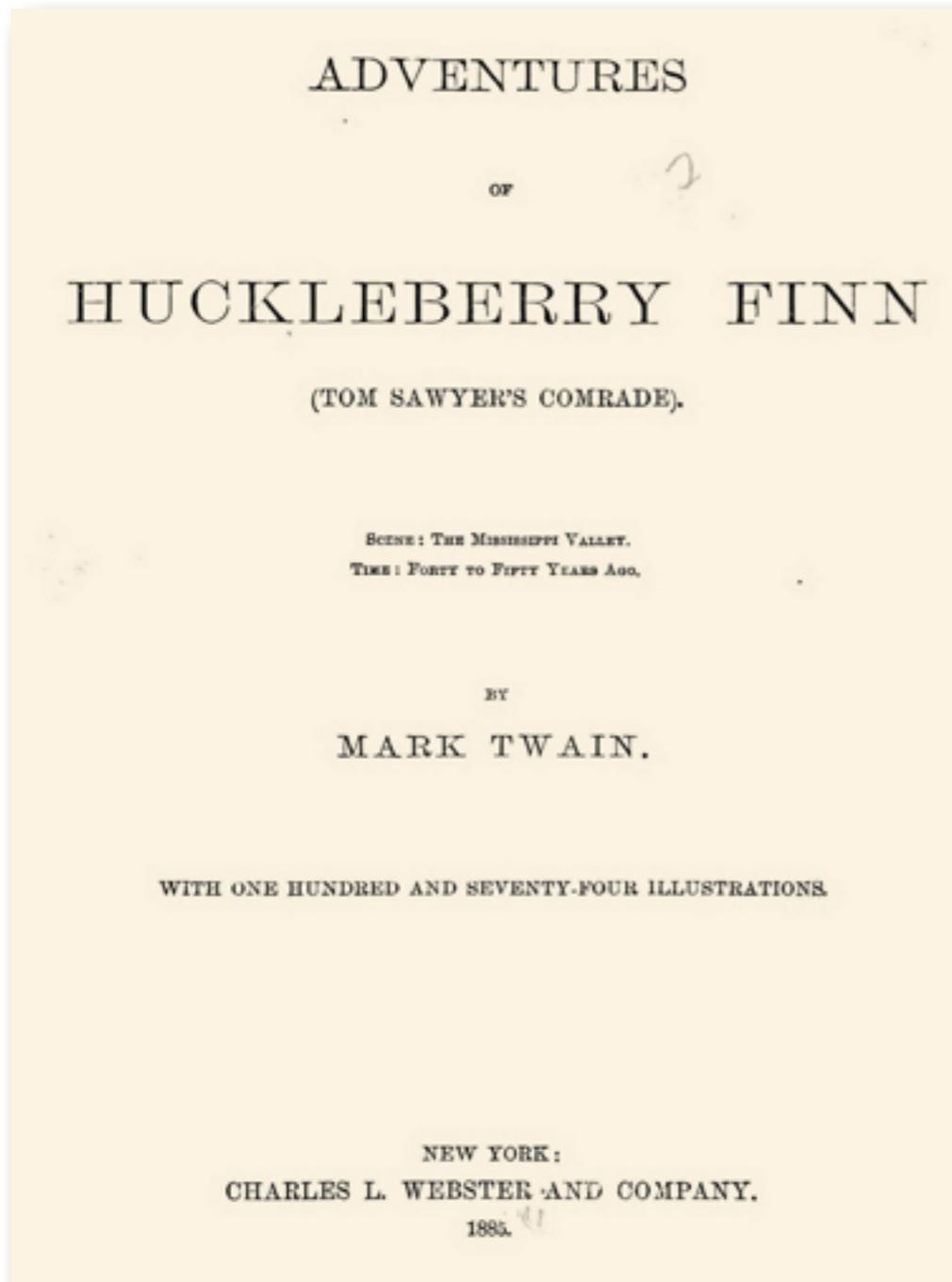
Summary: Poster showing Nazis burning books, with quotation by Franklin D. Roosevelt, "Books cannot be killed by fire".

Created / Published: [Washington, D.C.] : U.S. Government Printing Office, 1942.

[Source](#)

Tap images to enlarge to full screen

WHY WOULD THIS BOOK BE BANNED?



NOTICE.

PERSONS attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.

BY ORDER OF THE AUTHOR

PER G. G., CHIEF OF ORDNANCE.

EXPLANATORY.

IN this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary "Pike-County" dialect; and four modified varieties of this last. The shadings have not been done in a hap-hazard fashion, or by guess-work; but pains-takingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.

I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding.

THE AUTHOR.

[Link to facsimile book](#)

Tap image to enlarge to full screen

Mark Twain's New Book Excluded From a Public Library.

Special to the Globe.

CONCORD, Mass., March 17.—The Concord public library committee has unanimously decided to exclude from the shelves of that institution Mark Twain's new book, "Huckleberry Finn." Said a member of the committee, "While I do not wish to state it as my opinion that book is absolutely immoral in its tone. Still it seems to me that it contains but a very little humor and that little is of a coarse type. If it were not for the author's reputation the book would undoubtedly meet with severe criticism. I regard it as the veriest trash." Another member says: "I have examined the book and my objections to it are these: 'It deals with a series of adventures of a very low grade of morality; it is couched in language of a rough, ignorant dialect, and all through its pages there is a systematic use of bad grammar and an employment of rough, coarse, inelegant expressions. It is also very irreverent. To sum up, the book is flippant and irreverent in its style. It deals with a series of experiences that are certainly not elevating. The whole book is of a class that is more profitable for the slums than it is for respectable people, and it is trash of the veriest sort.'"

This article appeared in a 1885 newspaper article.

Questions:

1. What was the attitude of the library committee toward the book?
2. What specific quotes support your answer to question #1?

From: Daily Globe
St. Paul Minnesota.
March 18, 1885

[Source](#)



Step One:

Each student will research and analyze a book from [ALA's Banned Book Lists](#). Students will find corresponding Primary Sources to provide cultural and historical background.

Step Two:

Students will be grouped into like topics, historical periods, censorship reasoning. Each group will find or invite an “expert” to participate on the panel with them.

Step Three:

Panel discussions will be held at lunch time so the school can participate in Banned Book Week.

8

NATIVE AMERICANS OF OREGON

MOLLY SENA WAITE BERGQUIST

GEARHART ELEMENTARY SCHOOL
SEASIDE SCHOOL DISTRICT
SEASIDE, OR



Standards: Social Studies (OR state): Identify and describe historic North American Indian groups that lived in Oregon prior to contact with Europeans and at the time of early European exploration, including ways these groups adapted to and interacted with their physical environment.

Writing (CCSS): 4.W.4 Produce clear and coherent writing

4.W.9 Draw evidence from literary or informational texts to support analysis, reflection and research

4.W.10 Write routinely over extended time frames for a range of discipline specific tasks, purposes and audiences

4.SL.1 Engage effectively in a range of collaborative discussions

Scope of assignment: Two to three week unit integrating social studies and writing

Topic Area: Social Studies – Native American living in different regions of Oregon

Writing – main focus will be organization (introduction, body, conclusion) and ideas and content (main ideas and supporting details)

Tasks:

1. Introduction: Students will examine images of Native Americans from the Library of Congress, trying to predict how Indians lived before white settlement in the area where the photos were taken. Students will fill out a version of the LOC [Primary Source Analysis worksheet](#) that includes sections to record observation, reflections (speculations) and questions.

Essential Question: How does where you live influence how you live?

After completing the worksheet, students will mark any items they wrote that they think show influence from white settlement. This should take approximately one hour to complete. Students will work in small groups.

2. Each pair of students will take an image from the previous lesson and try to find other pairs who have images from the same geographic region. There will be five images each from the plateau region, the Great Basin region and the coastal region.

3. Working in small groups, students will research the questions from day one and others supplied by the teachers. Websites will be supplied for the students. Included in this part of the unit will be lessons on note taking and organizing information.

4. Production: Small groups will work together to make a presentation to the class. The presentations will be how the rest of the class learns about the groups of Indians they did not research. Presentations will include both written and visual pieces including the images from the Library of Congress. Groups will meet with the teacher for guidance in including the organizational and idea and content pieces being taught in writing.

5. Unit wrap up – each group will make a diorama depicting their group in their traditional life style

Tap all images to enlarge



1. Title: The basket maker / by C.D. Nichols, Reno Nev.
Summary: Native woman seated in front of a log building making a basket.
Contributor Names: Nichols, C. D., photographer
Created / Published: [c1904 Nov. 2] [Source](#)



2. Title:[Edna Kash-kash, Yakima or Umatilla Indian, from Oregon, full-length portrait, seated in front of tepee, facing front]
Contributor Names: Moorhouse, Lee, 1850-1926., photographer
Created / Published: c1900. [Source](#)

Scaffolding Questions: The same prompts can be used for each of the photos.

1. What kind of environment is shown in the photo?
2. What does the photo show about way of life for this group of Indians? (Food, Clothing, Shelter, Costumes, Transportation, Tools and equipment)



3. Title: Lifting the net--Quinault

Summary: Two Quinault Indians in a canoe collecting fish from a net.

Contributor Names: Curtis, Edward S., 1868-1952, photographer

Created / Published: c1913 June 16. [Source](#)



4. Title: Digger Indian Hunter

Summary: Man from Great Basin or California tribe standing with rifle; rabbit hanging from sack.

Contributor Names: Lawrence & Houseworth, publisher

Created / Published: [published 1866] [Source](#)



5. Title: [Preparing cedar bark--Nakoaktok]
Contributor Names: Curtis, Edward S.,
1868-1952, photographer
Created / Published: c1914. [Source](#)



6. Title: Quinault berry picker
Contributor Names: Curtis, Edward S.,
1868-1952, photographer
Created / Published: c1913. [Source](#)



7. Title: Teepees on the Columbia
Summary: Three Native American men, probably Umatilla, stand on shore of river next to tipis.
Created / Published: c1922. [Source](#)



8. Title: [Paiute family (?) resting outside of mud and grass hut]
Created / Published: c1906. [Source](#)



9. Title: [Kwakiutl house-frame, Memkumlis]
Contributor Names: Curtis, Edward S.,
1868-1952, photographer
Created / Published: c1910. [Source](#)



10. Title: [Joseph Dead Feast Lodge--Nez Percé]
Contributor Names: Curtis, Edward S., 1868-1952,
photographer
Created / Published: c1905. [Source](#)



11. Title: The piyake gatherer

Summary: Woman in long dress and bandana stooped over collecting piyake (roots) with hand scythe, leather basket at waist, trees in background.

Contributor Names: Curtis, Edward S., 1868-1952, photographer

Created / Published: c1910 March 11. [Source](#)



12. Title: Gathering abalones--Nakoaktok

Summary: Kwakiutl woman gathering abalones, Washington.

Contributor Names: Curtis, Edward S., 1868-1952, photographer

Created / Published: c1910. [Source](#)



13. Title: South Dome, and Piute Indian caches, or storehouses for acorns Yosemite Valley (Calif.)

Contributor Names: John P. Soule., photographer

Date: c1870. [Source](#)

14. Title: Drying meat--Flathead

Summary: Two Salish women drying meat on a stick frame.

Contributor Names: Curtis, Edward S., 1868-1952,
photographer

Created / Published: c1910. [Source](#)





15. Title: Washoe squaw & baskets
Summary: Louisa, (Datsolalee), full-length portrait, seated, facing front with her baskets.
Created / Published: c1899. [Source](#)



16. Title: [Shell ornaments--Quinault]
Summary: Young Indian, head-and-shoulders portrait, facing front, wearing shell ornaments.
Contributor Names: Curtis, Edward S., 1868-1952, photographer
Created / Published: c1913. [Source](#)

COMPARISON OF THE VIEWS OF BOOKER T. WASHINGTON AND W.E.B. DU BOIS

VINCENT KIRNAK

ALOHA HIGH SCHOOL
BEAVERTON SCHOOL DISTRICT
BEAVERTON, OR

The lesson is designed to compare and contrast the tactics utilized in the struggle for equality for African-Americans during the Progressive Era. Students will look at two excerpts from the writings of W.E.B. Du Bois and Booker T. Washington and compare their views on the problems and solutions for black people in the US.

Negro expulsion from railway
car, Philadelphia 1856

[Source](#)



NEGRO EXPULSION FROM RAILWAY CAR, PHILADELPHIA.

Background:

AP US History taught to juniors in high school.

Historical Thinking Skills: Appropriate use of historical evidence; Comparison; Patterns of continuity and change over time.

Course Themes: Identity; Politics

This lesson is designed to take part of a one-day lesson plan, as part of an overall unit on the Progressive Era. It will also be linked to the overall movement for African-American civil rights from the Antebellum period to the modern day.

The students will pair up, with one student reading Washington and one reading Du Bois. Students will summarize the readings to each other, using the **Making Evidence Based Claims** forms found at Odell Education and answer the accompanying questions.

Name Text

CLAIM:		
Supporting Evidence	Supporting Evidence	Supporting Evidence
(Reference:)	(Reference:)	(Reference:)

CLAIM:		
Supporting Evidence	Supporting Evidence	Supporting Evidence
(Reference:)	(Reference:)	(Reference:)

ODELL EDUCATION  MAKING EVIDENCE-BASED CLAIMS

Booker T Washington

“Our greatest danger is, that in the great leap from slavery to freedom we may overlook the fact that the masses of us are to live by the productions of our hands...No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem. It is at the bottom of life we must begin, and not at the top...To those of the white race who look to the incoming of those of foreign birth and strange tongue and habits for the prosperity of the South, were I permitted I would repeat what I say to my own race, "Cast down your bucket where you are...Cast down your bucket among these people who have...tilled your fields, cleared your forests, builded your railroads and cities...As we have proved our loyalty to you in the past, in nursing your children, watching by the sick bed of your mothers and fathers, and often following them with tear-dimmed eyes to their graves, so in the future, in our humble way, we shall stand by you with a devotion that no foreigner can approach, ready to lay down our lives, if need be, in defense of yours, interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one. In all things that are purely social we can be as separate as the fingers, yet one as the hand in all things essential to mutual progress.”

from "An Address Delivered at the Opening of the Cotton States and International Exposition"" by Booker T. Washington, September 18, 1895

“The chief value of industrial education is to give to the students habits of industry, thrift, economy and an idea of the dignity of labor. But in addition to this, in the present economic condition of the colored people, it is most important that a very large proportion of those trained in such institutions as this, actually spend their time at industrial occupations. Let us value the work of Tuskegee by this test...Our students actually cultivate every day, seven hundred acres of land, while studying agriculture. The students studying dairying, actually milk and care for seventy-five milch cows daily...and so I could go on and give not theory, nor hearsay, but actual facts, gleaned from all the departments of the school.”

from "Nineteenth Annual Report of the Principal of the Tuskegee Normal and Industrial Institute" by Booker T. Washington, May 31, 1900

Title: [Booker T. Washington sitting and holding books]
Creator(s): Christopher Ethelbert photographer
Date Created/Published: c1903. [Hampton, Virginia],

[Source](#)



W.E.B. Du Bois

“In answer to this, it has been claimed that the Negro can survive only through submission. Mr. Washington distinctly asks that black people give up, at least for the present, three things, -

First, political power,

Second, insistence on civil rights

Third, higher education of Negro youth, --

and concentrate all their energies on industrial education, and accumulation of wealth, and the conciliation of the South. This policy has been courageously and insistently advocated for over fifteen years, and has been triumphant for perhaps ten years. As a result of this tender of the palm-branch, what has been the return? In these years there have occurred:

- 1.The disfranchisement of the Negro.
- 2.The legal creation of a distinct status of civil inferiority for the Negro.
- 3.The steady withdrawal of aid from institutions for the higher training of the Negro.

These movements are not, to be sure, direct results of Mr. Washington's teachings; but his propaganda has, without a shadow of doubt, helped their speedier accomplishment. The question then comes: Is it possible, and probable, that nine millions of men can make effective progress in economic lines if they are deprived of political rights, made a servile caste, and allowed only the most meagre chance for developing their exceptional men? If history and reason give any distinct answer to these questions, it is an emphatic No. And Mr. Washington thus faces the triple paradox of his career:

He is striving nobly to make Negro artisans business men and property-owners; but it is utterly impossible, under modern competitive methods, for workingmen and property-owners to defend their rights and exist without the right of suffrage.

4.He insists on thrift and self-respect, but at the same time counsels a silent submission to civic inferiority such as is bound to sap the manhood of any race in the long run.

5.He advocates common-school and industrial training, and depreciates institutions of higher learning; but neither the Negro common-schools, nor Tuskegee itself, could remain open a day were it not for teachers trained in Negro colleges, or trained by their graduates.”

--W.E.B. Du Bois,
The Souls of Black
Folks, 1903



“Daily the Negro is coming more and more to look upon law and justice, not as protecting safeguards, but as sources of humiliation and oppression. The laws are made by men who have little interest in him; they are executed by men who have absolutely no motive for treating the black people with courtesy or consideration; and, finally, the accused law-breaker is tried, not by his peers, but too often by men who would rather punish ten innocent Negroes than let one guilty one escape.”

— W.E.B. Du Bois, *The Souls of Black Folk*, 1903

Image preceding page:

W.E.B. (William Edward Burghardt) Du Bois, 1868-1963

Cornelius Marion Battey, photographer

Created / Published: c1919 May 31

[Source](#)

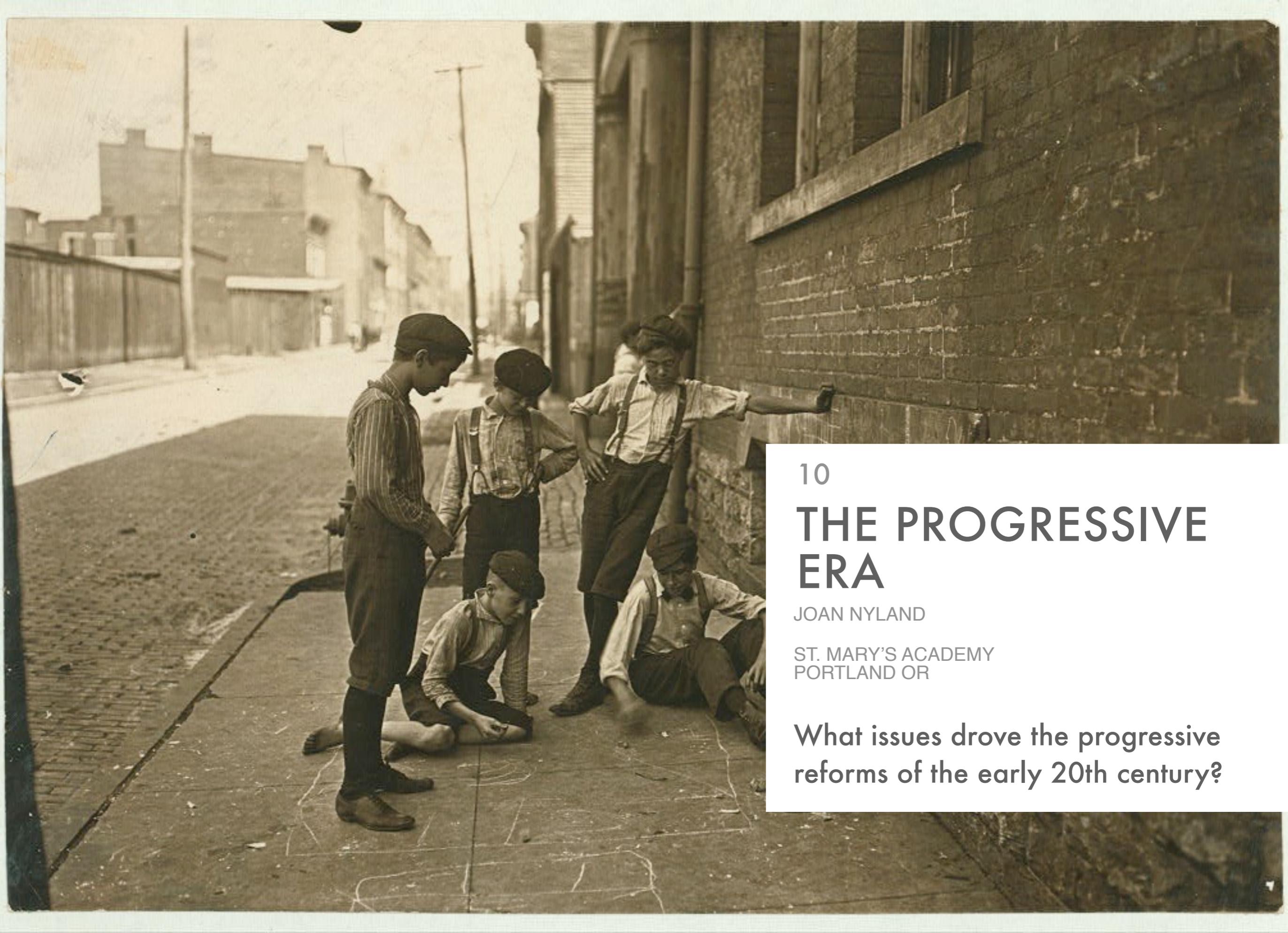
Prompts—Answer the following questions in complete sentences on a separate sheet of paper.

1. Summarize the conditions for African-Americans in the US in the late 19th century.

2. What course was Washington recommending for black people in the late 1800s? Why do you think he was advocating for this?

3. What was Du Bois’ response to Washington’s arguments? Why do you think he disagreed so strongly with Washington?

4. Whose claims were most effective for the late 19th Century? Whose are most evident in today’s society? Cite evidence to support your arguments.



10

THE PROGRESSIVE ERA

JOAN NYLAND

ST. MARY'S ACADEMY
PORTLAND OR

What issues drove the progressive reforms of the early 20th century?

Grade 11, U.S. History

Progressive Era Unit Introduction

Common Core Standards:

CCSS.ELA-Literacy.RH.11-12.1

Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-Literacy.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

Scope: 1 day lesson, introduction to unit

Topic: Issues in the United States leading to Progressive Era reforms

Essential Questions: (Overarching Unit Question) What should be the role of government (at all levels) in addressing economic (business and labor), environmental (pollution, overcrowding...) and social issues (immigration, alcoholism....)

(Topical Lesson Question) What issues drove the progressive reforms of the early 20th century?

Task: Students will each be given a photo or political cartoon to analyze using the Primary Source Analysis Tool. They should observe as many features of the image as possible, reflect on what is going on in the image, and question what is going on in the image.

These photos point at the issues that will (for the most part) be addressed by the Progressive Era – some will not (segregation, pollution, socialist movement rights, to name a few).

General Scaffolding: Use of the [Primary Source Analysis Tool](#).
Monitoring and assisting verbally.

Library of Congress Sources: The following selections were taken in most part from the collections at the Library of Congress.

Student Instructions: Use the Primary Source Analysis Tool to study the photo, cartoon, or other image you were given. In general, closely exam the image to:

- List all the details of the poster that you can know by looking closely at the images and words,
- Reflect on the image and what they might mean; and
- Generate questions based on what you have seen and analyzed.

Be sure to note aspects of the image that require further clarification or more information in the “Further Investigation” space.

When you are finished, discuss with your partner(s) the issues in the United States in the late 1800s and early 1900s that might be reflected in your image. Be prepared to report back to the whole class.

Tap image to enlarge to full screen



Title: The Bosses of the Senate

Date Created/Published: 1889.

Lithograph by J. Ottmann after drawing by J. Keppler.

Illus. in: Puck, (1889 Jan. 23).

[Source](#)

1. Identify the men in the back row
2. What does the sign say of the "People's Entrance" in the top left of the image?
3. What was the cartoonist's message?

Tap to play video. Internet connection required



Title: A perilous proceeding

Summary: The film follows a group of approximately ten men who are suspended on the cable of a large crane atop a building under construction. As the men are lifted over the site and gradually lowered, they wave to the camera.

Contributor Names: Congdon, James, camera.

American Mutoscope and Biograph Company.

Paper Print Collection (Library of Congress)

Created / Published: United States : American Mutoscope and Biograph Company, 1902.

[Source](#)

1. Describe the behavior of the workers.
2. What safety precautions are being used?

Image does not enlarge



Title: Court at 24 Baxter Street
Creator(s): Riis, Jacob A. (Jacob August),
1849-1914, photographer
Date Created/Published: [ca. 1888 or 1889]
[Source](#)

1. What people, objects and activities do you see?
2. What issues do you see in this photo?

Tap image to enlarge to full screen



Title: Five cents a spot - unauthorized immigration lodgings in a Bayard Street tenement [New York]

Creator(s): Riis, Jacob A. (Jacob August), 1849-1914, photographer

Date Created/Published: [ca. 1890]

[Source](#)

1. What objects do you see in the room?
2. Describe the expressions on their faces.

Tap image to enlarge to full screen



Describe each interaction between the police and the other people in the cartoon.

Title: Hush money--or money for the sewer / Frank Beard.

Summary: Illustration showing policemen taking bribes.

Contributor Names: Beard, Frank, 1842-1905, artist

Created / Published: Judge Magazine 1884 March 1.

[Source](#)

Tap image to enlarge to full screen



Title: Game of Craps. Cincinnati, Ohio. Aug., 1908. Location: Cincinnati, Ohio / Photo by Lewis W. Hine.

Creator(s): Hine, Lewis Wickes, 1874-1940, photographer

Date Created/Published: 1908 August.

[Source](#)

1. What are these young men doing?
2. Why might playing this game be an issue?

Tap image to enlarge to full screen



1. How are people dressed in this photograph?
2. What does that tell you about them?
3. How would you characterize the faces of the people?

Title: Ellis Island

Contributor Names: Bain News Service, publisher

Created / Published: [no date recorded on caption card]

[Source](#)

Tap image to enlarge to full screen



1. What people, objects and activities do you see?
2. What issues do you see in this photo?

Title: A group of sweatshop workers. Mr. Silberman, 30 Suffolk St.
Photo taken after 3 P.M. February 21st, 1908, Witness Mrs. Lillian
Hosford. Location: New York, New York (State) / by Lewis W. Hine.
Creator(s): Hine, Lewis Wickes, 1874-1940, photographer
Date Created/Published: 1908 February 21.

[Source](#)

Tap image to enlarge to full screen



1. Who are these people?
2. Why do you think they are marching?

Title: Parade of unemployed

Date Created/Published: 1909 May 31.

[Source](#)

Tap image to enlarge to full screen



1. Who are these people?
2. Why do you think they are marching?

Title: Suffragists marching, probably in New York City in 1913
Date Created/Published: [1913(?)]

[Source](#)

Tap image to enlarge to full screen



1. What do you see in this image?
2. What does this image tell you about the rights of African Americans in this time period?

Title: Negro going in colored entrance of movie house on Saturday afternoon, Belzoni, Mississippi Delta, Mississippi
Creator(s): Wolcott, Marion Post, 1910-1990, photographer
Date Created/Published: 1939 Oct.? [Source](#)

LIFE GOES ON: AMERICAN LIFE DURING THE DUST BOWL

BETSY THORNEWOOD

SUNSET HIGH SCHOOL
BEAVERTON SCHOOL DISTRICT
PORTLAND OREGON

Essential question:
How does life “go on” or change during
times of financial and environmental
hardships?



Background:

12th Grade/ 20th Century History

Standard(s) to be taught: CCSS.ELA-Literacy.RI.11-12.1, CCSS.ELA-Literacy.RI.11-12.7

Scope of assignment: 5 day mini-unit within a larger unit on American life during the interwar years. Day one, will focus on images; day two, music; day three narratives; day four, composition of personal representations of life during the Dust Bowl; day five, gallery presentations.

Topic area: Life During the Dust Bowl

Essential question: How does life “go on” or change during times of financial and environmental hardships?

Task: The student will be asked to look over a variety of sources including pictures, audio, and text. Students will compile and categorize their information based on who is giving it and will thus assess the information for trustworthiness. Once students have established a sound basis of information from these sources, students will be asked to produce their own representation of life during the Dust Bowl.

DAY ONE:

Opening question: How valuable are photographs to historians?

Students will start by looking various images of the Dust Bowl. Individually, students will use the graphic organizer below to gather their thoughts and scaffold their engagement. Once all students have viewed and analyzed the images, we will gather as a class to compile our observations. Next, we will engage in group discussions about what value these images are to us as historians trying to understand life during the Dust Bowl.

Questions to consider: To what extent were these pictures “staged” due to being taken by a governmental agency? What aspects of life remained unchanged, why?

Source Title	Literal Observations	Inferential Observations	Unknowns	Meaning/Message
Name of the image and creator	Things anyone could see	Applying background knowledge	Things you need to/want to learn about	What is the image attempting to convey?

Tap image to enlarge to full screen



Title: Negro tenant's home beside the Mississippi River levee, near Lake Providence, La.

Creator(s): Wolcott, Marion Post, 1910-1990, photographer

Date Created/Published: 1940 June

[Source](#)

*All photo titles
were composed
by the
photographers*

Source Title	Literal Observations	Inferential Observations	Unknowns	Meaning/Message
Name of the image and creator	Things anyone could see	Applying background knowledge	Things you need to/want to learn about	What is the image attempting to convey?



Tap image to enlarge to full screen

Title: Eighteen year-old mother from Oklahoma, now a California migrant
Creator(s): Lange, Dorothea, photographer
Date Created/Published: 1937 Mar.

[Source](#)

Source Title	Literal Observations	Inferential Observations	Unknowns	Meaning/Message
Name of the image and creator	Things anyone could see	Applying background knowledge	Things you need to/want to learn about	What is the image attempting to convey?

Tap image to enlarge to full screen



Title: The only home of a depression-routed family of nine from Iowa

Creator(s): Lange, Dorothea, photographer

Date Created/Published: 1936 Aug.

[Source](#)

Source Title	Literal Observations	Inferential Observations	Unknowns	Meaning/Message
Name of the image and creator	Things anyone could see	Applying background knowledge	Things you need to/want to learn about	What is the image attempting to convey?

Tap image to enlarge to full screen



Title: [Untitled]

Date Created/Published: [between 1935 and 1942]

Unknown photographer for U.S. Farm Security Administration/Office of War Information

[Source](#)

Source Title	Literal Observations	Inferential Observations	Unknowns	Meaning/Message
Name of the image and creator	Things anyone could see	Applying background knowledge	Things you need to/want to learn about	What is the image attempting to convey?

Tap image to enlarge to full screen



Title: Lunchtime for young migrants at Shafter Camp, California. The nursery school for migrant children is conducted in camp under nursery school teachers trained by WPA (Work Projects Administration), and assigned to work in the camp under WPA project

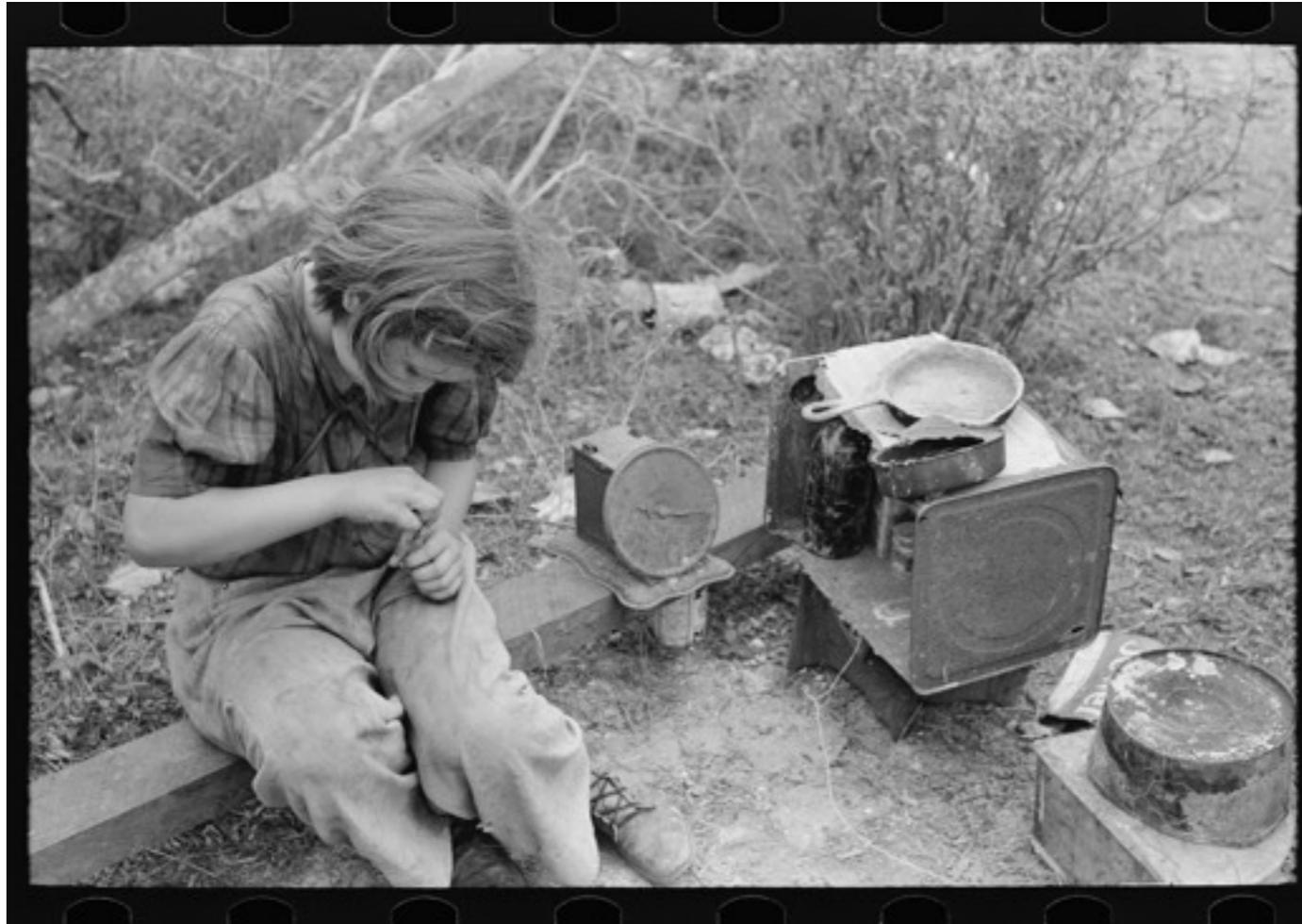
Creator(s): Lange, Dorothea, photographer

Date Created/Published: 1939 Feb.

[Source](#)

Source Title	Literal Observations	Inferential Observations	Unknowns	Meaning/Message
Name of the image and creator	Things anyone could see	Applying background knowledge	Things you need to/want to learn about	What is the image attempting to convey?

Tap image to enlarge to full screen



Title: A child of white migrant in her playhouse. The rusted scales represented a clock to the little girl. Near Harlingen, Texas

Creator(s): Lee, Russell, 1903-1986, photographer

Date Created/Published: 1939 Feb.

[Source](#)

Source Title	Literal Observations	Inferential Observations	Unknowns	Meaning/Message
Name of the image and creator	Things anyone could see	Applying background knowledge	Things you need to/want to learn about	What is the image attempting to convey?

DAY TWO:

Opening Question: What role do songs play in our understanding of the past?

Today students will build upon the previous knowledge they've created, by adding songs to their source base. In small groups, students will listen to and analyze the following songs using the graphic organizer below. Once all the groups have had a chance to work with all the music, we will gather to discuss the songs.

Questions to consider: To what extent might these songs “stretch” the truth? Why would music be used to express reactions to hardship?

Government Camp Song
Shafter FSA Camp, August 9, 1941

[Source](#)

Going Down The Road Feeling Bad
Arvin FSA Camp, August 26, 1941

[Source](#)

East Virginia Blues
Visalia FSA Camp, August 14, 1941

[Source](#)



Source	Title; performer; date; place
Key Words/ Ideas:	Words that stick out to you, are repeated, seem to have significance
Historical connections	What background knowledge does this song invoke?
Meaning	What is the message/point of the song?
Life During the Dust Bowl	What do we learn about life during the Dust Bowl?
Things You Don't Know	What is missing from your understanding, based on this source?



DAY TWO: CONTINUED:

After students have discussed the songs as a large group, they will break back into small groups to listen to some oral interviews about life. Students will complete the following graphic organizer.

Note: the files below are too large for this eBook. Tap links to listen

“Interview About Dust Storms in Oklahoma”- Flora Robertson Shafter FSA Camp, August 5, 1940

<http://www.loc.gov/item/toddbib000091/>

“Interview about coming to California” Multiple interviewees Shafter FSA Camp, August 5, 1940

<http://www.loc.gov/item/toddbib000334/>

“Interview About Life in the Government Camp” Mr and Mrs Becker Interview about life in the government camp Shafter FSA Camp, August 16, 1940

<http://www.loc.gov/item/toddbib000181/>

“Interview about the Mexican family, discrimination against Mexicans, and life in the FSA camp.” Jose Flores. El Rio, 1941

<http://www.loc.gov/item/toddbib000358/>

“Interview about FSA camp governance, camp work, non-FSA migrant camps, labor issues, attitude toward “Okies.” Jose Flores. El Rio, 1941

<http://www.loc.gov/item/toddbib000359/>

Source	Speaker, location, date?
Meaningful Quotes:	What stuck with you?
Things you don't know:	What is missing from your understanding, based solely on this source?
Historical Connections:	What background knowledge does this connect to?
Glimpse at Life during the Dust Bowl:	What do you learn about life? How has it changed? What is staying the same?
Things You Don't Know	What is missing from your understanding, based on this source?

DAY THREE: OPENING QUESTION - HOW RELIABLE IS MEMORY?

Today, students will be working with written interviews to gather knowledge about life during the Dust Bowl and more generally the Great Depression. Students will be grouped into fours, each member of the group will receive one of four different interviews to work with. Once all members of the group have completed analyzing their interview, they will meet together to share their insights.

The following are written transcripts of interview from Library of Congress Call Number: series: Folklore Project, Life Histories, 1936-39. **Tap to read**

“Johnnie Gates - Truck Driver” 1938

<http://www.loc.gov/item/wpalh000017/>

“There’s No Place Like Home.” Mamie Collins 1938

<http://www.loc.gov/item/wpalh002032/>

“All Our Folks Was Farmers.” Lester Garren 1939

<http://www.loc.gov/item/wpalh001901/>

“Coal Fields to the Cotton Mills.” Susie Simmons 1938

<http://www.loc.gov/item/wpalh002146/>



Source	Interviewer, location, date, etc.
Meaningful Passages:	What stood out to you as particularly compelling?
Historical Connections:	What background knowledge does this connect to?
Glimpse at Life during the Dust Bowl:	What do you learn about daily life?
What Don't You Know:	What do you not know based on this source?

DAY FOUR: WORK DAY

Today, students will be asked to compile their information into a project which represents the experience of an American affected by the Dust Bowl. Ideally, students were given the assignment and a few minutes to work on brainstorming ideas and partnerships during the previous class period. They can work alone or in pairs to create an image, interview, song, historical fiction account, or other representation of life “going on” or changing as a result of the environmental and financial disasters of the 1930s. Students will be asked to present their work at the next class period. Students should make sure to make cite, where appropriate, the sources we’ve used in the previous three class periods. Students should attempt to convey: how life is different now, how life was previously, social customs, etc.

DAY FIVE: GALLERY WALK

Students will bring their completed projects to class. We will devote the period to a gallery walk/presentation time in which all students will get a chance to showcase their efforts and to see the efforts of their colleagues.

AMERICAN MIGRATIONS

KATHY CONLEY

SANTIAM HIGH SCHOOL
SANTIAM CANYON SCHOOL DISTRICT 129J
MILL CITY, OREGON

ESSENTIAL QUESTIONS:

HOW DOES WHERE WE LIVE OR
HOW WE ARRIVED TO WHERE WE
ARE INFLUENCE WHO WE ARE?

HOW DOES TIME AND PLACE
SHAPE YOUR IDENTITY?



Grade level / Course: 9th Grade ELA

Standard(s) to be taught: RI 9-10.7; RI 9-10.9; RI 9-10.10; WR 9-10.3; WR 9-10.7; WR 9-10.8; WR 9-10.9

Scope of assignment:

This is a unit, designed to lead into two successive units. The beginning unit is titled, “Personal Narrative”, followed by a unit on *Of Mice and Men*, and lastly, “Where I’m From”. The “Personal Narrative” unit will challenge students to view the stories of immigrants as a basis for telling their own story. Students will interact with primary sources about immigrants from varying time period. This particular lesson would take two to three class periods (90 minutes each).

Topic area:

Students will interact with primary sources about immigration and migration (including Dust Bowl) and develop a narrative about their own journey/migration.

Essential questions:

How does where we live or how we arrived to where we are influence who we are?

How does time and place shape your identity?

Task:

Students will view, listen to, and discuss primary sources that are related to migration at varying times throughout American history, including the Dust Bowl. Students will generate observations, questions and comments about the primary sources. Students will develop a narrative about migration/their personal migration. (First Unit).

Students will move through six stations in which they will interact with documents, photos, video clips, etc. and work through a series of questions with either a small group or a partner.

Station 1: Photo, “Migrants, family of Mexicans, on road with tire trouble. Looking for work in the peas. California”

Station 2: Song, “Why We Come to Californy” Flora Robertson, song lyrics

Station 3: Photo, More Oklahomans reach Calif. via the cotton fields of Ariz. ; “We got blowed out in Oklahoma.” Share-croppers family near Bakersfield, Apr. 7, 1935

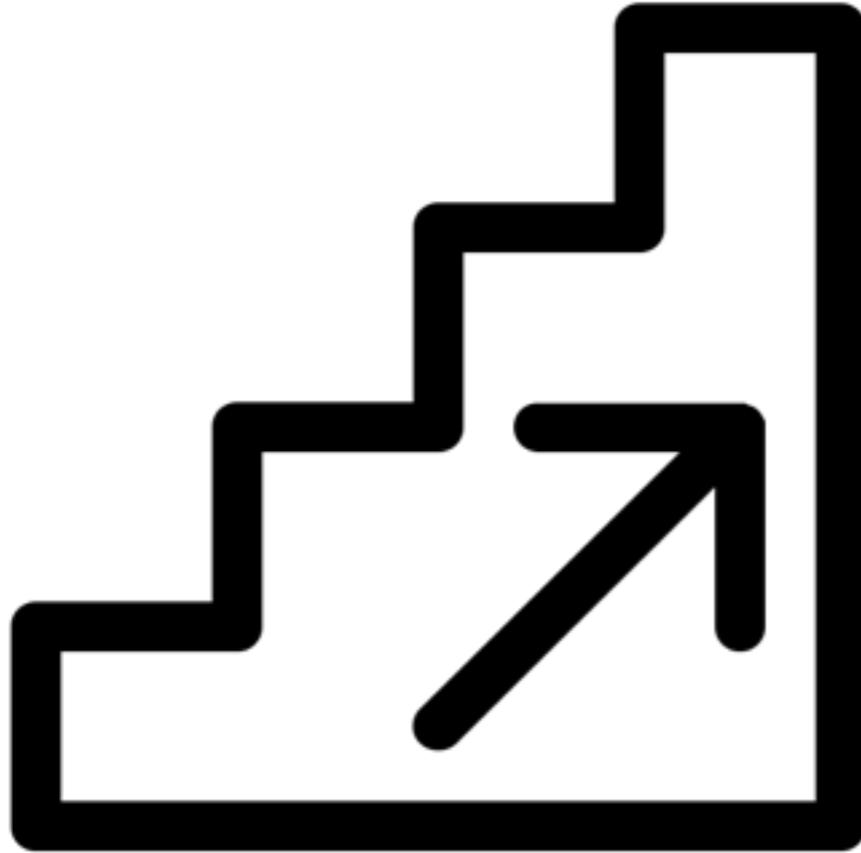
Station 4: Video, Immigrants Landing at Ellis Island, 1903

Station 5: Photo, “U.S. inspectors examining eyes of immigrants, Ellis Island, New York Harbor”

Station 6: Song, “Don’t Bite the Hand That’s Feeding You”

Station 7: Print, , “Chinese Immigrants at San Francisco Customs House”

Station 8: Children’s Books



Scaffolding questions for each document as needed: (Each separate station has specific scaffolding questions as well).

1. What do you see? List all the details of the photos and the video. How are the people dressed? What are their ages? How do they look compared to other photos? The video? More modern times?
2. What kinds of words are used in the songs? What do you think of when you hear these words? Do the people seem educated? What are the emotions you hear in their words?
3. What kinds of activities seem to be going on in these photos/videos/songs?
4. What kinds of objects are in the photos/videos?
5. What landscape/buildings do you see? How many people would use/live in these buildings?
6. What emotions are on the faces of the people in the videos/photos? What emotions are conveyed in the songs?
7. What is the viewpoint/perspective of the author or creator?
8. How does the document reflect the time period in which it was created?
9. Distinguish fact and opinion in the document. What kind of biases or judgments are embedded in the document?
10. How does this document connect to your life and your experiences?

Tap image to enlarge to full screen



STATION 1: PHOTO

1. How are the people dressed?
2. What ages do they appear to be?
3. What objects do you see in this photo?
4. What is the perspective of the photographer?
5. What might be the perspective of the subjects?

Title: Migrants, family of Mexicans, on road with tire trouble. Looking for work in the peas. California

Creator(s): Lange, Dorothea, photographer

Date Created/Published: 1936 Feb.

Description by the photographer

[Source](#)

Here comes the dust-storm Watch
the sky turn blue. You better git out
quick Or it will smother you.

Here comes the grasshopper, He
comes a-jumpin' high. He jumps
away across the state An' never bats
an eye.

Here comes the river it sure knows
its stuff. It takes our home and
cattle, An' leaves us feelin' tough.

Californy, Californy, Here I come too.
With a coffee pot and skillet, I'm a-
comin' to you!

WHY WE COME TO CALIFORNY

Flora Robertson Shafter

Shafter FSA Camp, CA, 1940

[Source](#)

STATION 2: SONG

1. What emotions are conveyed in the song?
2. What is the viewpoint/perspective of the author or creator?
3. How does this song reflect the time period in which it was created?
4. Distinguish fact and opinion in the document: What kind of biases or judgments are embedded in the document?

Why We Come To California
Shafter FSA Camp, August 5, 1940

Tap image to enlarge to full screen

STATION 3: PHOTO

1. How are the people dressed?
2. What ages do they appear to be?
3. What objects do you see in this photo?
4. What is the perspective of the photographer?
5. What might be the perspective of the subjects?



Title: More Oklahomans reach Calif. via the cotton fields of Ariz.

"We got blowed out in Oklahoma."

Share-croppers family near Bakersfield, Apr. 7, 1935

Creator(s): Lange, Dorothea, photographer

Date Created/Published: 1935.

[Source](#)

Tap to play.
Requires an internet connection



Emigrants [i.e. immigrants] landing at Ellis Island

Created by: Thomas A. Edison, Inc., 1903.

[Source](#)

SUMMARY: The film opens with a view of the steam ferryboat "William Myers," laden with passengers, approaching a dock at the Ellis Island Immigration Station. The vessel is docked, the gangway is placed, and the immigrant passengers are seen coming up the gangway and onto the dock, where they cross in front of the camera.

From a contemporary Edison film company catalog: EMIGRANTS LANDING AT ELLIS ISLAND. Shows a large open barge loaded with people of every nationality, who have just arrived from Europe, disembarking at Ellis Island, N.Y. A most interesting and typical scene.

STATION 4: VIDEO

1. What activities seem to be going on in this video?
2. What objects do you see in the video?
3. What setting/buildings do you see? How many people would use/live in these buildings?
4. What emotions are on the faces of the people in the videos?

Tap image to enlarge to full screen



STATION 5: PHOTO

1. How are the people dressed?
2. What ages do they appear to be?
3. What objects do you see in this photo?
4. What is the perspective of the photographer?
5. What might be the perspective of the subjects?

Title: U.S. inspectors examining eyes of immigrants, Ellis Island, New York Harbor

Date Created/Published: New York : Underwood & Underwood, c1913.

[Source](#)

STATION 6: SONG

“Don’t Bite the Hand That’s Feeding You”

“Don’t Bite the Hand That’s Feeding You”
Performer: Walter Van Brunt
Edison Recordings 1916

[Source](#)

1. What emotions are conveyed in the song?
2. What is the viewpoint/perspective of the author or creator?
3. How does this song reflect the time period in which it was created?
4. Distinguish fact and opinion in the document: What kind of biases or judgments are embedded in the document?

Tap image to enlarge to full screen



STATION 7: PRINT

1. How are the people dressed?
2. What groups do they represent?
3. What objects do you see in this print?
4. What is the perspective of the artist?
5. What might be the perspective of the subjects?

Chinese Immigrants at the San Francisco Custom House
Created / Published 1877.

Illus. in: Harper's Weekly, v. 25, no. 1049 (1877 Feb. 3.).

[Source](#)

Book excerpt or children's book:

Suggested titles:

DreamFields: A Peek into the World of Migrant Youth by Janet Blackmore

Grandfather's Journey by Allen Say

Angel Island: Gateway to Gold Mountain by Russell Freedman

STATION 8: CHILDREN'S BOOK

1. What is the viewpoint/perspective of the author or creator?
2. How does the text reflect the time period in which it was created?
3. Distinguish fact and opinion in the document. What kind of biases or judgments are embedded in the text?
4. How does this text connect to your life and your experiences?



More Oklahomans reach Calif. via the cotton fields of Ariz.

"We got blowed out
in Oklahoma"

Share-croppers family
near Bakersfield
Apr. 7- 1935



After completing the stations, students will their ideas/comments a larger group.

The formative assessment will ask the students to write a narrative about migrating from one place to another and what might compel one to move from one place to another.

Additional formative assessments could focus on analyzing documents that portray different perspectives on the same topic.

WHAT TELLS THE REAL STORY?

CARA H. KEENAN

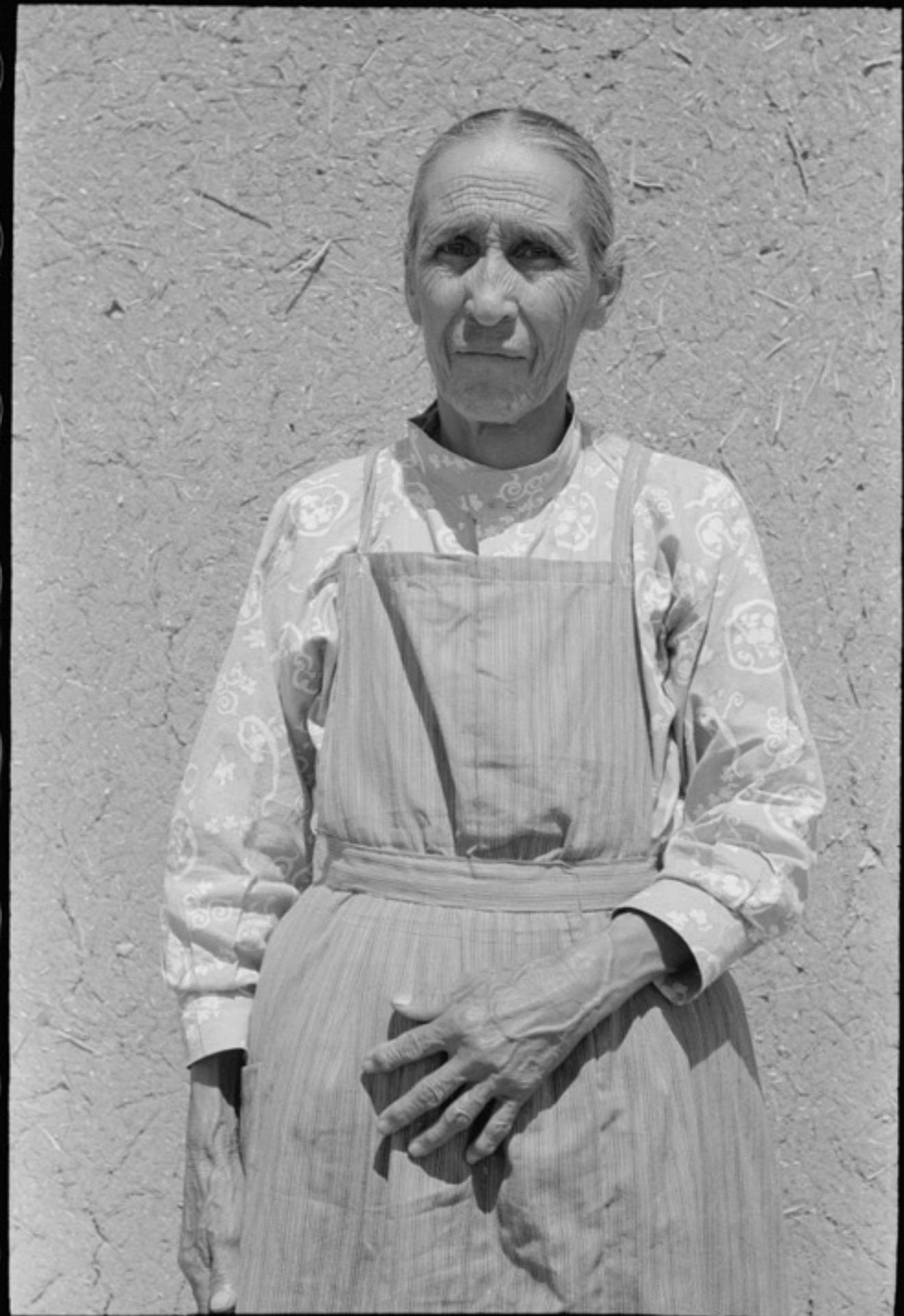
MILLER EDUCATION ALTERNATIVE HIGH SCHOOL
HILLSBORO SCHOOL DISTRICT
HILLSBORO, OR

WHAT TELLS THE REAL STORY - PRIMARY SOURCE VISUAL IMAGES OR LITERARY IMAGERY?

This lesson uses a series of primary source documents from the LOC collection - photographs taken in New Mexico in 1940 by FSA photographer [Russell Lee](#).

These images are compared to descriptions found in the book [Bless Me, Ultima](#), by Rudolfo Anaya, Grand Central Publishing, 1972

Spanish-American woman,
Chamisal, New Mexico [Source](#)



Background:

English/Language Arts 9-12

Standard(s) to be taught: CCSS ELA 9-12 Key Ideas and Details 1, Integration of Knowledge and Ideas 7

Scope of assignment: First week of novel study.

Topic area: Students will gain background knowledge regarding the culture of Mexican-Americans in the New Mexico countryside during the 1940s in which the novel takes place.

Essential question: Which medium is more compelling for understanding the characters and environment described in the novel *Bless Me Ultima*, by Rudolfo Anaya: the descriptions from the novel or primary source images from that time period and culture?

Task: While reading through the novel, *Bless Me, Ultima*, by Rudolfo Anaya, students will identify character and landscape descriptions and compare them to primary source images of actual people and landscapes in New Mexico during the 1940s in which the novel takes place. Students will compare the written text with images, identifying what is more impactful for their understanding of the characters and landscape: the textual descriptions or the Primary Source images.

Teacher instructions

Break students into groups, pairs, or individually, and assign a different picture to each group (or do as a whole class). Have students go through the observation process by answering the guiding questions. They should use a lined page for each picture. After answering each question for a picture, have students share out what they have theorized. Have students keep these pages to use later.

When reading the beginning of the novel, have students record textual descriptions of the characters/landscape and compare it to the original pictures that they have studied. Then have them write about which depiction was more telling of the thing/person described.

See later slide for additional activities to add.

Activities for further learning

Students can find images from The Library of Congress for additional characters, landscapes, symbols, etc.

Students can do portraits of the characters/ landscapes that they feel accurately depict the characters/ landscapes. Have students include textual evidence for their images.

Have student identify their own images that they feel more accurately exemplify the characters/landscapes.

Students can write narratives of images before reading the novel, using only the images as guides.

Task - for each image:

1. Describe the image only recording what is literally there. Observe people, objects, surroundings.
2. Interpret the image. What is going on in the picture?
Where is it, when does it take place?
What do you think the story behind it might be.
3. Defend your thinking by explaining what you see in the image that supports your conclusion.
4. Find a passage from the book "Bless Me, Ultima."
5. Record the description.
6. Compare your descriptions.

ANTONIO Y SUS AMIGOS

Images in this chapter do not enlarge



*All captions by the photographer
- Russell Lee*

Spanish-American children, Penasco, New Mexico [Source](#)

LA GRANJA



Farming country at Llano de San Juan, New Mexico [Source](#)

EL RANCHO



Rancher's home. Pie Town, New Mexico. Ten years ago there were no farmers in this section. It was completely given over to ranching [Source](#)

LA IGLESIA CATOLICA



Catholic church. Chamisal, New Mexico [Source](#)

EL RIO



Irrigation diversion dam on the Rio Grande, Taos County, New Mexico [Source](#)



14

CONSIDERING PALESTINE

JULIE CONN-JOHNSON

SILVERTON HIGH SCHOOL
SILVER FALLS SCHOOL DISTRICT
SILVERTON, OR

Background

Grade level / Course: High School History, Geography, or Global Issues

Standard(s) to be taught:

History 3: Construct, support, and refute interpretations of history using political, social, economic, and cultural perspectives by drawing from a variety of primary and secondary sources.

History 4: Interpret historical perspectives through personal local, state, tribal, national, and global narratives.

Scope of assignment: Two 90 minute class periods: Day 1: Initial presentation and discussion of sources. Day 2: Analysis of viewpoints. These lessons could easily be expanded depending upon student engagement, and an additional class period could be utilized for students to do additional research prior to writing a reflection on the topic.

Topic area: There is ongoing controversy over the 1948 partitioning of the area commonly called Palestine. Students will examine documents, mainly from the 1930s and 1940s, to learn about the context of the UN Partition Plan that reestablished the country of Israel to aid discussion of the viewpoints and goals of various factions, and to then peruse more recent documents before applying historical thinking to analyze the issues that would be raised by further partitioning of the land.

Essential question: Under what circumstances would peace in the Middle East be possible?

Task: Students will examine maps, photos, and written documents to examine multiple perspectives on the (1948) partition of the area known as Palestine. Students will then apply historical thinking to analyze issues that would be raised by further partitioning of the land. Flexibility is built into the lesson to make it suitable for both discussion and written reflection.

**ESSENTIAL QUESTION: UNDER
WHAT CIRCUMSTANCES WOULD
PEACE IN THE MIDDLE EAST BE
POSSIBLE?**



The Call of Zion by E.M. Lilien, from Morris Rosenfeld's *Gezamelte Lieder* (Collected Poems); [Lilien](#), an Austrian artist active in the Zionist movement, portrays the Land of Israel as a haven for the Jews of Eastern Europe. [Source](#)

1. What was the historical context for this drawing?
2. What do you first notice about this drawing?
3. Who / what is the person?
4. Where do you think they are?
5. What is he looking at?
6. Is it attainable?

Tap image to enlarge to full screen

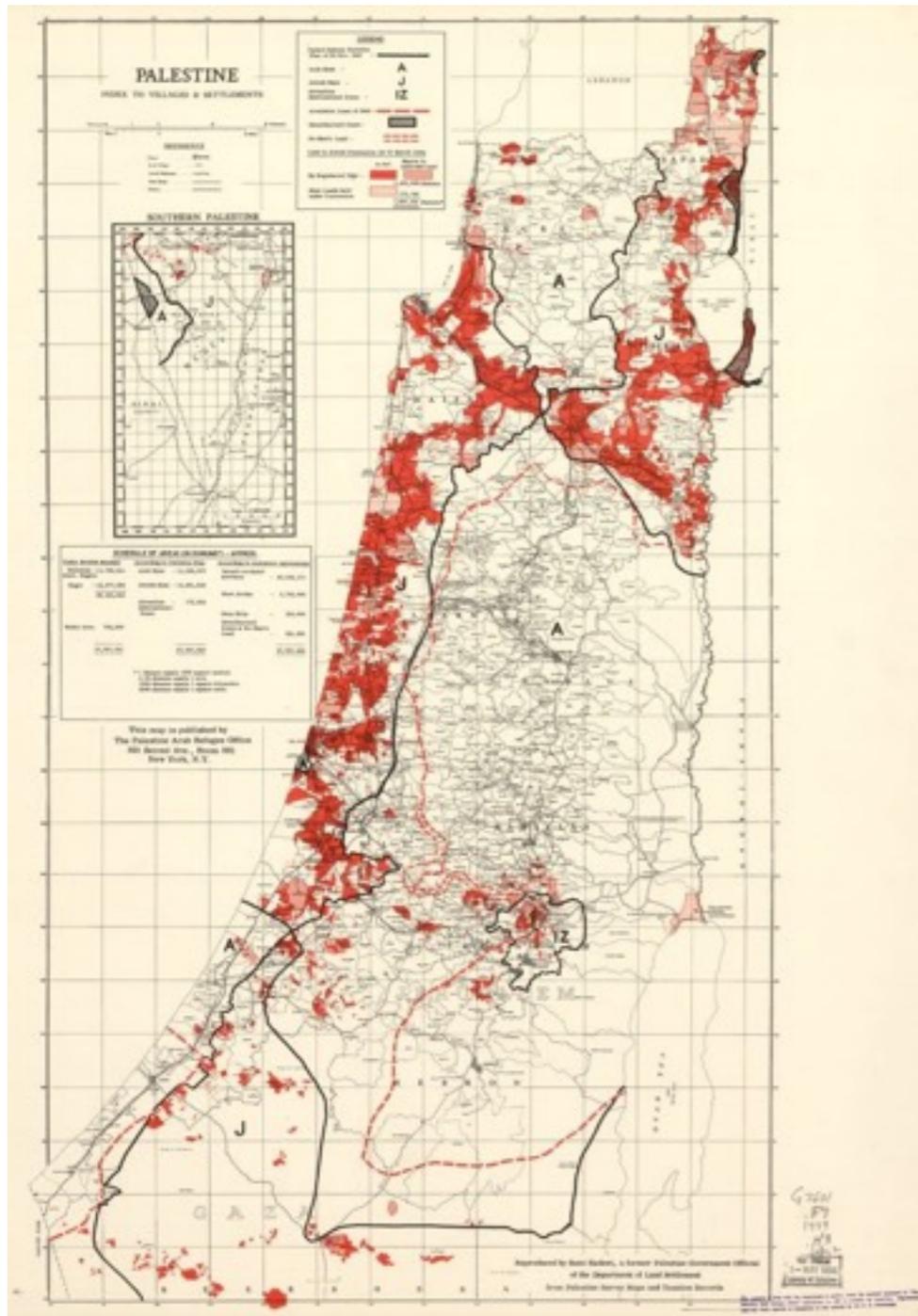


1. What type of map does this appear to be?
2. What major features do you notice on this map?
3. Is there a legend?
4. What cities or regions are highlighted?
5. Who created this map?

Relief Map of Palestine from [American Colony](#) (1934-39)

[Source](#)

Tap image to enlarge to full screen



1. What type of map does this appear to be?
2. What major features do you notice on this map?
3. Is there a legend?
4. What cities or regions are highlighted?
5. Who created this map? Why?

Title: Palestine.

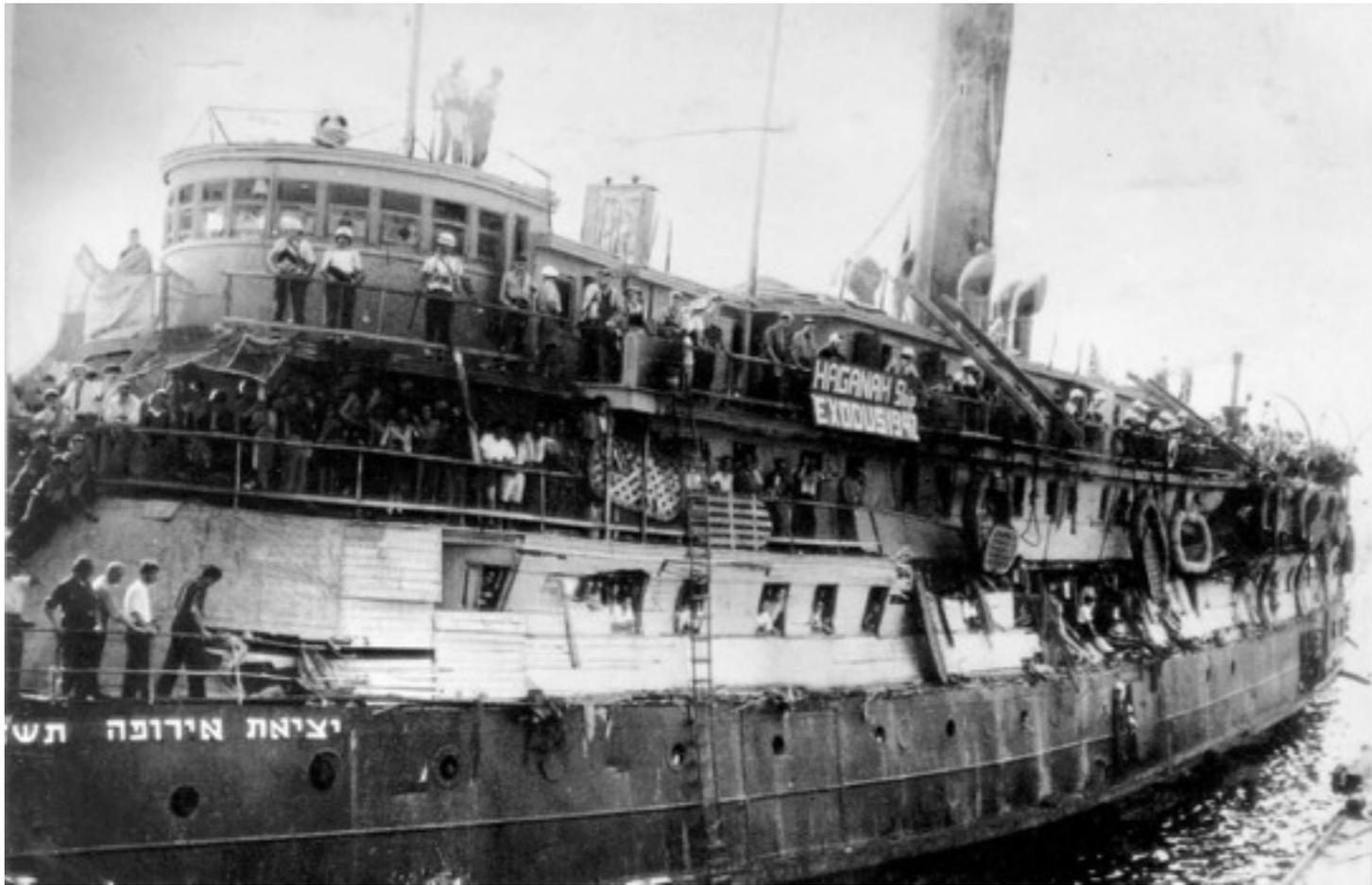
Contributor Names: Hadawi, Sami.

[Palestine Arab Refugee Office.](#)

Created / Published: [S.I., 1949]

[Source](#)

Tap image to enlarge to full screen



Exodus ship following British takeover (note damage to makeshift barriers). Banner says: "HAGANAH Ship EXODUS 1947".

[Source](#)

Exodus 1947 was a ship that carried Jewish emigrants from France to British Mandatory Palestine on July 11, 1947. Most of the emigrants were Holocaust survivors who had no legal immigration certificates for Palestine. Following wide media coverage, the British Royal Navy seized the ship and deported all its passengers back to Europe.

Follow this [link](#) for more information about the voyage.

**PRACTICE YOUR SKILLS AS A HISTORIAN,
AND RECORD FIVE OBSERVATIONS ABOUT
THE PHOTOGRAPH**

Considering Palestine... Interview with William M. Rountree (page 6): Frontline Diplomacy, Manuscript Division, Library of Congress, Washington, D.C. 1989 [Source](#)

I don't recall the statistics of the number of European Jews who came to the United States but an appreciable number did and there is no question that the desire of most of the Jews in Europe was to go to Israel. The main objective of the Jewish immigrants was to find means of getting to Israel, and of course in addition to the 100,000 recommended by the Anglo-American committee there were many other thousands who by other means and other doors achieved that objective and were there at the time of the war and the establishment of the Jewish state.

... I think it's true that opinion in the Foreign Service favored extreme caution in decisions to be made with respect to Palestine, so the interests of the Arab Palestinians would be taken into account in the final decision. You recall at the time the independence of Israel was proclaimed, the new state



Scroll
down

Palestinian National Charter
Resolutions of the Palestine National Council July 1-17, 1968
[Posted July 2003](#) US State Dept Bureau of Near Eastern Affairs

The following is the complete and unabridged text of the Palestinian National Covenant, as published officially in English by the PLO*, based largely on the text adopted earlier in 1964.

In his letter of September 9, 1993 to Prime Minister Rabin, Yasser Arafat stated that those articles which deny Israel's right to exist or are inconsistent with the PLO's new commitments to Israel following their mutual recognition, are no longer valid. Several of the key articles to be amended are highlighted below. On April 24, 1996, the Palestinian National Council, convening in Gaza, voted 504 to 54, with 14 abstentions, as follows:

1. "The Palestinian National Charter is hereby amended by canceling the articles that are contrary to the letters exchanged between the P.L.O. and the

Considering Palestine - An additional perspective that must be considered... Most people would agree that decisions are simple when there is only one option or perspective that must be considered. The Middle East, primarily Israel and the surrounding areas, are populated by diverse people groups with equally diverse personal, religious, and political beliefs.

What are the stated goals of the PLO? Is this a currently operating organization? If so, who is the current apparent leader?

Was/is this organization affiliated with any other groups in the region?

Does / should that information affect your answer to the essential question: Under what circumstances would peace in the Middle East be possible?

MEMED, MY HAWK AND GENDER STEREOTYPES

MARTA TURNER

LIBRARY OF CONGRESS AMERICAN MEMORY FELLOW AND
NWRES D PROFESSIONAL DEVELOPMENT COORDINATOR
HILLSBORO OR

We have many stereotypical reactions to gender in middle eastern countries. How can we examine these stereotypes and provide evidence to support our thinking using primary source documents and text?



Grade Level/Humanities (SS/ELA): Middle school

Standards:

RS.L.9 Compare and contrast a fictional portrayal of a time, place, or character and an historical account of the same period as a means of understanding how authors of fiction use or alter history.

WS.7.1 a. Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge alternate or opposing claims, and organized reasons and evidence logically.

WS7.1.b. Support claims with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

Scope of assignment: Two days as part of a longer literary/informational text section.

Topic area: We have many stereotypical reactions to gender in middle eastern countries. How can we examine these stereotypes and provide evidence to support our thinking using primary source documents and text?

Task: 1) Students will read selections from *Memed, My Hawk* by Yashar Kemal (A tale of high adventure and lyrical celebration, tenderness and violence, generosity and ruthlessness and the defining achievement of one of the greatest and most beloved of living Turkish writers.) 2) Students will examine a series of photographs from the LOC of male and female students and use the photo analysis tool to create questions related to stereotypes of gender in the middle east.

Memed, My Hawk (Turkish: İnce Memed, meaning "Memed, the Slim) is a 1955 novel by Yaşar Kemal. It was Kemal's debut novel and is the first novel in his İnce Memed tetralogy. İnce Memed is the best-known Turkish novel published since World War II.

Plot: Memed, a young boy from a village in Anatolia, is abused and beaten by the villainous local landowner Abdi Agha. Having endured great cruelty towards himself and his mother, Memed finally escapes with his beloved, a girl named Hatche. Abdi Agha catches up with the young couple, but only manages to capture Hatche, while Memed is able to avoid his pursuers and runs into the mountains. There he joins a band of brigands and exacts revenge against his old adversary. Hatche was then imprisoned and later dies. When Memed returns to the town, Hatche's mother tells him he has a "women's heart" if he surrenders himself. He instead rides into town to find his enemy, on a horse given to him by the townspeople. He finds Agha in the south-east corner of his house and shoots him in the breast. The local authorities hear the gunshots, but Memed gets away. Before Hatche dies she gives birth to Memed's son, who is also named Memed. The protagonist then must take care of his son. [Source](#)

MAPS OF TURKEY AND THE MIDDLE EAST

TEACHER'S GUIDE ANALYZING MAPS



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you see. - What do you notice first? - What size and shape is the map? - What graphical elements do you see? - What on the map looks strange or unfamiliar? - Describe anything that looks like it does not belong on a map. - What place or places does the map show? - What, if any, words do you see?

REFLECT

Encourage students to generate and test hypotheses about the source.

Why do you think this map was made? - Who do you think the audience was for this map? - How do you think this map was made? - How does it compare to current maps of this place? - What does this map tell you about what the people who made it knew and what they didn't? - If this map was made today, what would be different? - What would be the same?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? - what? - when? - where? - why? - how?

Examine the following three maps using the [LOC map tool](#).

What conclusions can you draw from the different time periods?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Have students write a brief description of the map in their own words.

Intermediate

Study three or more maps of a city or state at different time periods. Arrange them in chronological order. Discuss clues to the correct sequence.

Advanced

Search for maps of a city or state from different periods, then compile a list of changes over time and other differences and similarities between the maps.

For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

Tap map to enlarge to full screen



Map of Persia - 1721

Map of Turkey [sic], Arabia and Persia.
Other Title: Map of Turkey, Arabia and Persia

Contributor Names

L'Isle, Guillaume de, 1675-1726.

Senex, John, -1740.

Created / Published

[London : D. Browne, 1721]

[Source](#)

Tap map to enlarge to full screen



Map of Persia, Asia, Turkey 1869

Title: Map of Persia, Turkey in Asia :
Afghanistan, Beloochistan.

Contributor Names

Mitchell, S. Augustus, Jr. (Samuel Augustus).

Notes

- Shows parts of Egypt and Nubia east of the Nile.
- Has a note at the bottom saying, "Entered according to Act of Congress in the year 1867 by S. Augustus Mitchell in the Clerks Office of the District Court for the Eastern District of Pennsylvania."

[Source](#)

Tap map to enlarge to full screen

What has changed?

How might these changes impact the culture, economics and beliefs of the people of this region?



Map of Turkey 2006

Title: Turkey.

Contributor Names:

United States. Central Intelligence Agency.

Created / Published

[Washington, D.C. : Central Intelligence Agency, 2006]

[Source](#)



Tap organizer to enlarge to full screen

CHAPTER ONE: MEMED, MY HAWK

Read the first chapter. After examining the maps of Turkey, see if you can identify the location(s) Yashar Kemal is describing in the text. On your [claim sheet](#), make one claim about the terrain and life of this area. Provide evidence to support your claim from the text and the maps you have examined.

Name	Text	
CLAIM:		
Supporting Evidence	Supporting Evidence	Supporting Evidence
.....
.....
.....
(Reference:	(Reference:)	(Reference:)

CLAIM:		
Supporting Evidence	Supporting Evidence	Supporting Evidence
.....
.....
.....
(Reference:)	(Reference:)	(Reference:)

Tap images to enlarge to full screen



Title: [Students, Zühtü Paşa School] / Abdullah Frères, photographes de S.M.I. le Sultan.
Creator(s): Abdullah frères, photographer
Date Created/Published: [between 1880 and 1893]

[Source](#)

Using the [LOC primary sources photo analysis guide](#), please answer the following questions:

1. Describe what you see in each photograph. “I see...”
2. What does this remind you of?
3. What is one question you have about each photo?
4. How are they similar?
5. How are they different?

Using the Claim sheet, what is one claim you can make about each of the photos we examined?



Title: [Students, Mekteb-i Edeb-i]
Creator(s): Abdullah frères, photographer
Date Created/Published: [between 1880 and 1893] [Source](#)

CHAPTER TWO: MEMED, MY HAWK

We learn much about Memed in this chapter.

How is Memed different or similar to the middle school children in the photos?

How might his life be different than his and what accounts for those differences?

PERCEPTIONS-DIVERSITY FOCUS

What claims can we make about people in Istanbul, Turkey in the late 1800's from our analysis of the LOC photos?

How do those claims reconcile with your understanding of current events in Turkey and the Middle East?

Using the CLAIMS and EVIDENCE sheet, list your claim(s) and documentation to support it.



Title: [Scutari, Constantinople, Turkey]

Date Created/Published: [between ca. 1890 and ca. 1900].

[Source](#)

Tap images to enlarge to full screen



Title: [A street at Stamboul with fountain, Constantinople, Turkey]

Date Created/Published: [between ca. 1890 and ca. 1900].

[Source](#)