

**IGNITING  
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**USING COMPELLING ARTS-BASED PRIMARY RESOURCES  
TO INSPIRE STUDENT WRITING ACROSS DISCIPLINES**

**INQUIRY**

# TABLE OF CONTENTS

<b>LOOK BACK AND SEE FURTHER</b>	<b><u>4</u></b>
<b>WORKING WITH TEACHERS</b>	<b><u>5</u></b>
<b>IGNITING INQUIRY</b>	<b><u>6</u></b>
<b>CONNECTING WRITING</b>	<b><u>8</u></b>
<b>WRITING ACTIVITIES</b>	<b><u>10</u></b>
<b>PRIMARY SOURCE ANALYSIS TOOLS</b>	<b><u>20</u></b>
<b>COMMON CORE STANDARDS</b>	<b><u>21</u></b>

# LOOK BACK LOOK BACK LOOK BACK AND SEE FURTHER

BY ERIN ELMAN

Dean of Graduate & Professional Studies at the University of the Arts

The arts teach us to think about relationships and movements, celebrate multiple perspectives, develop aural and visual literacy skills, and consider complex forms of problem-solving. Utilizing close analysis skills to decipher images and meanings through the lens of written expression empowers our students to better understand the world around them through language. Teaching writing with primary sources related to diverse art forms invites students to investigate creativity's relationships to their individual and collective identities.

Writing is both a life skill and accretive art form. Writing about primary sources gives students an opportunity to engage with the arts and history in ways that can bring these subjects to life. Exploring curated collections of primary sources around a discipline, theme, or historical period through the framework of writing allows for a deep and meaningful level of self-expression and critical thinking. We find that our students go beyond simply writing about primary sources by reflecting what they learned back to themselves as citizens, artists, and creators.

At the University of the Arts, we are honored to be a Library of Congress TPS Consortium member and bring an artistic perspective to teachers, allowing them to look back and see further. We hope that teachers find this guide to be useful in their classrooms as they guide their students through their learning.

**1** "The Case of Philip Lawrence: Edna Guy Red Dress with Cutouts" (1937). Costume design rendering by Perry Watkins, the first African American set designer on Broadway, for dancer Edna Guy. This design was for *The Case of Philip Lawrence*, a Federal Theatre Project production.



Courtesy Library of Congress, Music Division, Federal Theatre Project Collection.

# WORKING WORKING WORKING WITH TEACHERS

BY JODI SABRA

TPS Teacher Coach at the University of the Arts  
& Sixth Grade Social Studies and Language Arts Teacher

Good writing—like good conversation—is a response to a really good prompt. What you will find in this collaboration between the University of the Arts and the Library of Congress are sparks to ignite the imaginations and storytelling skills of your students. This guide invites teachers to use arts-based primary sources to generate rich classroom conversations that set the stage for artfully analytic and expressive writing.

When you use primary sources as a springboard for writing and discussion in your classrooms, the characters, setting, and intrigue are instantly placed in a particular context. Tracing the evolution of ideas through time connects students to events in the past. This connection offers them an opportunity to decide how they want to shape the next iteration of that idea. Looking through a historic lens prompts higher level questions and provides material to build stories around. No matter the subject area, teachers can use the templates and activities in this guide to encourage students to generate big questions that then evolve into meaningful writing responses.

This guide invites you to integrate primary source material into your classroom for a day, a week, or a unit. Deliberate practice with posing big questions in response to primary sources is the starting point. Our hope is that students then follow their curiosity about these sources as you invite them to give voice to the artists, writers, and thinkers who made them. Try any of the exercises in this guide and discover how using primary sources can elevate the chat to a genuine dialogue, monologue, letter, or even poem. Invent away and please let us know what you discover. Join the conversation with fellow teachers on the Library of Congress's Teaching with Primary Sources Teachers Network here: <https://tpsteachersnetwork.org>.

Dive into the deep well of resources in the Library of Congress with your students and have fun discovering something old with a fresh perspective!

# IGNITING IGNITING IGNITING INQUIRY

BY EMILY MATTINGLY

First-Year Writing Program Director at the University of the Arts

WITH CATHERINE COONEY

Teaching with Primary Sources Program Consultant  
at the University of the Arts

Compelling primary sources ignite inquiry. The Library of Congress defines primary sources as “the raw materials of history—original documents and objects that were created at the time under study.” Arts-based materials like paintings, performances, documentary photographs, or musical scores can connect students to the recent or remote past in ways that are emotional, intellectual, and imaginative. Facilitating these connections through writing, which is this guide’s focus, offers exciting learning opportunities for the classroom.

What makes a primary source compelling? What elements fire curiosity? To ignite student inquiry, consider bringing primary sources into your classroom that are:

- + Ambiguous in that there are no clear or singular meanings,
- + Multi-layered with diverse elements that make up the whole, or surprising in that they present unexpected information or are unexpected within their larger contexts.

The First-Year Writing Program at the University of the Arts created a unique album of compelling arts-based primary sources teachers can use alongside this guide. This album, which is central to the program’s new writing capstone project, includes a wide variety of sources selected from the Library of Congress’s expansive digital archives. All primary sources included in the album speak to the many fields of study offered at UArts, including creative writing, dance, design, film, fine art, music, theater, and more. The album is available via the Teaching with Primary Sources Teachers Network here: <https://tpsteachersnetwork.org/album/68300-university-of-the-arts-first-year-writing-capstone-project-primary-sources>.

The arts-based primary sources included in this album were selected because they are multi-layered, inviting students to engage again and again. Influential painter, mixed-media sculptor, and performance artist Faith Ringgold’s 1971 lithograph *Woman Free Yourself* is a prime example. It catches the eye through color and line. It takes a minute to put the words in order and the mental pause makes room for questions. Who is Ringgold addressing? Free from what?

**2** Faith Ringgold’s *Woman Free Yourself* (1971). Ringgold is known for work that often explores issues of race, justice, and identity.



© 2021 Faith Ringgold / Artists Rights Society (ARS), New York, Courtesy ACA Galleries, New York.

**3** Dorthea Lange’s notebook page with photos and hand-written captions.



Courtesy Library of Congress, Prints & Photographs Division, [LC USZ62-137429].

**4** Photo from a 1938 production notebook that includes casting and design notes for a Harlem production of *Macbeth*. This production was adapted and directed by actor, director, and writer Orson Welles for the Federal Theatre Project African American Division. Explore the full notebook here: <https://www.loc.gov/item/frpt.10350007/>



Courtesy Library of Congress, Music Division, Federal Theatre Project Collection.

Arts-based primary sources that are surprising provide a depth of material for the curious. A primary source in the First-Year Writing Program project album that plays with surprise: Dorthea Lange’s notebook page. This page includes photos and hand-written captions by Lange, a photographer and photojournalist who created work for the Resettlement Administration and Farm Security Administration. What are we to make of the specific details in the text? Why does Lange include these photos alongside each other? The various components on the page ultimately come together to humanize food production, but how the source takes us on a journey to coming to this understanding is not always straightforward.

Seeking out compelling primary sources requires teachers to lean into allowing curiosity to be their guide. The Library of Congress provides many digitized collections that invite curiosity and allow for a deep dive into arts-based sources. With more than 16 million digitized items, it can be difficult to know where to start. Consider the following in your search for additional arts-based primary sources for your classrooms:

## FEDERAL THEATRE PROJECT, 1935 TO 1939

<https://www.loc.gov/collections/federal-theatre-project-1935-to-1939/about-this-collection/>

This collection contains a variety of material, including playbills, scripts, costume designs, photographs, and ephemera related to the Federal Theatre Project.

## FARM SECURITY ADMINISTRATION/OFFICE OF WAR INFORMATION BLACK-AND-WHITE NEGATIVES

<https://www.loc.gov/collections/fsa-owi-black-and-white-negatives/about-this-collection/>

Many famous photographers are included in this collection, which is a record of both rural and city life in America between 1935 and 1944.

## ARTIST POSTERS

<https://www.loc.gov/collections/artists-posters/about-this-collection/>

A collection of posters by many known artists. The posters represent diverse subjects and their range in style offers students ample opportunities to ignite inquiry.

# CONNECTING CONNECTING CONNECTING WRITING

BY EMILY MATTINGLY

First-Year Writing Program Director at the University of the Arts

The capstone project we recently developed for our First-Year Writing Program at the University of the Arts spotlights primary sources as important sites of learning for our undergraduate students. Critically analyzing primary sources is an essential professional skill for all artists. During the creative process, they often must look to past artistic practices and cultural contexts to generate work that speaks to the future. Our program's curriculum offers a unique collaborative space for developing this skill through writing.

Writing is not purely a form of communication—it is a powerful tool for deep and meaningful learning. In this way, the writing process at the heart of our classrooms supports a dynamic framework for thinking critically and creatively through primary sources. Magic happens when all of our performing and visual arts students think together through writing, connecting in new ways to their own creative disciplines through primary sources and each other.

To set the stage for this magic, our capstone prompts students to create a digital article, a communication tool incredibly relevant to contemporary artists and thinkers. This article is our program's twenty-first-century spin on a compare and contrast analysis. It is designed to function as a vehicle for students to connect—both in words and images—self-directed research findings and analyses of arts-based primary sources from the album we developed as a campus community. Specifically, students put two primary sources into a conversation with each other through analyzing their similarities or differences. The goal of this conversation is to illuminate a topic or idea that is interesting or important to them.

Though developed with our first-year undergraduate students in mind, the capstone project can be modified endlessly to meet the diverse writing needs of K-12 classrooms. This guide offers a variety of tried-and-true activities we created to support the writing process for this project. These activities reflect our emphasis on brainstorming, drafting, and revision and can be used in your classrooms as stand-alone prompts or to support larger writing projects. The possibilities are infinite and we hope that sharing our work can help you support your students in developing their own creative voices through writing about primary sources.

**5** Photograph by artist Jim Costanzo of a public performance art project developed by Artists Network of Refuse and Resist—an organization whose logo was designed by Keith Haring—in response to September 11 political landscapes.



Courtesy Library of Congress, Prints & Photographs Division, Exit Art's "Reactions" Exhibition Collection [LC-DIG-ppmsca-01701].

# CRITICAL COMPARISONS

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## PROJECT PROMPT

### WHAT

This project invites you to closely analyze two arts-based primary sources of your choice. Your main goal is to analyze the similarities or differences between these two primary sources in ways that illuminate a topic or idea that is important or interesting to you.

### WHY

Critically analyzing primary sources is an important professional skill for all artists, who often must look to the past during the creative process to generate work that speaks to the future. This skill is central to developing your unique artistic perspectives and critical voice about creativity.

### HOW

All of your work for the project will come together as a digital article, a communication tool relevant to artists in the twenty-first century. Your digital article will serve as your primary vehicle for engaging readers in your analysis and research. The completed digital article will include the below components. Crafting these components will be supported by a brainstorming, drafting, and revision process designed to aid your success in developing and finalizing the project.

## ASSIGNMENT GUIDELINES

### DIGITAL ARTICLE

A 1000 - 1250 word digital critical analysis article in which you analyze the similarities or differences between two primary sources. The article must include a minimum of two visuals to help you support your analysis of the two primary sources and illuminate the topic or idea that is interesting or important to you. You must cite and provide hyperlinks to a minimum of 4 - 6 secondary research sources to support your analysis and insights.

### ABSTRACT

A 100 - 250 word abstract of your completed digital article in which you offer readers a summary snapshot of your critical analysis. This abstract should offer an overview of the insights your audience can gain from reading your completed article and why these insights are important or relevant. Ultimately, the abstract should function as an engaging invitation for readers to read your full critical analysis article. The abstract must be included in your digital article.

### ANNOTATED BIBLIOGRAPHY

An annotated bibliography listing the 4 - 6 secondary research sources you both cite and provide hyperlinks to in your completed critical analysis article. The annotations for each of the sources must be 50 - 100 words each and in MLA style. Your annotated bibliography should offer readers engaging opportunities to learn more about the secondary research sources shaping or informing your critical analysis. The annotated bibliography must be included in your digital article.

# WRITING ACTIVITIES WRITING ACTIVITIES FIRST IMPRESSIONS

BY MICHELE KISHITA

Artist & First-Year Writing Program Professor  
at the University of the Arts

## TEACHER TO TEACHER

Primary sources are vessels containing stories about themselves and the people who made them. Designed to foster curious minds and deepen engagement, this activity prompts students to slow down, spend time with an arts-based primary source, and discover the stories the source wants to tell. The worksheet's guiding questions hone student awareness, directing them to find clues, speculate about the object's stories, document what they notice, and begin interpreting the object's meanings while considering their own personal connections to it. By contemplating the specific pieces that make up the whole, students begin journeying the path to analysis and critical thinking. Their first impressions are starting points for further exploration and inquiry.

This activity can be modified and expanded upon to support diverse student needs. Questions, for example, can be replaced with parts of speech to support building vocabulary while exploring first impressions of a primary source. We include additional examples here of ways to expand the activity in your classroom.

### + Building Vocabulary

- Did you find new words that mean the same thing to describe a first impression?
- How do different words help you to understand more about the primary source?
- Which is your favorite word or phrase—and why?

### + Reflecting

- What did others notice about the primary source that you did not?
- What did you notice that others did not?

### + Expressing Feelings

- Which words best describe your feelings?
- What do you think the primary source's creator was feeling when they made this piece?
- What do you think the people represented by the primary source might be feeling?

### + Identifying Trends

- Are there similar words or phrases that appear in different columns?

### + Speculating About Meaning and Intention

- What is the creator's intention behind the primary source?
- Who is the primary source's audience?
- What may have led to this primary source being created?
- Who or what may have influenced the primary source's creator?

### + Developing Opinions and Arguments

- What did other students write about their first impressions of this primary source?
- How are your first impressions similar or different?

**6** Large set-piece, *Serpent and Spider Dress* (1946), created by sculptor and designer Isamu Noguchi for choreographer Martha Graham's *Cave of the Heart* production. This piece offers students a multi-layered experience for exploring first impressions through writing.



Courtesy Library of Congress, Music Division, reproduced with permission of Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance, Inc., [www.marthagraham.org](http://www.marthagraham.org).

## FIRST IMPRESSIONS INSTRUCTIONS

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Primary sources tell fascinating stories about themselves and the people who created them. When you closely inspect a new primary source, tune into your first impressions to help you find clues about what the story for this primary source might be. Be a detective and closely observe.

In the boxes below, use the questions in each column to guide you as you list 30 descriptive words (nouns, adjectives, verbs) and phrases about a primary source. Write one word or one phrase in each individual box.

Primary Source's Title

Primary Source Creator's Name

What do you notice first?	What seem to be the most important details?
What materials or processes might have been used to make this?	What themes or ideas are expressed?
What surprises you?	What feelings or thoughts do you have?

# WRITING ACTIVITIES WRITING ACTIVITIES ASKING BIG QUESTIONS

BY ALEXIS APFELBAUM

Writer & First-Year Writing Program Professor  
at the University of the Arts

## TEACHER TO TEACHER

All questions, from the most simple to the most profound, can help us understand our world with greater complexity. Self-directed learning prompts students to ask questions about concepts, ideas, or concerns that interest them, helping them take ownership of the learning process. Following their curiosities can help students become more engaged, realize that they know more than they think they do, and help them feel empowered to find out more about a subject. This activity supports students as they follow their curiosity and ask big questions about an arts-based primary source.

### Questions can:

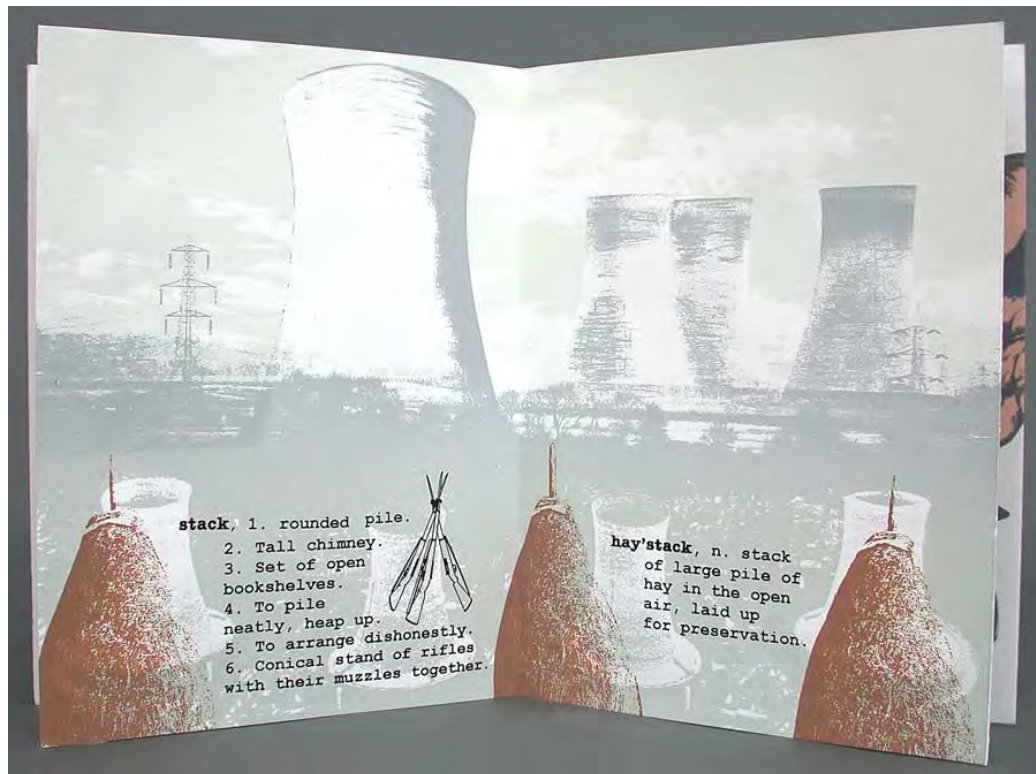
- + Guide the research process or be used as a tool in drafting a thesis statement or organizing a piece of writing about primary sources.
- + Help students make sense of new ideas and concepts.
- + Strengthen one of the most important learning tools in our kit: our curiosity muscle.

### Exploring big questions further with students

- + Explore the role of questions
  - What is an open-ended question and how is it different from a question that only has a “yes” or “no” answer?
  - What does asking open-ended questions offer us?
- + Mine questions for research
  - List all meaningful words, ideas, or thematic elements in the questions students generate
  - Use list to brainstorm search terms for researching information online

**7** From *Pistol/Pistol: Botanical Ballistics* (1997), an artist book created by Ann Kalmbach and Tatana Kellner as part of an artist residency program. This book's complex pairings of words and images prompts students to ask big questions.

©1997 Women's Studio Workshop,  
Courtesy Tatana Kellner / Women's  
Studio Workshop, Rosendale, New York,  
[www.sworkshop.org](http://www.sworkshop.org).



## ASKING BIG QUESTIONS INSTRUCTIONS

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- Asking and answering questions about a primary source is one of the best ways to understand what we know and what we want to know. When engaging with a new primary source, there might be a lot about the object that we don't yet know, including where it comes from or who created it. Asking questions helps us focus our attention on what matters and decide what we want to explore further.
- To generate a list of interesting, big questions, begin each question with one word from the vertical column and one word from the horizontal column. Examples illustrating how to get started are included here.
- You do not need to respond to the questions you pose about the primary source ... yet. Try to make your questions as open-ended as possible. The most thought-provoking questions will likely be the kinds of questions to which there may be no “easy” answer.

	can / is / was / will / were	did / do / does / will	may / might / would
Who	Who was...?		
What		What does...?	
When			When would...?
Where	Where were...?		
Why		Why did...?	
How			How might...?

# WRITING ACTIVITIES WRITING ACTIVITIES CONTEXT 360

BY MICHELE KISHITA

Artist & First-Year Writing Program Professor at the University of the Arts

## TEACHER TO TEACHER

Examining the past and understanding it through primary sources helps us better understand the present and imagine the future. Intrinsically connected to the events and circumstances in which they were created, primary sources are time capsules of history. When students explore the time from which the primary source originated, they are able to extend beyond our current context and begin to understand an object through the creator's perspective. How did particular ways of thinking or a technological invention shape the primary source's creation? Is a popular dance or an important event at the core of a primary source's representation of a theme? This activity asks students to time travel using research and imagination. Ultimately, it asks students to begin working toward gaining a "360 perspective" in understanding a primary source's full context. It also asks students to dig into a primary source's historical layers to discover meaning.

This activity can be modified for your classroom needs in several ways, including selecting fewer or more specific context categories for your students to investigate. For further exploration, ask students to:

- + **Bring the past into the present:**
  - Could the primary source have been created today?
  - How does the primary source relate to today's popular culture?
- + **Reflect on first impressions versus research findings:**
  - Did your first impressions about the primary source's context match what you found in your research?

8

Tone magazine insert from 1960 featuring stage actor, film director, and Academy Award winner Sidney Portier on the set of *A Raisin in the Sun* (1961), the film adaptation of playwright Lorraine Hansberry's 1959 play of the same name.



Courtesy Arizona State Library, Archives and Public Records; Phoenix, AZ.

## CONTEXT 360 EXAMPLE FROM A FIRST-YEAR MUSIC STUDENT AT THE UNIVERSITY OF THE ARTS

**Primary Source's Title:** *Filming: A Raisin in the Sun*

**Primary Source Creator's Name:**  
Charles Leonard of the *Arizona Tribune*

Set the time machine to the 1960s and find information on the following topics:

**Politics:** JFK elected president. The civil rights movement was about to pick up speed. Malcolm X was gaining attention. The Vietnam War was still ongoing. Department of Transportation created.

**Scientific and Medical Advancements:** Space race movement with Russia starts. A year later JFK moves to expand the space program. First heart and liver transplants. Invention of the artificial heart.

**Major Crimes:** Just 5 years before: Rosa Parks refused to give up her seat on the bus. The Glassboro sit-ins occurred in February of that year (yes, I know these aren't "crimes," but what's the difference between a crime and a protest in this context?).

**Slang:** For jazzers, the word for musicians was "cats." People used phrases like "daddy-o" (reminds me of *The Outsiders*), "ankle-biter," "square," "groovy," and other cringey sayings we use as jokes today.

**Laws:** Civil Rights Act intended to strengthen voting rights. Jim Crow laws: many "whites only" signs in restaurants, bathrooms, etc. In 1966, the Supreme Court ruled that when someone is getting arrested, they MUST be read their Miranda rights.

## CONTEXT 360: INSTRUCTIONS

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Primary sources are time capsules of history. They are created in response to the time and circumstances in which they were made. Be a time traveller and visit the decade in which the primary source originated. Through research, dig into the primary source's historical layers. Your goal is to begin to work toward having a "360 perspective" understanding of a primary source's context.

Write brief notes for each of the topics related to context below. Your notes should reflect your research findings.

Primary Source's Title

Primary Source Creator's Name

Set your time machine to \_\_\_\_\_ (decade here) and research information on the following topics:

- |                           |                                     |                      |
|---------------------------|-------------------------------------|----------------------|
| - Politics                | - Scientific & Medical Advancements | - Popular Culture    |
| - Laws                    | - War                               | - Assassinations     |
| - Major Crimes            | - Natural Disasters                 | - Fashion & Style    |
| - Slang & Popular Phrases | - Prices                            | - Hobbies & Pastimes |



# WRITING ACTIVITIES WRITING ACTIVITIES POINTS OF COMPARISON

BY EMILY MATTINGLY

First-Year Writing Program Director at the University of the Arts

"Federal Dance Theatre Presents *Salut au Monde*" (1936) is a poster attributed to visual artist Richard Halls. This poster was created for a Federal Dance Theatre production that explores themes of oppression and is inspired by Walt Whitman's poetry collection *Leaves of Grass*. For a compare and contrast analysis, this poster pairs well with the album cover for *Native North American Child: An Odyssey* (1974) by songwriter and musician Buffy Sainte-Marie. Sainte-Marie, the first indigenous artist to win an Oscar, created work that was often censored because of their involvements in anti-war as well as Native American and First Nations activism movements. Both primary sources stage unique conversations around race, representation, politics, and art. Three examples of points of comparison for an analysis of similarities or differences between these sources are graphic design elements, composition, and imagery.



Courtesy Library of Congress, Prints & Photographs Division, WPA Poster Collection, [LC-DIG-ppmsca-07144].



Courtesy Library of Congress, Motion Picture, Broadcasting And Recorded Sound Division.

## TEACHER TO TEACHER

Compare and contrast analyses ask students to put primary sources into a conversation with each other. At the heart of this conversation are the similarities or differences between the primary sources. Points of comparison are the unifying threads students can develop to weave together a meaningful conversation about these similarities or differences. Simply put, they are criteria by which similarities or differences can be framed. Points of comparison for an analysis of apples and oranges, for example, could include taste, cost, and appearance.

Helping students bring into focus possible points of comparison for framing similarities or differences can support their success on several fronts, including:

- + Deciding if primary sources are appropriate for being part of the same compare/contrast conversation.
- + Clarifying if their compare and contrast analysis is more about similarities, differences, or both.
- + Reflecting on which primary sources they have the most to say about.
- + Selecting solid evidence that could help support a main idea or thesis.
- + Working toward solidifying the possible overall organization for the piece of writing.

The points of comparison brainstorming organizer here can help your students begin to stage their own conversation about two or more primary sources. It can be modified according to the number of primary sources and paired with a wide variety of activities to support a scaffolded approach to writing. The First Impressions activity in this guide offers students a solid reflective starting point for beginning to fill out this organizer.

## POINTS OF COMPARISON

DOWNLOAD

### Similarities

List similarities between your two primary sources.

### Differences

List differences between your two primary sources.

### Points of Comparison

Review the similarities and differences you listed. What possible points of comparison connect these similarities or differences? List here.

# WRITING ACTIVITIES

# WRITING ACTIVITIES

## LETTER TO THE CREATOR

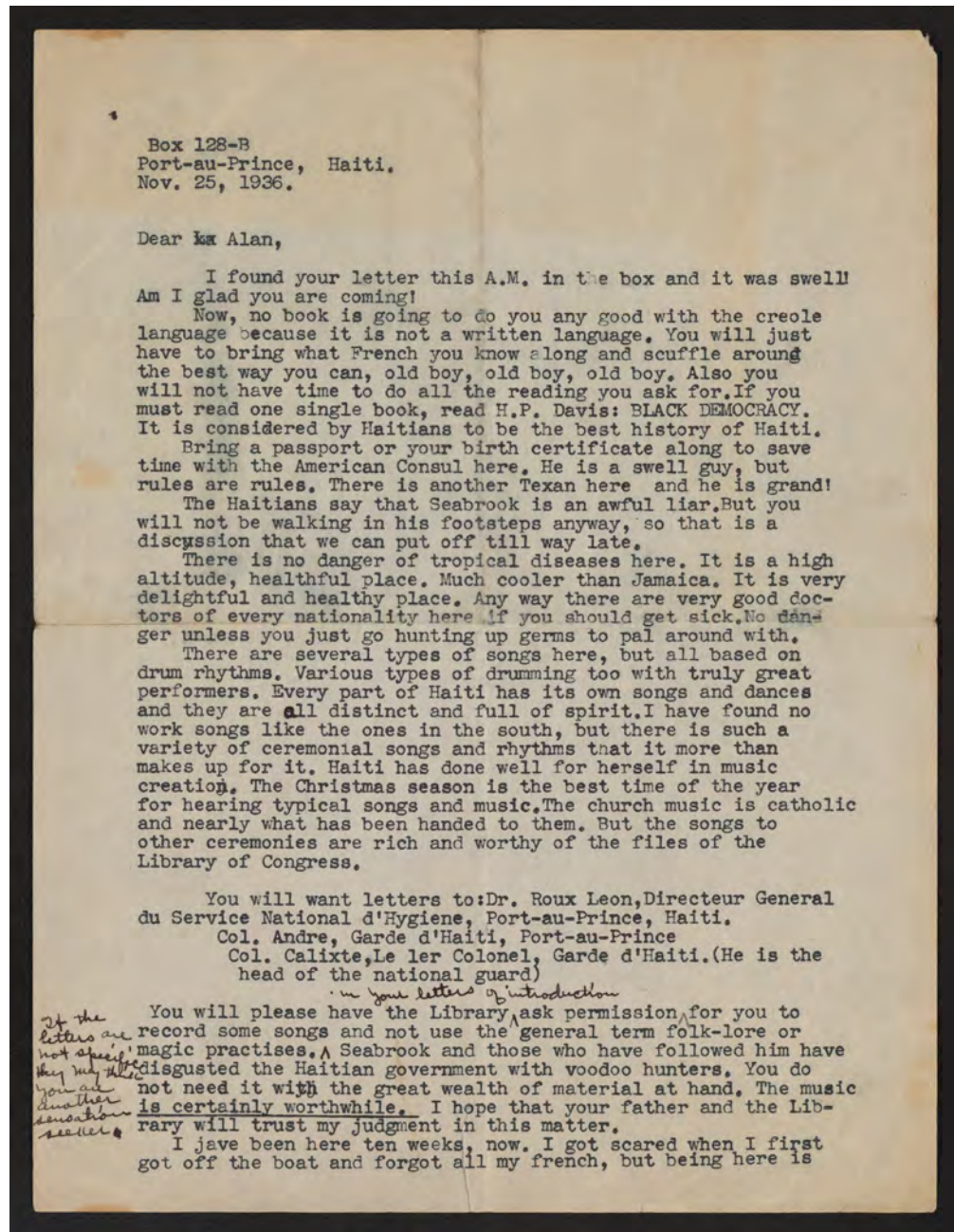
BY ALEXIS APFELBAUM

Writer & First-Year Writing Program Professor  
at the University of the Arts

### TEACHER TO TEACHER

Connecting with someone from another time and place can be an empowering experience for students. This letter writing activity invites students to experience the intimacy of a meaningful connection to—and conversation with—a primary source's creator. Students are encouraged to suspend their disbelief and flex their creative muscles as they deepen their connections to a primary source by writing a letter to its creator.

This activity should be completed after students immerse themselves fully in the primary source through analysis. Before beginning, students should also have a working understanding of the primary source's context. This activity can be modified so students flip the script and write a letter from the perspective of the primary source's creator, embracing that person's imagined viewpoint to discuss the work.



Courtesy Alan Lomax collection (AFC 2004/004), American Folklife Center, Library of Congress.

**11** To pair with the Writing a Letter to the Creator activity: correspondence by writer and anthropologist Zora Neale Hurston, who is best known for the classic novel *Their Eyes Were Watching God* (1937). Hurston's letter to folklorist Alan Lomax includes hand-written marginalia and rich asides. The letter reveals complex insights into diverse professional and personal lives, mid-century technology, health and medicine, and Haiti's diverse cultures and complex history. A seemingly simple letter about what to bring on a research trip ends up revealing so much more. Use this letter to engage students in primary source analysis and explore letter conventions.

### WRITING A LETTER TO THE CREATOR

DOWNLOAD

Instructions: Write a letter to the creator of the primary source you selected. The creator of this primary source resides in their time period and context. You reside in your own. What do you want them to know?

Dear \_\_\_\_\_,

Introduce yourself and tell the creator why you are writing to them (make sure to include the name of the primary source):

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Tell the creator what interests you most about this primary source. Try to be as descriptive as possible:

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What do you think this primary source reveals about the context in which it was created?  
Discuss the meaning and what the primary source says about this context:

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What does this primary source remind you of and why?

Do you think the creator would be surprised by the connections you are making? Explain here:

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What do you think the creator would want to know about the primary source's impact (on culture, art, or people)?  
How do you think they might feel about this impact? Explain here:

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Close with any questions or final thoughts for the creator and sign the letter:

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# PRIMARY SOURCE ANALYSIS TOOLS

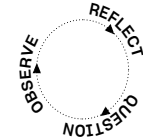
The Library of Congress's website provides a wide variety of tools designed to help students analyze diverse primary sources. Many are designed to help students analyze specific materials, such as photographs and prints, books and other printed text, manuscripts, maps, political cartoons, motion pictures, sheet music and song sheets, oral histories, and sound recordings.

These tools ask questions designed to help students construct knowledge as they form reasonable conclusions based on evidence grounded in primary sources themselves. Students then can connect primary sources to the context in which they were created. The tools are non-linear and teachers can encourage students to go back and forth between the columns to answer the questions.

## PRIMARY SOURCE ANALYSIS TOOL

---

NAME: \_\_\_\_\_



OBSERVE	REFLECT	QUESTION
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**FURTHER INVESTIGATION:** \_\_\_\_\_

**ADDITIONAL NOTES:** \_\_\_\_\_

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# COMMON CORE STANDARDS

Examples of ways to use this guide with Common Core Standards and National Core Arts Standards. You can cite these standards when pairing writing with arts-based primary sources to teach diverse core concepts.

COMMON CORE STATE STANDARDS FOR WRITING & NATIONAL CORE ARTS STANDARDS	ACTIVITIES
<p><b>Core Arts Grade 7: VA:Re8.1.7a</b></p> <p>Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.</p> <p><b>Common Core Grade 9-10: CCSS.ELA-LITERACY.SL.9-10.1.C</b></p> <p>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>	<ul style="list-style-type: none"> <li>FIRST IMPRESSIONS</li> <li>BIG QUESTIONS</li> <li>CONTEXT 360</li> </ul>
<p><b>Core Arts Grade 8: VA:Re.7.2.8a</b></p> <p>Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.</p> <p><b>Common Core Grade 9-10: CCSS.ELA-LITERACY.WHST.9-10.7</b></p> <p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<ul style="list-style-type: none"> <li>BIG QUESTIONS</li> <li>CONTEXT 360</li> <li>POINTS OF COMPARISON</li> <li>WRITING A LETTER TO THE ARTIST</li> </ul>
<p><b>Core Arts Grade 9-12: VA:Cn11.1.IIa</b></p> <p>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p><b>Common Core Grade 9-10:: CCSS.ELA-LITERACY.W.9-10.3</b></p> <p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<ul style="list-style-type: none"> <li>CONTEXT 360</li> <li>POINTS OF COMPARISON</li> <li>WRITING A LETTER TO THE ARTIST</li> </ul>

Additional resources are available for each analysis guide: <http://www.loc.gov/teachers>.

# PRIMARY SOURCE IMAGE CITATIONS

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List of primary source image citations included in this guide in order of appearance:

- 1** Watkins, Perry. *Case of Philip Lawrence: Edna Guy Red Dress with Cutouts*. New York, 1937. New York, June 8. Photograph. <https://www.loc.gov/item/ihas.200218550/>.
- 2** Ringgold, Faith, Artist. *Free Woman, Free Yourself*, 1971. [United States: publisher not identified] Photograph. <https://www.loc.gov/item/2015646541/>.
- 3** Lange, Dorothea, Photographer. *All Races Serve the Crops in California*. California, 1935. Photograph. <https://www.loc.gov/item/2007680380/>.
- 4** Production Notebook from New York Production of *Macbeth* Cover. Finding Aid Box. [None, 193-, Monographic]. Image. <https://www.loc.gov/item/fprpt.10350007/>.
- 5** Costanzo, Jim, Artist. *Our Grief is Not a Cry for War / Jim Costanzo*. New York, 2001. Photograph. <https://www.loc.gov/item/2002716318/>.
- 6** Noguchi, Isamu. *Serpent and Spider Dress, Set of Cave of the Heart* by Martha Graham. 1946. Photographer Unknown. Martha Graham Collection, Box 241/49, #450. Photograph. <https://www.loc.gov/item/ihas.200153821/>.
- 7** Kalmbach, Ann E. and Tatana Keller, Artists. *Pistol/Pistol: Botanical Ballistics / Ann Kalmbach & Tatana Keller*, 1997. [Rosedale, N.Y.: Women's Studio Workshop] Artist book [1 folded sheet (26 unnumbered pages): color illustrations]. <https://lccn.loc.gov/2013659663>. PDF of this artists' book available on the Women's Studio Workshop Archive website: [[http://wsworkshop.org/artist\\_books/pdf/k1\\_pistol\\_opt.pdf](http://wsworkshop.org/artist_books/pdf/k1_pistol_opt.pdf)]
- 8** *Arizona Tribune*. [volume] (Phoenix, Ariz.), 20 Aug. 1960. *Chronicling America: Historic American Newspapers*. Lib. of Congress. <https://chroniclingamerica.loc.gov/lccn/sn84021918/1960-08-20/ed-1/seq-3/>.
- 9** Halls, Richard, Artist. "Federal Dance Theatre Presents *Salut au Monde*" adapted from a poem of that name by Walt Whitman. 1936. [New York City: Federal Art Project, or 1937]. Photograph. <https://www.loc.gov/item/97502883/>.
- 10** *Native North American Child* Album Cover. 1974. Vanguard, Published. Photograph. <https://www.loc.gov/item/awhbib000032/>.
- 11** Hurston, Zora Neale. *Alan Lomax Collection, Manuscripts, Haiti*, 1936-1937. Manuscript/Mixed Material. <https://www.loc.gov/item/afc2004004.ms120250/>.

# ACKNOWLEDGEMENTS

**THE UNIVERSITY OF THE ARTS**, established in 1876, is one of the nation's only universities dedicated solely to educating students in dance, design, fine arts, media arts, music, theater, and writing. UArts acts as a catalyst to connect, collaborate, and create across disciplines and traditional boundaries. Our Professional Institute for Educators and MEd programs develop contemporary and creative educational programming to serve the professional development needs of K-12 teachers through the arts.

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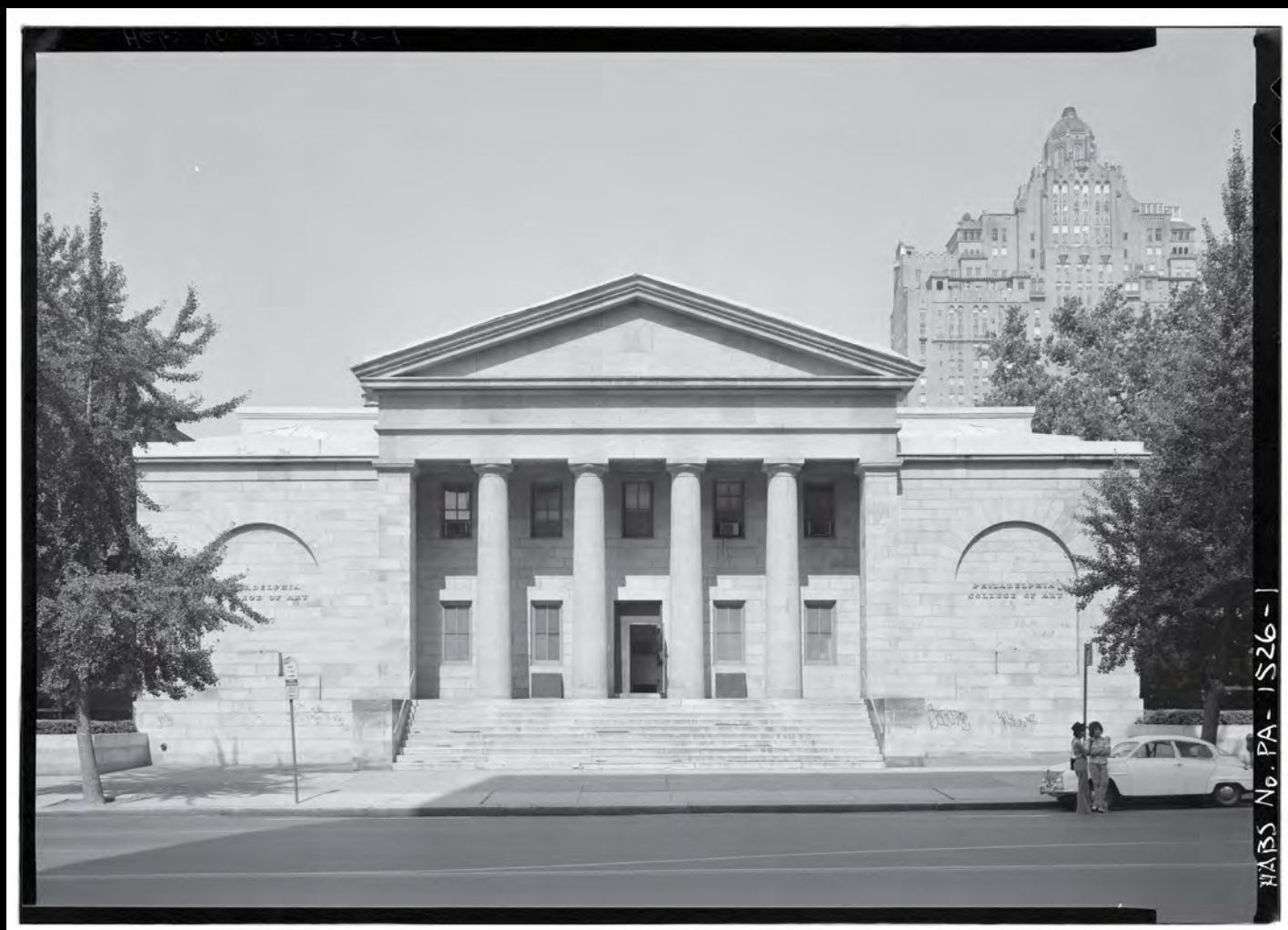
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This undated photograph shows Dorrance Hamilton Hall at the University of the Arts (previously known as Philadelphia College of Art) at the corner of Broad and Pine Streets in Philadelphia. The building previously housed the Pennsylvania School for the Deaf.

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