



THE UNIVERSITY OF THE ARTS

With the cooperation and support of:  LIBRARY OF CONGRESS **TEACHING** *with* PRIMARY SOURCES

In collaboration with:



*The Library Company* OF PHILADELPHIA

# LOOK BACK. SEE FURTHER.

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Studying photographs and drawing connections between primary sources from the Library of Congress and local collections



# ACKNOWLEDGMENTS

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**The University of the Arts**  
Division of Continuing Studies



**TEACHING** with PRIMARY SOURCES



*The Library Company* OF PHILADELPHIA

The University of the Arts, established in 1876, is one of the nation's only universities dedicated solely to educating students in design, fine arts, media arts, crafts, music, dance and theater. The University has developed an innovative, flexible approach to developing professional artists, designers and writers. UArts acts as a catalyst for their creativity – to connect, collaborate and create across disciplines and traditional boundaries. The Professional + Adult Programs office at UArts provides K-12 teachers in the regional educational community professional development programming across subject disciplines and grade levels.

**The Library of Congress** is the nation's oldest federal cultural institution, is the world's preeminent reservoir for knowledge, providing unparalleled integrated resources to Congress and the American people. Founded in 1800, the Library seeks to further human understanding and wisdom providing access to knowledge through its magnificent collections, which bring to bear the world's knowledge in almost all of the world's languages and America's private sector intellectual and cultural creativity in

almost all formats. The Library seeks to spark the public's imagination and celebrate human achievement through its programs and exhibits. In doing so, the Library helps foster the informed and involved citizenry upon which American democracy depends. Today, the Library serves the public, scholars, Members of Congress and their staff - all of whom seek information, understanding and inspiration. Many of the Library's rich resources and treasures may also be accessed through the Library's award-winning website.

Founded by Benjamin Franklin in 1731, the **Library Company of Philadelphia** is an independent research library specializing in American and global history and culture from the 17th through the early 20th centuries. Open to the public free of charge, the Library Company houses an extensive collection of rare books, manuscripts, broadsides, ephemera, prints, photographs, and works of art. The Library Company's graphics collections, specializing in works by Philadelphia photographers and printmakers, and images that document the city of Philadelphia, visually record the history of the Philadelphia area through the mid-20th century. In addition to Philadelphia area materials, the graphics collections include historical and commemorative prints, portraits, and political cartoons documenting American history at the regional and national levels. The mission of the Library Company is to foster scholarship in and increase public understanding of American and global history by preserving, interpreting, disseminating, and augmenting the valuable materials in its care, thus providing meaningful stewardship of the legacy of Benjamin Franklin.

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# TABLE OF CONTENTS

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Page 10



Page 12



Page 14



Page 16



Page 18

Teaching with Primary Sources	4
How to Use this Guide	7
Looking at a Portrait	8
Looking at a Street Scene	10
Looking at a Promotional Image	12
Looking at a Recreational Image	14
Looking at a Documentary Photograph	16
Primary Source Analysis Tool	18
Common Core Standards	19

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# TEACHING WITH PRIMARY SOURCES

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LIBRARY OF  
CONGRESS

**P** rimary sources are powerful teaching tools! Photographs, letters, maps, music, oral histories, and more not only capture student attention but they inspire, fascinate, and engage even the most reluctant learners.

The Library of Congress Teaching with Primary Sources Program—or TPS, for short—harnesses this power by collaborating with school districts, universities, libraries, and foundations to help teachers use the Library’s vast collection of digitized primary sources to enrich their classroom instruction. The TPS program provides educators with both methods and materials that build student literacy skills, content knowledge, and critical thinking abilities.

Members of the TPS Educational Consortium, such as the University of the Arts, assist in the design of the TPS program and offer TPS professional development on an ongoing basis, year round. The professional development that these organizations offer includes workshops, online courses, graduate courses, and mentoring that meet the same goals as the professional development offered in Washington, DC at the Library of Congress.

For more information on the free teacher resources and professional development opportunities—including webinars, blogs, teacher institutes, and more— offered by the Library of Congress and TPS partners across the country, visit our website for teachers, [www.loc.gov/teachers](http://www.loc.gov/teachers).

# TEACHING WITH PRIMARY SOURCES

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## LOOK BACK. SEE FURTHER.

By Erin Elman

Dean of Continuing Studies at the University of the Arts  
Director, Teaching with Primary Sources

By linking content to the artistic production of a given era, teachers and students discover artifacts that tell our individual and collective stories. Connecting teaching and learning to the arts provides students with an integrated approach to learning that identifies how the arts inform and reflect history, in turn making connections between their lives today and events of the past.

Teaching with primary sources through the arts allows students to study and investigate how individuals use creative activity to celebrate and explore their individual, cultural, and national identity and history through both their own experiences, as well as the witnesses of history.

The arts teach us to think about qualitative relationships, celebrate multiple perspectives, develop aural and visual literacy skills, and consider complex forms of problem solving. The arts enable us to have experiences we can get from no other sources.

The arts provide a humanistic, sociological, and aesthetic connection to the reactions and responses of our nation as it evolves. Looking back through the lens of the arts to see further connects students to the continuum of history and provides them with a glimpse into their role in the process.

At TPS-UArts, we are honored to be part of the TPS consortium and bring an artistic perspective to teachers, allowing them to look back and see further.

## WORKING WITH TEACHERS

By Stormy Vogel

The Library of Congress is a treasure trove of resources which help us understand history through the exploration of primary sources. During the TPS - University of the Arts photography course: Who Are We? - Constructing Identity through Images, teachers learn how to read images and understand what they tell us about ourselves and others. Visual literacy, explored as a common core standard, makes learning engaging. From the original “selfie” of Robert Cornelius to the documentation of child labor, pictures from history help us understand the past and make meaning from it.

During the course, we explore the Library of Congress Classroom resources located on the Teachers’ page <http://www.loc.gov/teachers/>. This is the starting point to gather lesson plans, themed resources, primary sources sets and interactive presentations to engage students of all ages. The Library also provides primary source-based professional development so educators can learn how to instruct other teachers about the vast resources available at the Library <http://www.loc.gov/teachers/professionaldevelopment/>. These professional development opportunities include interactive, self-directed on-line modules, ready-to-present lessons, webinars, and Summer Teacher Institutes. The Teaching with Primary Sources blog <http://blogs.loc.gov/teachers/> and the TPS Journal <http://www.loc.gov/teachers/tps/journal/> as well as the Library of Congress Twitter, @TeachingLC, are additional resources provided by the Library to engage, question, and apply critical thinking.

# TEACHING WITH PRIMARY SOURCES

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## RESEARCHING PHOTOGRAPHS

By Catherine Cooney

What does it mean to “read” a photograph? Visual literacy is the ability to make meaning of images through analysis and interpretation; evaluate their sources; use them effectively and know how to find them. Finding images from the Library of Congress collections is straightforward. They are organized into collections and thematic groups on the library’s website, <http://www.loc.gov/photos/collections/>. Collections related to this guide are the daguerrotypes at <http://loc.gov/pictures/collection/dag/>; the digitized negatives from the Farm Security Administration – Office of War Information, <http://loc.gov/pictures/collection/fsa/>, which provide a record of daily life in America between 1935 and 1944; the Gladstone Collection of African American Photographs, <http://loc.gov/pictures/collection/gld/>, useful for the study of social and military history, primarily from the Civil war, but including examples through 1945; and finally, the National Child Labor Committee Collection, <http://loc.gov/pictures/collection/nclc/>, which documents working and living conditions of children in the United States between 1908 and 1924. A wide range of analysis tools can be used to guide inquiry and build visual literacy skills: <http://www.loc.gov/rr/print/resource/researchertool.html>.

In researching photographs for this guide, I examined each image over all to see what issues I might explore. I noticed details, and thought about what intrigued me. Then, I moved on to the Library of Congress cataloging record to get information: who made the image, and when it was made? The photographer of the Diving Woman stereocard was known, so I researched him, and learned of his interest in maritime subjects and landmarks in New York City. That led me to discover where the image was taken. Because I had no information on the woman in the picture, I chose to research the history of swimming as a pastime, as well as the history of women’s swimming garb. After thinking about the “what” of the image, I thought about the “when.” What else was happening in 1892? A timeline of Women’s Suffrage from American Memory <http://memory.loc.gov/ammem/naw/nawstime.html> provided rich context. From there, I was able to consider the issues of women’s freedom to participate in society, and their

freedom of dress and action. It made me wonder if this image was seen as more shocking than we might consider it today. My brief investigation was guided by the Library of Congress Analysis Tool, and Researcher’s Toolbox.

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## PHOTOGRAPHY: WHO ARE WE?

By Jordan Rockford

When I developed the photography-based course for the University of the Arts’ Teaching with Primary Sources partnership with the Library of Congress, I decided to focus on how photography informs our notions of identity because this is an approach to the medium that is relevant to educators and students of all ages, working across a wide variety of subject matter.

As part of this focus, I look at how we use photographs to develop a sense of self as well as document our communities, considering images that tell the stories of schools and neighborhoods, teams and tribes. The Library of Congress is rich with images such as this, which capture American identity as it has developed over the course of our history – in times of celebration, marking our achievements, and in times of sorrow at our hardships.

Because we live in a culture inundated with images, we often don’t really see what we are looking at. The visual literacy component of the course teaches how to analyze a photograph, but can’t create that personal connection with the image that makes it live on in the mind. For this reason, I incorporate class visits to local archives, such as the Library Company of Philadelphia, for first-hand experience with historical photographs presented by the curators and archivists who work with them. This introduces teachers to the variety of public collections available in their own communities and familiarizes them with how they can be utilized as educational resources. More importantly, it brings the digitized collections of the Library of Congress to life by connecting the history of the nation with the stories of our own neighborhoods.

# HOW TO USE THIS GUIDE

## USE THESE STEPS TO GET STARTED:

### 1. Engage students with primary sources.

**Draw on students' prior knowledge of the topic.**

**Ask students to closely observe each photograph.**

- Who created this photograph?
- When was it created?
- Where does your eye go first?
- Help students see key details.
- What do you see that you didn't expect?

**Encourage students to think about their personal response to the image.**

- What feelings and thoughts does the photograph trigger in you?
- What questions does it raise?

### 2. Promote student inquiry.

**Encourage students to speculate about each image, its creator, and its context.**

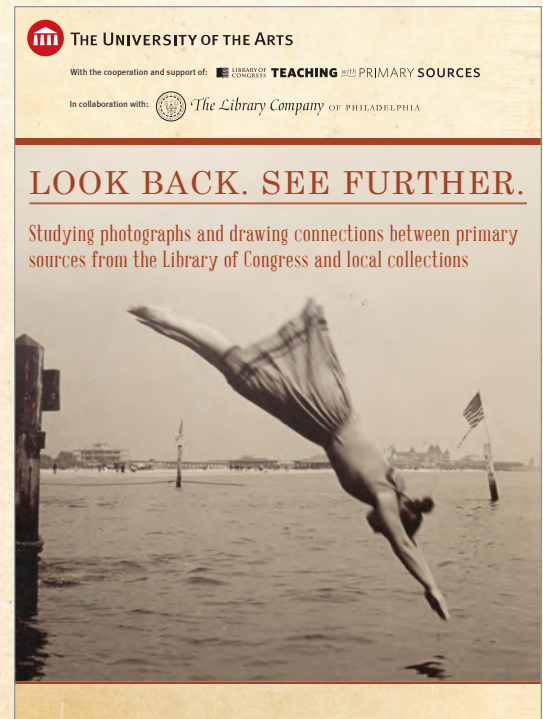
- What was happening during this time period?
- What was the creator's purpose in making this photograph?
- What does the creator do to get his or her point across?
- Who was this primary source's audience?
- What biases or stereotypes do you see?

**Ask if this source agrees with other primary sources, or with what the students already know.**

- Ask students to test their assumptions about the past.
- Ask students to find other primary or secondary sources that offer support or contradiction.

### 3. Assess how students apply critical thinking and analysis skills to photographs.

- Have students summarize what they've learned.
- Ask for reasons and specific evidence to support their conclusions.
- Help students identify questions for further investigation, and develop strategies for how they might answer them.



# LOOKING AT: A PORTRAIT

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Robert Cornelius, self-portrait;  
believed to be the earliest extant  
American portrait photo.

Date: 1841 | Photographer: Robert Cornelius | Library of Congress  
<http://www.loc.gov/pictures/item/2004664436/>

## THE FINE DETAILS:

What do you observe?  
What can these details  
tell you?

Notice the subject's  
expression. How would you  
describe it? Examine the  
subject's pose and clothing.  
What do they tell you about  
his status or personality? Does  
this picture look formal or  
casual to you?

Who took the photograph? Do  
the questions you have about  
the picture change if it is a  
self-portrait? How have  
artists depicted themselves  
in the past?

In the early days of  
photography, people weren't  
photographed often. They  
may have only ever had one  
portrait done. How would you  
want to present yourself if you  
were only being photographed  
once in your life?



Early in 1839, Louis-Jacques-Mandé Daguerre announced his invention of what came to be known as the daguerreotype process to the French Academy of Sciences. A daguerreotype is a unique photographic image on a highly polished sheet of silver-plated copper. Later that same year, the French government announced the process internationally, making it the first publicly announced photographic process and marking 1839 as an important date in the birth of photography.

Upon France's announcement of the daguerreotype process to the world in 1839, scientists, inventors and innovators immediately tried their hand both at learning and bettering the technique. One of these was Robert Cornelius, an amateur chemist working in his family's lamp manufacturing business. Cornelius worked with Paul Beck Goddard, a chemist on faculty at the University of Pennsylvania, to advance the light sensitivity of the chemistry such that a plate could be exposed in a short enough time to allow for portraiture. In October 1839, Cornelius leaned up against a wall behind the family store in Philadelphia, removed the lens cap of the camera he built himself, and made the first portrait in photographic history.

## Portrait of a Man

Date: 1841 | Photographer: Robert Cornelius  
Library Company of Philadelphia. Purchase. (P.9104)

Robert Cornelius opened Philadelphia's first daguerreotype studio in May 1840 and made this portrait of an unidentified man in 1841. It is a sixth-plate daguerreotype (2 3/4" x 3 1/4"), the most common size and is housed behind a brass mat placed in a leather and wood case. Cornelius had purchased a new camera lens by 1841, which allowed him to take half-length portraits like this one rather than the more close up bust-length portraits typical of his earliest work. Cornelius charged \$5.00 for a sixth-plate portrait daguerreotype, the equivalent of about \$133 in present-day currency. In 1842 Cornelius closed his studio and returned to his family's brass lamp manufacturing business.



# LOOKING AT: A STREET SCENE



## Entrance to Independence Square, Philadelphia

Date: Between 1840-1856

Photographers: Unknown | Library of Congress.

<http://www.loc.gov/pictures/item/2004664526/>

### THE FINE DETAILS:

What do you observe? What can these details tell you?

What do you see in the photograph? Are the people passersby or are they posed? What clues might tell you that? Why were the people there? What are they doing? What's their relationship to the place?

Notice the scene. Where are they? Why was the photograph taken in this place? Are the built features recognizable?

Examine the surface of the image. What can you tell from the changes in color and tone, or surface marks? How would you describe them? Does the photograph show clues about its age or how it was made? How so?

This daguerreotype shows two men and a boy at the entrance of a fenced park. The men appear to be engaged in conversation; the cataloging record tells us they are James Peale, Jr., and Augustus Runyon Peale, and that they are standing at the South West corner of Independence Square in Philadelphia. The photograph comes from the collection of Titian Ramsey Peale. Few places could be more central to Philadelphia's history than Independence Hall, and few families more central to Philadelphia's cultural history than the Peales. James Peale, Jr. was the nephew, and Augustus Runyon Peale was the grandson of Charles Willson Peale, a Revolutionary War captain, naturalist, inventor and artist. He may be best known as the painter of portraits of the leaders of the American Revolution, and as the founder of the nation's first museum.

It is significant that this image came from Titian Ramsey Peale. Titian was an early photography enthusiast, who experimented with the medium beginning in the late 1840s, after using optical devices in his work as a scientific explorer.

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## North-east corner of Third & Dock Street. Girard Bank, at the time the latter was occupied by the military during the riots

This daguerreotype is Philadelphia's earliest "news" image. German immigrant brothers William and Frederick Langenheim operated a daguerreotype studio across the street from Girard Bank where members of the Pennsylvania militia were gathering on May 9, 1844 to put down the anti-Catholic riots ravaging Philadelphia. Augustus Runyon Peale was among those wounded during the riots. Here the Langenheims have pointed their camera out the window at the impromptu action happening in the street below.



Date: 1844 | Photographers: W. & F. Langenheim  
Library Company of Philadelphia. Gift of John A. McAllister. (59541.D)

# LOOKING AT: A PROMOTIONAL IMAGE



## Learning is wealth. Wilson, Charley, Rebecca, and Rosa. Slaves from New Orleans

Date: 1864 | Photographer: Charles Paxson  
Library of Congress. <http://www.loc.gov/item/2010647899/>

## THE FINE DETAILS:

What do you observe?  
What can these details tell you?

Some photographs have marks and inscriptions; text that tells us something about the photographer, or the purpose of the photograph. What does the text on this photograph tell you? What information is the text meant to convey that the picture itself does not?

Examine what the people in the photograph are holding, and what they are wearing. The things a person chooses to be photographed with can tell you about their values. What would you want to be photographed with to tell your story?

What do you wonder about the people in the photograph? What questions does the image raise about race in 19th century New Orleans? Why do you think these children in particular were chosen as subjects?

A carte-de-visite, or CDV, was a small albumen print (an early form of paper-based photograph) mounted on a piece of thick cardstock. Cartes-de-visite were sold commercially and were a popular collectible, often displayed in albums, during the Victorian period. They often depicted prominent individuals and, due to their popularity and proliferation, marked the beginning of what we would now consider celebrity culture.

In this small carte-de-visite photograph taken during the Civil War, freed slaves Rosina Downs, Charles Taylor, and Rebecca Huger sit with books in hand, reading with – or being read to by – fellow freedman Wilson Chinn, in visible defiance of the law, which in many states forbid slaves to learn to read or write. These children toured the North in December 1863 through January 1864 raising money for the abolitionist cause. In particular, sale of this photograph and other similar images of these children either singularly or in a group supported the education of free blacks in Louisiana. Choosing these bi-racial children to represent this cause was a ploy to appeal to white audiences.



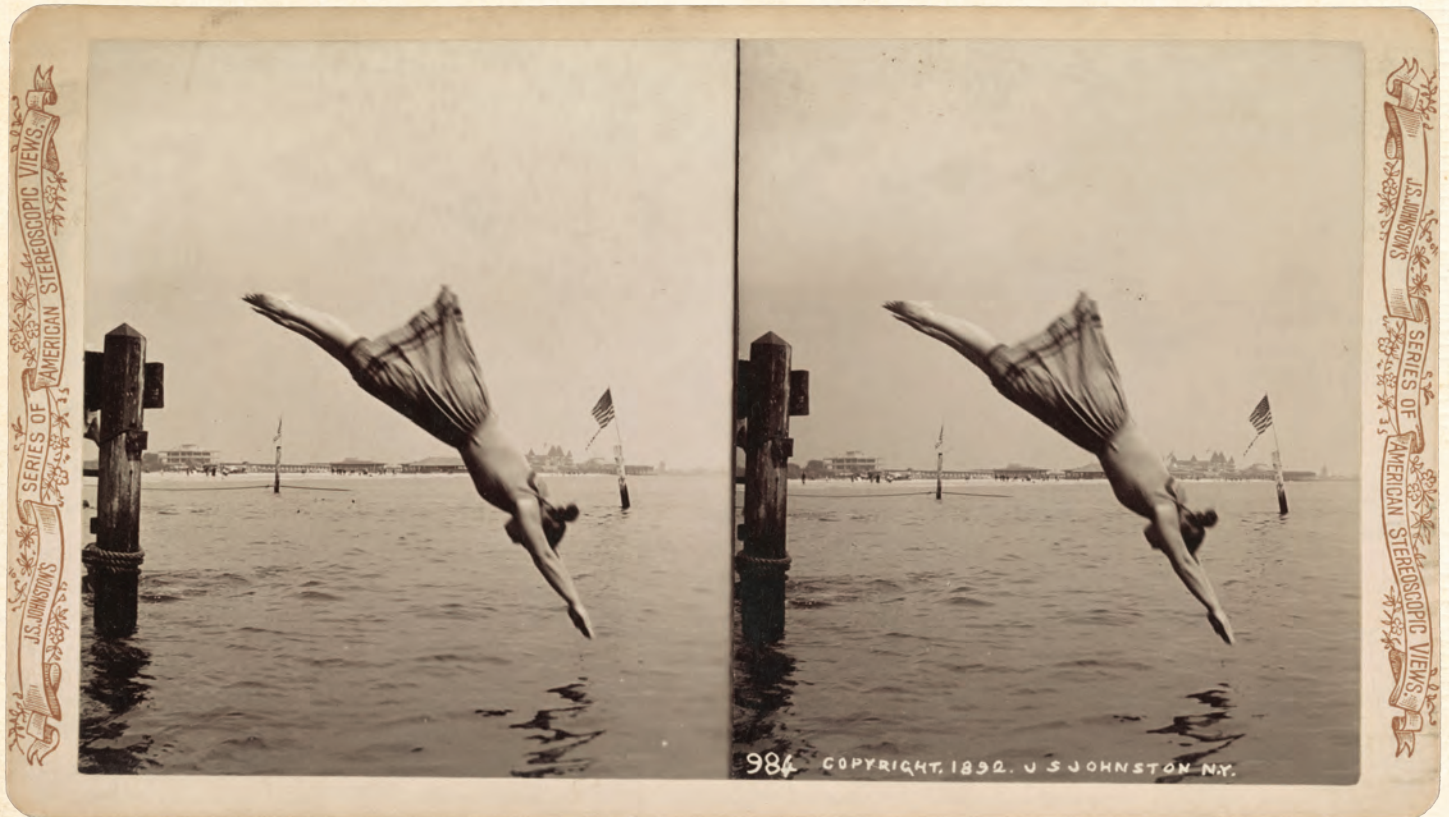
## Our protection/Rosa, Charley, Rebecca. Slave children from New Orleans

Date: 1864 | Photographer: Charles Paxson  
Library Company of Philadelphia. Purchase. (P.9846)

Here Charley, Rosa and Rebecca appear again in a different carte-de-visite, depicted symbolically wrapped in the American flag. What ideas do you think this image was trying to promote?

This is a good example of how promotional images such as these became widespread in support of their cause: the same children appear in two different cartes-de-visites, held in different library collections over a century later.

# LOOKING AT: A RECREATIONAL IMAGE



## [Woman diving from pier]

Date: c.1892

Photographer: J.S. Johnston

Library of Congress.

<http://www.loc.gov/pictures/item/2002708612/>

## THE FINE DETAILS:

What do you observe? What can these details tell you?

What do you notice first about this image? Why do you think two images are presented side by side on this stereograph card? Why was it made? To entertain? To educate? Or for some other reason? What could be learned from it?

Examine the subject of the photograph. When do you think the picture was made? What clues are there about the time period? What things are different than they are now? What's the same?

What do you wonder about the woman in the photograph? What might the image tell us about the role of women, and their personal freedom during this time period? What details of the image support your idea?



## Stereographs

*Stereographs, which began to be produced commercially in the 1850s, are two nearly identical photographs mounted side by side on a card and when looked at through a special viewer take on three-dimensional qualities. Viewing stereographs became a popular parlor entertainment for middle-class Victorians who could travel all over the world without leaving the comfort of home.*

Title: *The Stereograph as Educator.*

Photographer: Underwood & Underwood, circa 1901.  
[www.loc.gov/pictures/item/20036740577](http://www.loc.gov/pictures/item/20036740577)

This stereograph card shows a woman, dressed in swimming attire, diving from a pier at Brighton Beach, New York. The ocean and the view of the Brighton Beach Hotel are relegated to the background in this striking photograph, which was taken at a time when sporting activities were becoming increasingly popular. Women were taking part in recreations such as archery, bicycling, and swimming. They were active in ways that were not previously publically acceptable. Fashion was changing as well, with specialized clothing making an appearance, as bicycling or swimming in the voluminous skirts of the 1880s could prove fatal. Bathing costumes (the term “swimsuit” was not used until early 20th century) concealed a woman’s figure. Despite a restrictive bathing costume, the woman in this image is executing an elegant dive. The action is caught at the moment before her hands break the surface of the water. Her pose is confident and direct.

As women were asserting their rights to be active participants in public life, they were also demanding the right to be involved in political life. At the time this photograph was taken, in 1892, women still did not have the right to vote in the United States. In fact, that same year Elizabeth Cady Stanton addressed Congress on the subject of women’s suffrage, with powerful words on the rights of women. In this context, we may see the Diving Woman as the “New Woman” of the Progressive Era: young, active, and expecting equality. The “New Woman” appears on stereograph cards, confidently setting out on bicycle, or diving into the great unknown.

## A Glimpse of the Beautiful Wissahickon Drive in Winter, Phila.

In this stereograph card, well-known Philadelphia commercial photographer William Rau captures the charm of a winter’s day outing along the Wissahickon Creek, part of an almost 2,000 acre city park. Bundled up men and women brave the cold temperatures to take a sleigh ride through the snowy landscape. Rau has photographically produced an image resembling a romanticized winter scene like those depicted in Currier and Ives prints, referencing prevalent visual culture of the time period. In contrast to the summery ocean dive pictured on the stereograph card opposite, this card depicts a winter recreation popular at the turn of the century. Whereas the woman diving raises questions about gender equality, this image can be considered from the perspective of class. The people shown here are enjoying a chilly sleigh ride as a pastime, but for many Philadelphians winter weather created an added hardship in their struggle to secure the basic necessities of life.



Date: 1908 | Photographer: William Rau  
Library Company of Philadelphia. Gift of  
Raymond Holstein. (P.2011.47.1044)

# LOOKING AT: A DOCUMENTARY PHOTOGRAPH

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## ...“Four Novelty Grahams” acrobatic performers...\*

Date: 1910 | Photographer: Lewis Hine  
Library of Congress.

<http://www.loc.gov/pictures/item/ncl2004002338/PP/>

*Full title of this photo: This picture shows the “Four Novelty Grahams” acrobatic performers at the Victoria Theatre, Philadelphia. The father is 23 years of age. Willie Graham is 5 years of age, and Herbert Graham is 3 years of age. At 9 P.M. on June 10th, 1910, these children were performing on the stage. Four times daily they do a turn which lasts from 12 to 14 minutes. Herbert Graham, the youngest, was said by the father to have commenced performing on the stage as a[n] acrobat when he was 10 months of age. Willie, now 5, is said to be the youngest acrobat in the world. The attached letter head shows some of the stunts these youngsters are engaged in. The mother of these boys was formerly a school teacher, and is now performing with this trio on the stage. The children are bright and strong, but have a playfulness about them which shows them to have forgotten the best years of childhood. Edward F. Brown, Investigator. Location: Philadelphia, Pennsylvania / Photo by Lewis W. Hine.*

## THE FINE DETAILS:

What do you observe? What can these details tell you?

Consider this image before reading its title. What is the setting for the photograph? Where are they standing? Why did the photographer choose that location? This is a documentary photograph; how might that affect their expressions and poses? How does the title change your understanding of the image?

What is the relationship between these people? Take a look at what they are wearing. Does anything stand out? What does their clothing tell us about them? Why is the child on the left wearing Chinese style clothing? What questions does that costume raise about immigration or stereotypes?

What do you wonder about the lives of the children in the photograph? Why might the photographer be concerned about child performers? We tend to think of life in the theater as glamorous and exciting. Does this photograph support this view? Why or why not?



Photographer Lewis Hine's work came to the attention of the National Child Labor Committee (NCLC), a nonprofit organization set up in 1904 to end the practice of using children in factories and other workplaces. Not long after the NCLC received official government sanction to investigate and report on abuses, Hine was hired to carry out investigative and photographic work. It was common to see children selling newspapers on the streets. Most people had no idea of the magnitude of child labor in the early 1900s. Hine began taking pictures of children in factories and other work locations even though he did not have permission to do so. In this image of the "Four Novelty Grahams," the subjects appear to be posing and ready to have their picture taken. Perhaps as entertainers, this family was accustomed to attention. Knowing the family is an acting troupe, we might assume their attire to be costumes, and not the tattered clothes of poverty. The made up faces also hint that the family may about to perform or have just finished.

The "Four Novelty Grahams" were actually the Stribling family from Bainbridge, Georgia later settling in Macon. The family traveled widely as Vaudeville performers, including trips through many foreign countries, usually performing acrobatic and balancing acts as well as a sparring routine between the oldest child Willie "Young" and his younger brother Herbert. These boxing demonstrations were most popular. When the boys got older, "Young" started to box with members of the audience who were so inclined, and eventually he made a living as a heavyweight boxer. Although defeated in several world title bouts, his most notable fight was against the German fighter Max Schmeling in 1931.



## Unidentified Woman with Pail

Date: circa 1923 | Photographer: George Mark Wilson

Library Company of Philadelphia.

Gift of Margaret Odewalt Sweeney. (P.8513.86)

In the early 1920s amateur Philadelphia photographer George Mark Wilson took hundreds of photographs illustrating the diversity of the city's neighborhoods, ethnic and religious groups, and architecture. He seems to have been working on a photography book since many of the photographs include extensive notes about the depicted images, but Wilson died in 1925 without publishing any of the photographs. The young woman in this image appears in three of Wilson's photographs, but she is not identified in any of them, nor is the specific location where the images were taken recorded. Wilson's arrival with his camera may have interrupted the young woman's workday since she is carrying a well-used pail in her hand and is standing in a garage or horse stable, but her clothing is a contrast to her surroundings and suggests that she might have known she'd be photographed that day and dressed for the occasion.

# PRIMARY SOURCE ANALYSIS TOOL

The Library of Congress provides teacher tools that help to analyze primary sources. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills. The Library provides a variety of these analysis tools based on the primary source material. On the Library of Congress website there are analysis tools available for photographs and prints, books and other printed text, manuscripts, maps, political cartoons, motion pictures, sheet music and song sheets, oral histories, and sound recordings. Each analysis tool asks questions to help students construct knowledge as they form reasoned conclusions based on evidence, and connect primary sources to the context in which they were created. When viewing a photograph, students should be able to answer these probing questions.

**The analysis tools are not linear, and teachers should encourage students to go back and forth between the columns to answer the questions.**

## TEACHER'S GUIDE ANALYZING PHOTOGRAPHS & PRINTS



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 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?

### REFLECT

**Encourage students to generate and test hypotheses about the image.**

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?

### QUESTION

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

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

### 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  
Write a caption for the image.

Intermediate  
Select an image. Predict what will happen one minute after the scene shown in the image. One hour after? Explain the reasoning behind your predictions.

Advanced  
Have students expand or alter textbook or other printed explanations of history based on images they study.

For more tips on using primary sources, go to  
<http://www.loc.gov/teachers>

**Extension ideas are available for each analysis tool. | <http://www.loc.gov/teachers>**

# COMMON CORE STANDARDS

These are examples of Common Core standards addressed when analyzing photographs presented in this guide. Examples note the relation to standards for 6th grade.

Image from the Library of Congress		Common Core State Standard – Grade 6
	Robert Cornelius, self-portrait; believed to be the earliest extant American portrait photo.	<b>CCSS.ELA-Literacy.RI.6.7</b> Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
	Entrance to Independence Square, Philadelphia	<b>CCSS.ELA-Literacy.RH.6-8.7</b> Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.
		<b>CCSS.ELA-Literacy.SL.6.2</b> Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
	Wilson, Charley, Rebecca & Rosa, Slaves from New Orleans	<b>CCSS.ELA-Literacy.SL.6.2</b> Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
	[Woman diving from pier]	<b>CCSS.ELA-Literacy.RH.6-8.7</b> Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.
		<b>CCSS.ELA-Literacy.RI.6.6</b> Determine an author's point of view or purpose in a text [photograph] and explain how it is conveyed in the text [photograph].
	...“Four Novelty Grahams” acrobatic performers...*	<b>CCSS.ELA-Literacy.RI.6.7</b> Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
		<b>CCSS.ELA-Literacy.RH.6-8.2</b> 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.



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**Back Cover Image:** This undated photograph shows Hamilton Hall at the University of the Arts when the school was known as the Philadelphia College of Art. The building was originally part of the Pennsylvania Institution for the Deaf & Dumb.

**Photo Credit:** Title: South (Front) Elevation - Pennsylvania Institution for the Deaf & Dumb, 320 South Broad Street, Philadelphia, Philadelphia County, PA. [www.loc.gov/pictures/item/pa1043.photos.138327p/](http://www.loc.gov/pictures/item/pa1043.photos.138327p/)

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