

Daughters of Freedom: Suffrage, Literacy, & Primary Source Sets

PRESENTED BY CAROL LAVALLEE, LOC AMBASSADOR AND BERNADETTE
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Using Primary Sources

Primary sources are the raw materials of history — original documents and objects which were created at the time under study. They are different from secondary sources, accounts or interpretations of events created by someone without firsthand experience.

Examining primary sources gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills.

Before you begin:

- Choose at least two or three primary sources that support the learning objectives and are accessible to students.
- Consider how students can compare these items to other primary and secondary sources.
- Identify an analysis tool or guiding questions that students will use to analyze the primary sources

1. Engage students with primary sources.

Draw on students' prior knowledge of the topic.

Ask students to closely observe each primary source.

- *Who created this primary source?*
- *When was it created?*
- *Where does your eye go first?*

Help students see key details.

- *What do you see that you didn't expect?*
- *What powerful words and ideas are expressed?*

Encourage students to think about their personal response to the source.

- *What feelings and thoughts does the primary source trigger in you?*
- *What questions does it raise?*

2. Promote student inquiry.

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

- *What was happening during this time period?*
- *What was the creator's purpose in making this primary source?*
- *What does the creator do to get his or her point across?*
- *What 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 primary sources.

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.*

Taken from "Using Primary Sources" from the Library of Congress-

<http://www.loc.gov/teachers/usingprimarysources/?PHPSESSID=432e7fa31d4201f37a5970d8bddd45>

Analysis tools and thematic primary source sets from the Library offer entry points to many topics. Online Teacher's Guides and Analysis Tools from the Library of Congress-

<http://www.loc.gov/teachers/usingprimarysources/guides.html>

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Standards



- ▶ **SS.912.A.1.2** :Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.
- ▶ **SS.912.A.3.12** :Compare how different nongovernmental organizations and progressives worked to shape public policy, restore economic opportunities, and correct injustices in American life.
- ▶ **SS.912.A.5.12** : Examine key events and people in Florida history as they relate to United States history.
- ▶ **SS.912.A.5.7** :Examine the freedom movements that advocated civil rights for women
- ▶ **IAFS.1112.RH.1.1** :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.
- ▶ **IAFS.1112.RH.1.2** :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.

Agenda

1. Explore the Primary Source Sets at the Library of Congress and discuss why and how to use with students?
2. Examine the Library of Congress Primary Sources Sets focusing on Women's Suffrage.
3. Discuss the differences between a Primary Source Set and a Lesson Plan and how they work together.
4. Primary Source Activity: Using the tools from the LOC, examine obstacles women's suffragists overcame to obtain the right to vote.
5. Questions

How to find a Primary Source Set and why would you use it.

- ▶ Primary sources are the raw materials of history — original documents and objects which were created at the time under study. They are different from secondary sources, accounts or interpretations of events created by someone without firsthand experience.
- ▶ Examining primary sources gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills.
- ▶ <http://www.loc.gov/teachers/usingprimarysources/index.html>



Looking at the Primary Sources Set with Women's Suffrage

- ▶ Women's Suffrage Primary Source Set
- ▶ <http://www.loc.gov/teachers/classroommaterials/primarysourcesets/womens-suffrage/>



Sewing stars on suffrage flag
<http://www.loc.gov/pictures/item/sgc-2003-0033304/>

What is the differences between a Primary Source Set and a Lesson Plan? Using them together.

- ▶ Primary sources sets are a group of documents such as political cartoons, videos, and images all related around specific theme
- ▶ A lesson plan is what you use to guide your teaching with primary source sets built in.
- ▶ Primary source sets can help you meet the standards within your lesson plan.

Activity- What obstacles did Women's Suffrage overcome to obtain the right to vote?



Analysis
Tools



Evidence?

What obstacles did Women's Suffrage overcome to obtain the right to vote?

Tools from LOC

- ▶ http://www.loc.gov/teachers/classroommaterials/primarysourcesets/womens-suffrage/pdf/teacher_guide.pdf
- ▶ <http://www.loc.gov/teachers/usingprimarysources/guides.html>

Questions?

Being Fed Through Nostrils Is Described by Alice Paul, Young American Suffragette

Inventor of Hunger Strike Tells How British Prison Physicians Keep Life in Women Who Won't Eat or Wear Clothes.

London, Dec. 9.—Miss Alice Paul, of Philadelphia, the suffragette who was arrested November 9th and sentenced to a month's hard labor for her share in the suffragette demonstration at the Lord Mayor's banquet at the Guildhall, was released from Holloway jail this morning on the completion of her thirty days. She left the prison in a cab, accompanied by two wardresses, and went to the home of friends. A doctor was immediately called to attend her there, owing to her weakened condition.

Miss Paul, who was the inventor of the suffragettes' "hunger strike" and practiced it during her latest term in jail, was cheerful, and said she did not regret her conduct, and was prepared to repeat it again if necessary. She said she was unable to undergo the ordeal of an interview, but later she sent your correspondent a statement by a friend. On previous convictions, Miss Paul was able to gain her freedom by refusing to eat, but her tactics were futile this time.

Miss Paul said she was the granddaughter of a New Jersey judge, and a master of arts of the University of Pennsylvania. She had done a great deal of settlement work during the last four years, and came to London in September, 1908, to study economics. After saying that she was first struck by the contrast between the academic interest in woman suffrage in America and the lively character of the movement here, Miss Paul told this story of her prison life.

"I practiced a hunger strike until November 11th. After that date they fed me twice a day by force, except on one day when I was too ill to be touched. I have no complaints against the Holloway officials. I spent the whole time in bed, because I refused to wear prison clothes.

Each day, I was wrapped in blankets and taken to another cell to be fed, the food being injected through my nostrils.

"During this operation the largest Wardress in Holloway sat astride my knees, holding my shoulders down to keep me from bending forward. Two other wardresses sat on either side and held my arms. Then a towel was placed around my throat, and one doctor from behind forced my head back, while another doctor put a tube in my nostril. When it reached my throat my head was pushed forward.

"Twice the tube came through my mouth and I got it between my teeth. My mouth was then pried open with an instrument. Sometimes they tied me to a chair with sheets. Once I managed to get my hands loose and snatched the tube, tearing it with my teeth. I also broke a jug, but I didn't give in."

Miss Paul lives alone in London. Her friend told me with great gusto how Miss Paul had eluded the vigilance of the police at the Lord Mayor's banquet. It seems she and Miss Amelia Brown, her partner in the escapade, dressed as charwomen, went to the Guildhall at 9 o'clock in the morning. Every time they met anyone they asked the way to the kitchen. They had many hairbreadth escapes, and once, seeing a policeman close at hand, they knelt down to escape notice. In the dark the policeman actually put his cape on them. Finally they succeeded in getting to the gallery overlooking the banquet hall, where they shrieked and threw stones through a stained glass window.

Miss Lacy Burns, the other American suffragette, is following Winston Spencer Churchill around the country, making it as warm as possible for the President of the Board of Trade.



<http://www.loc.gov/pictures/item/97500067/>

Library of Congress

www.loc.gov/teachers

Votes for Women Broadside

Number 2
Price, 2 Cents

Published by the WOMEN'S POLITICAL UNION
WHEN EVENTS DEMAND

January 28, 1911



"STAND BACK, LADIES!"

CONVICTS OUT-RANK WOMEN.

There has been a general belief, which we suffragists have helped to spread, that women are classed politically with idiots and criminals. That is an error. The man who has lost his right to vote through being convicted of a crime, can, when freed from prison, become the object of executive clemency and be restored to full citizen rights.

By a stroke of the pen Gov. White gave to eighty-one ex-convicts the power to vote.

Women are out-classed by criminals in the State of New York.

When our investigators visited the office of

the Secretary of State to look up the crimes and sentences of these newly-made rulers of women, every official who helped in the search expressed the deepest sympathy with the ex-convicts. They argued that these unfortunates ought to get back their full rights of citizenship, for they "needed the protection of the ballot." The tender-hearted men on Capitol Hill were amazed that we thought so too, for they had supposed our desire for information was prompted by a spirit of vindictiveness.

Not at all. We think a man who has faced his punishment, and has succeeded in getting

on his feet again after his fall, and is trying to be a decent member of society, should not have to fight the battle of life with the stigma of disfranchisement upon him.

But we hold with a conviction deep as life itself that women, law-abiding women, should also be freed from the stigma of political outlawry.

With confidence we challenge every voter in the State of New York to give one sound reason why the four men who committed rape on women should be made the political rulers of the victims of their lust.



Copyright 1909 E.W. Gustin

Election Day!



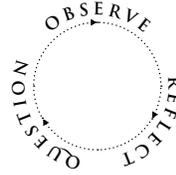
THE HOME LOVING WOMEN
DO NOT WANT THE BALLOT

YOTE
NO

TO AMENDMENT 8
FOURTH PLACE ON BALLOT

LOUIS ROESCH CO. LITH. AND PRINT. S. F.

TEACHER'S GUIDE ANALYZING BOOKS & OTHER PRINTED TEXTS



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?
- Is there any text you can read? What does it say?
- Describe anything you see on the page besides words, such as images or decorations. · How is the text and other information arranged on the page? · Describe anything about this text that looks strange or unfamiliar. · What other details can you see?

REFLECT

Encourage students to generate and test hypotheses about the source.

- What was the purpose of this text? · Who created it? · Who do you think was its audience? · Can you tell anything about what was important at the time it was made? · What tools and materials were used to create it? · What is the larger story or context within which this was printed? · What can you learn from examining this? · If someone created this today, what would be different?

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

Have students choose a section of the text and put it in their own words.

Intermediate

Look for clues to the point of view of the person, or people, who created this text. Discuss what someone with an opposing or differing point of view might say about the issues or events described in it. How would the information be presented differently?

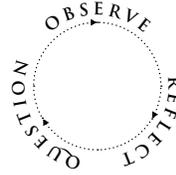
Advanced

Examine a section of the text. Think about what you already know about this period in history. How does the text support or contradict your current understanding of this period? Can you see any clues to the point of view of the person who created this text?

For more tips on using primary sources, go to

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

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:

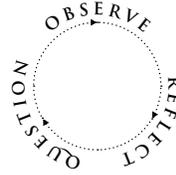
Beginning
Write a caption for the image.

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>

TEACHER'S GUIDE ANALYZING POLITICAL CARTOONS



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? · What, if any, words do you see? · What do you see that looks different than it would in a photograph? · What do you see that might refer to another work of art or literature? · What do you see that might be a symbol? · What other details can you see?

REFLECT

Encourage students to generate and test hypotheses about the source.

What's happening in the cartoon? · What was happening when this cartoon was made? · Who do you think was the audience for this cartoon? · What issue do you think this cartoon is about? · What do you think the cartoonist's opinion on this issue is? What methods does the cartoonist use to persuade the audience?

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

Think about the point the cartoonist was trying to make with this cartoon. Were you persuaded? Why or why not?

Intermediate

Compare two political cartoons that are on the same side of an issue. Identify the different methods — like symbols, allusions, or exaggeration — that the two cartoons use to persuade their audience.

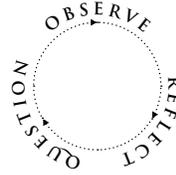
Advanced

Select a political cartoon. Think about the point of view of the cartoonist. Describe or draw how the cartoon might be different if it had been created by a cartoonist with a different point of view.

For more tips on using primary sources, go to

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

TEACHER'S GUIDE ANALYZING PRIMARY SOURCES



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:

What do you notice first? · Find something small but interesting. · What do you notice that you didn't expect? · What do you notice that you can't explain? · What do you notice now that you didn't earlier?

REFLECT

Encourage students to generate and test hypotheses about the source.

Where do you think this came from? · Why do you think somebody made this? · What do you think was happening when this was made? · Who do you think was the audience for this item? · What tool was used to create this? · Why do you think this item is important? · If someone made this today, what would be different? · What can you learn from examining this?

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

Have students compare two related primary source items.

Intermediate

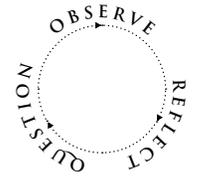
Have students expand or alter textbook explanations of history based on primary sources they study.

Advanced

Ask students to consider how a series of primary sources support or challenge information and understanding on a particular topic. Have students refine or revise conclusions based on their study of each subsequent primary source.

For more tips on using primary sources, go to

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



PRIMARY SOURCE ANALYSIS TOOL

OBSERVE

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REFLECT

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QUESTION

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FURTHER INVESTIGATION

Fact Sheet: Primary Sources



What is a Primary Source?

Primary sources are original records of the political, economic, artistic, scientific, social, and intellectual thoughts and achievements of specific historical periods. Produced by the people who participated in and witnessed the past, primary sources offer a variety of points of view and perspectives of events, issues, people, and places. These records can be found anywhere—in a home, a government archive, etc.—the important thing to remember is they were used or created by someone with firsthand experience of an event.

Examples of Primary Sources:

Primary sources are not just documents and written records. There are many different kinds of primary sources, including: first-person accounts, documents, physical artifacts, scientific data that has been collected but not interpreted, and face-to-face mentors with specific knowledge or expertise. Primary sources also take a variety of formats—examples of these are listed below.

Audio—oral histories or memoirs, interviews, music

Images—photographs, videos, film, fine art

Objects—clothing (fashion or uniforms), tools, pottery, gravestones, inventions, weapons, memorabilia

Statistics—census data, population statistics, weather records

Text—letters, diaries, original documents, legal agreements, treaties, maps, laws, advertisements, recipes, genealogical information, sermons/lectures

How do Primary and Secondary Sources differ?

While primary sources are the original records created by firsthand witnesses of an event, secondary sources are documents, texts, images, and objects about an event created by someone who typically referenced the primary sources for their information. Textbooks are excellent examples of secondary sources.

Why is it important for students to use Primary Sources?

1. Direct engagement with artifacts and records of the past encourages deeper content exploration, active analysis, and thoughtful response.
2. Analysis of primary sources helps students develop critical thinking skills by examining meaning, context, bias, purpose, point of view, etc.
3. Primary source analysis fosters learner-led inquiry as students construct knowledge by interacting with a variety of sources that represent different accounts of the past.
4. Students realize that history exists through interpretation that reflects the view points and biases of those doing the interpreting.

Sources:

National Archives and Records Administration, www.archives.gov Library

of Congress, www.loc.gov

Teaching with Primary Sources: Educational Materials for Teachers. The Lyndon Baines Johnson Presidential Library & Museum.

The George W. Bush Presidential Library and Museum, 2011

When in doubt... just LINK and SHOW!



There's a very simple way to use primary sources without having to worry about copyright at all: Instead of reproducing a primary source, just provide a link to it, or show it to your class face-to-face. (For example, you could show it on a screen or an interactive whiteboard.) Section 110 of the copyright statute offers educators a great deal of latitude in using materials during face-to-face teaching activities.

Copyright law covers the *reproduction* of protected materials. Examples of reproducing a primary source would include printing out copies of it, including it in a slideshow presentation, or posting it on a Web site.



Just directing people to those materials, or showing the materials for an educational purpose, is permitted by copyright.

So, when in doubt, just link or show.

If you have to reproduce a primary source instead of just showing or linking to it, you'll need to evaluate the copyright status of the primary source. However, there are two large groups of Library of Congress primary sources that aren't protected by copyright.

Items published before 1923 aren't protected by copyright. If you have to reproduce a primary source, choosing one published before 1923 would mean that you don't have to worry about copyright. Millions of the items in the digital collections of the Library of Congress were published before 1923, so you have plenty to choose from.

Primary sources created by the federal government and its employees as part of their job are not protected by copyright. This includes several of the most popular digital collections of the Library of Congress, with tens of thousands of compelling items.

© Copyright

Don't worry, be HAPPY if...

1. Link it.
2. Produced BEFORE 1923.
3. Created by Federal Government.

© Copyright

Just to be sure, even if you believe a primary source isn't protected by copyright, you should still always check the Rights and Reproductions statement. There may be other rights or restrictions that apply to the item.

FAIR USE



U.S. copyright law sets out four factors to be considered in determining whether or not a particular use is fair:

- The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes
- The nature of the copyrighted work
- The amount and substantiality of the portion used in relation to the copyrighted work as a whole
- The effect of the use upon the potential market for, or value of, the copyrighted work

There is no cut and dried answer on fair use—you as a teacher will need to decide for yourself if your use of a primary source is fair.

After you evaluate a primary source, if you're not comfortable with reproducing it, you can always choose a different primary source. Or you might change your use so you link to it or display it in face-to-face instruction.



A single "yes" to any of these questions means that you probably won't need to conduct a fair use evaluation.

1. Will I just link to this primary source, instead of reproducing it?
2. Was this primary source published before 1923?
3. Was this primary source created by U. S. government employees?

Still not sure?

Is it FAIR USE?