# FINDING, ANALYZING, AND CONSTRUCTING HISTORY:

## A RESEARCH GUIDE FOR STUDENTS

LIBRARY
LIBRARY OF CONGRESS

NHD
NATIONAL HISTORY DAY

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# Chapter One
# What Is National History Day®?

National History Day® (NHD) is a contest that does not take place on a field or in a gym. You do not have to memorize words or mathematical formulas. You do not have to design new vaccines or make volcanoes that explode, although that sounds like fun. No, NHD is all about digging, but not for bones or fossils in the dirt. You will dig through the events of the past. You might find something that few people know about or, even better, discover something new about a topic you already know. NHD is exciting. It is fun. It is different because you are in control. You make all the decisions as long as you follow the rules. Yes, there are rules. Like every other contest, it just means that everyone plays the same game.

**Can I compete in NHD?**

NHD is designed for students in grades 6–12. NHD's Junior Division includes students in grades 6–8, while high school students compete in the Senior Division (grades 9–12). To learn more, visit the NHD website (**nhd.org**). To get started, contact your affiliate coordinator (**nhd.org/affiliate**).

National History Day students from Louisiana at the NHD National Contest Welcome Ceremony. National History Day. (Photo credit: Raphael Talisman)

## Selecting an NHD Topic

NHD begins with students like you. NHD students want to learn more about history. Over 600,000 students around the world create an NHD project each year. And each year, NHD sets an **annual theme** for the contest (**nhd.org/theme**). The theme helps students to think about history through a particular lens. Some examples include:

- *Taking a Stand in History*
- *Leadership & Legacy in History*
- *Conflict & Compromise in History*
- *Breaking Barriers in History*
- *Exploration, Encounter, Exchange in History*

All of these themes are broad, meaning most topics will fit most themes. The theme is designed to help you ask questions to build the basis for a historical argument (we will talk more about that later).

Projects begin when students select a **topic**. A topic is the part of history that you want to study. You want to choose a topic that is interesting to you, that fits the theme, and that is

not too big and not too small. Studying the entire American Revolution is probably too big. Historians spend entire careers trying to master the topic. At the same time, studying one decision made by General George Washington on one day in the Revolutionary War might be too small. Just like Goldilocks, you have to find a topic that is "just right."

### Can I Select Any Topic I Want?

Absolutely! NHD encourages students to explore historical topics (local, national, or global) across different time periods. Before you begin your project, check with your teacher. Teachers might have certain guidelines specific to their classrooms. All topics also need to be approved by your parent or guardian.

**Do you need help narrowing and selecting a topic?**

Check out **Chapter Three** to help figure out your areas of interest and select a topic for an NHD project.

## The Research Process

Once you select a topic, the research begins. This is where the fun starts. Your goal is to learn as much as you can about your topic. Historians use two key types of resources to research:

- **Secondary sources** retell, analyze, or interpret events. Secondary sources are written after an event is over. So, if you want to research George Washington's decisions during the winter in Valley Forge, Pennsylvania, you would probably need to know some information about George Washington, the American Revolution, and what happened at Valley Forge. Historians call information about the time period that an event happens **historical context**. **Chapter Five** will cover this topic.
- **Primary sources** are the most exciting part of history. These are the sources created during the time that the event took place. They might include letters that George Washington wrote, diaries or sketches by soldiers who spent the winter at Valley Forge, or reports that British officers sent back to King George III in England. This book is designed to help support primary source research.

Print showing George Washington with his troops during the long winter at Valley Forge, Pennsylvania. Library of Congress (92506172).

**Do I have to work alone? Can I work in a group?**

NHD allows students to work individually or in groups of two to five students in the performance, website, documentary, and exhibit categories. The paper category is solely for individual participants. Check with your teacher or your affiliate contest coordinator (**nhd.org/affiliate**) to see if they have any restrictions on group size.

## How Do I Find These Sources?

This book will help you through the research process. Most students begin research at their local school or public library or media center. Librarians can teach you how to access the resources in their collections. These might include books, newspapers, magazines, journals, or databases. Databases are programs that help organize information to be searched.

In addition to the resources available in your community, you can look for information at large institutions like the Library of Congress. The Library of Congress is the largest library in the

world, with millions of primary and secondary sources in its collections. While the Library is housed in Washington, D.C., a portion of its collections is available online. **Chapter Four** will show you how to search the Library's digital collections.

Along the way, you need to think like a historian. The research process is all about asking questions and thinking critically about your topic. When you think critically, you look at sources carefully to uncover their meaning. **Chapter Six** and **Chapter Seven** will help you think like a historian.

## What Do I Do with The Sources That I Find?

Once you find a source, you need to complete two tasks. First, you need to track the source, and then you need to analyze it. **Tracking** a source means keeping a record (on paper or electronically) of the sources you found and the information you pulled from them. **Chapter Seventeen** will offer specific tips on tracking sources and being a responsible researcher by citing sources correctly.

When you **analyze** a source, you break it down to try to understand it. This book is designed to help you analyze the most common types of primary sources that you will find in your research. Using examples from the digital collections of the Library of Congress, this book will show you how to analyze a variety of sources.

| If you want to learn how to analyze... | Check out |
|---|---|
| prints and photographs | **Chapter Eight** |
| newspapers | **Chapter Nine** |
| maps | **Chapter Ten** |
| notated and recorded music | **Chapter Eleven** |
| political cartoons | **Chapter Twelve** |
| film and video | **Chapter Thirteen** |
| manuscript collections | **Chapter Fourteen** |
| oral histories | **Chapter Fifteen** |

## The NHD Project

Once you complete your research, you get to construct your argument. An argument (also called a thesis or claim) is the case that you make.

History is not a book report. You do not want to share that George Washington was born, served as the leader of the Continental Army and the first President of the United States, and then died. These are all historical facts.

You want to form an argument. Your argument is what you believe about Washington's actions based on the evidence you have uncovered. You might argue that Washington showed his true leadership ability when he appointed the Prussian leader Baron Von Steuben to help establish order, ensure discipline, and train his forces. You would support that argument with primary source evidence from your research, which might include orders from Von Steuben, accounts from men at Valley Forge, and the impact on future battles. **Chapter Sixteen** will help you develop your argument using the evidence uncovered in your research.

Finally, **Chapter Seventeen** will describe how to be a responsible researcher and how to cite your sources.

Photograph of a painting of Baron von Steuben training troops at Valley Forge, Pennsylvania. The original painting hangs in the Pennsylvania State Capitol Building in Harrisburg. Library of Congress (2002725153).

## Project Options

Once you establish your argument, it is time to build an NHD project. NHD offers five options for projects. You can choose the project type that is most appealing to you. Topics with more visual sources might lean toward a documentary or exhibit, while other topics might make a better paper or a more compelling performance. To learn more about each category, go to **nhd.org/categories**.

### Why are there rules?

NHD, like most contests, has rules to help ensure fairness. All students should compete on a level playing field. For example, documentaries have a ten-minute time limit. If one student is allowed to submit a five-minute documentary and another student is allowed to submit a 20-minute documentary, the second student would have an unfair advantage. Rules give everyone the same opportunity to present their work. Before constructing your NHD project, download a copy of the NHD *Contest Rule Book* at **nhd.org/rules**. You can also access the NHD *Contest Rule Book* in Spanish at **nhd.org/reglas**.

The first option involves writing a **paper**. A paper allows you to explain your argument in written form. Papers range from 1,500 to 2,500 words. Papers are the only category that is limited to individual competitors only.

A student reading papers at the NHD National Contest. National History Day. (Photo credit: Raphael Talisman)

The second option is a ten-minute **performance**. Performance students act out their argument on a stage. They might choose to become characters from the time they are researching or modern characters looking back at a historical event. Performers can use their voice, acting skills, and stage presence to get the attention of the audience and convince audience members of their historical argument.

A group of performance students competing at the NHD National Contest. National History Day. (Photo credit: Raphael Talisman)

The third option is a ten-minute **documentary.** Documentary students create a short film to tell their story and make their argument. Documentary films use media to tell the story. Students integrate visual and audio components into their projects.

Documentary students presenting their documentary at the NHD National Contest. National History Day. (Photo credit: Raphael Talisman)

The fourth option is an **exhibit**. Exhibits are three-dimensional models that present your argument using a visual medium. Exhibits have size and word limits. The best exhibits make their argument through visuals, including photographs, art, newspapers, charts, maps, and sometimes multimedia.

An NHD student putting the finishing touches on her exhibit at the NHD National Contest. National History Day. (Photo credit: Raphael Talisman)

The final option is a **website**. Websites, built using NHDWebCentral™ (**nhd.org/nhdwebcentral**), are a collection of web pages that use words, visuals, and multimedia to help make a historical argument. Website designers blend historical research with technical and design skills to craft their arguments.

A website student in a judge's interview at the NHD National Contest. National History Day. (Photo credit: Raphael Talisman)

## The NHD Contest

Each spring, across the country and around the world, students gather for NHD contests. Most students enter their projects first at a school or regional contest. Students gather and present their work to a panel of two or three judges. Judges serve two purposes. First, they give all students feedback on their work. Second, they select projects to advance to the next level of the competition.[1]

Students selected to advance to the next level earn the opportunity to compete at the affiliate (state, territory, or country) contest. They are allowed (and encouraged) to revise their project based on what they have learned and the judges' feedback. Students can make any revisions that they want, but they need to keep the same historical topic and remain in the same category (for example, a performance cannot be turned into a website).

Traditionally, the top two entries in each category at the affiliate contests are invited to attend the NHD National Contest. Here, 3,000 students from across the country and overseas compete each June at the University of Maryland, College Park. The NHD National Contest is a great opportunity to meet and make friends with students just like you from across the country and around the world.

**What happens at the NHD National Contest?**

The NHD National Contest kicks off with a Welcome Ceremony to greet students and celebrate their hard work throughout the year. Students compete over three days in preliminary and finals rounds.

During the Parade of Affiliates, students join their peers from their affiliate to march and show off their local pride before the Awards Ceremony, much like during the Olympics. The Awards Ceremony ends each NHD National Contest.

At the NHD National Contest, students can participate in our NHD-Explore program. NHD-Explore gets students out into Washington, D.C. You can visit museums and other historical sites to learn about new topics for the upcoming year's theme from museum educators.

1 While most students begin competing at the regional or school level, students in some smaller affiliates might enter their project directly to the affiliate contest. To learn more about your affiliate contest, go to nhd.org/affiliates.

## Should I Give NHD a Try?

Yes! If you appreciate a good argument or perhaps working in groups with others, NHD gives you the opportunity. Select a topic. Find out what happened. Dig deep. Learn about the past. Uncover new stories. Present your findings. Teach others about history. **You** are now the expert.

## Bibliography

### Secondary Sources


**Books**

*Contest Rule Book.* College Park: National History Day, 2020. https://nhd.org/rules.

*Manual de reglas para competencias.* College Park: National History Day, 2020. https://nhd.org/reglas.

**Photographs, Prints, and Drawings**

Abbey, Edwin Austin. [*Baron von Steuben Drilling Washington's Army at Valley Forge*]. Photograph of a painting. c. 1940-1950. Library of Congress (2002725153). https://www.loc.gov/item/2002725153/.

Moran, Percy. [*Washington at Valley Forge.*] Reproduction of a painting. c. 1911. Library of Congress (92506172). https://www.loc.gov/item/92506172/.

**Websites**

"Affiliates." National History Day. Accessed September 22, 2021. https://www.nhd.org/affiliate.

"National History Day." National History Day. Accessed September 22, 2021. https://www.nhd.org//.

# Chapter Two
# The Library of Congress: How the World's Largest Library Connects to Your National History Day Project

## What Is the Library of Congress?

The Library of Congress is the largest library in the world. It collects, preserves, and shares knowledge. It provides access to collections documenting history and culture. The Library seeks to connect with every American. It serves the United States Congress and the American people.

If you come to Washington, D.C., you may visit the Library of Congress. Its historic buildings and exhibitions are open to the public. Researchers age 16 or older may apply for a researcher card and use the collections in the Library's many reading rooms. Anyone, anywhere, has access to the Library's online collections through its website, **loc.gov**.

The Library's collections are universal. This means you can find information on nearly any topic to help inform your understanding of history. Explore the Library's materials to support your National History Day® (NHD) research project.

The Library's collections include millions of items in nearly all languages and subjects. Of course, the Library has many books, but it also has photographs, maps, newspapers, sheet music, sound recordings, and more. More than two million items are added to the Library's collections each year. If you placed all of the Library's shelves end to end, they would stretch more than 850 miles. That's almost as far as the distance from Washington, D.C., to St. Louis, Missouri!

**Learn about the History of the Library of Congress**

This short video highlights more fun facts about the Library of Congress. Watch to learn about its history and the collections: **loc.gov/item/webcast-6631/**.

Portions of the collections are available online at **loc.gov**. This digital content continues to grow every year. The Library's online collections and services are available for free to you and anyone with internet access. If you cannot find what you are looking for in the Library's online collections, you might use the "Ask a Librarian" service at **ask.loc.gov/**. For some tips about working with librarians, watch this short video: **loc.gov/item/webcast-7277/**.

The Library of Congress serves the United States Congress. **Congress.gov** is the official website for U.S. federal legislative information. The site provides access to information for members of Congress and the public. You can read about current legislation, look up past legislation, or find out how to contact your representative and senators.

The Library is also the home of the U.S. Copyright Office. You have probably seen copyright notices in books or movies. Copyright protects intellectual work. That means it protects the tangible expression of an idea. Copyright does not protect the idea itself. A tangible expression means that a product was created from an idea. For example, if a writer has an idea, it will not be protected until the idea is written down. Creating a product from the idea makes it tangible.

Your NHD project is protected by copyright as soon as you create it. This is true for any project category: a documentary, exhibit, paper, website, or a performance.

### Learn about Copyright

Copyright protects your intellectual work. Of course, copyright also protects the intellectual work other people produce, like books or works in other media. It protects text and pictures on websites too. That protection exists even if you do not see a copyright notice.

Most of the items you will find at **loc.gov** are not protected by copyright. But some items are protected. To be fair to the items' creators, check the Rights Advisory on each item record.

Copyright law does allow using protected material in some situations. That is called **fair use**. Learn more from this brief video on fair use: **youtube.com/watch?v=IFhF_tHrj4s**. Remember that you can ask your teacher for help when you are not sure if you can use copyrighted material in your project.

## What Are Primary Sources?

**Primary sources** are the raw materials of history. Primary sources were created at the time under study. They are different from secondary sources. Secondary sources retell, analyze, or interpret events. Most secondary sources are created at a later date than the events they describe.[1]

Researchers and historians use both primary and secondary sources. A strong NHD project will also use both types of sources. Knowing how to use each type of source can help researchers fill gaps of understanding. The key is to understand what kinds of information you can learn from each type of source.

Primary sources offer a snapshot of a moment in time. Primary sources are fragments. They challenge researchers to work like detectives because they provide one person's experience of an event. They may be deeply personal. Primary sources tell human history in a way that secondary sources cannot. They are incomplete because they reflect one perspective. Primary sources are a puzzle. They invite a researcher to seek additional evidence. Primary sources may help a researcher ask questions to focus and direct more research.

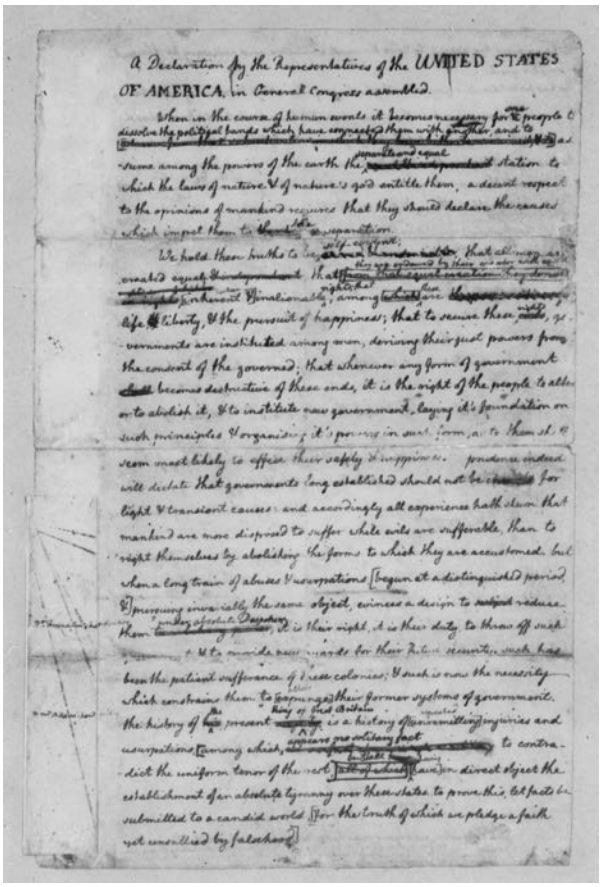
1 "Getting Started with Primary Sources," Library of Congress, accessed August 25, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources.

Secondary sources put the primary source in context. They help you understand:

- what the person who created the primary source could have known about the event,
- other related events from the same time, and
- why the event mattered over time.

Secondary sources help a researcher piece together the puzzle of primary sources.

Let's consider some examples. Imagine that you are researching the founding of the United States. Examine the first page of Thomas Jefferson's "Rough Draft of the Declaration of Independence" from June 1776 (**loc.gov/item/mtjbib000156/**).



A Declaration by the Representatives of the UNITED STATES OF AMERICA, in General Congress assembled.

When in the course of human events it becomes necessary for the people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature & of nature's god entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain inalienable rights, that among these are life, liberty, & the pursuit of happiness; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, & to institute new government, laying it's foundation on such principles & organising it's powers in such form, as to them shall seem most likely to effect their safety & happiness. prudence indeed will dictate that governments long established should not be changed for light & transient causes: and accordingly all experience hath shewn that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. but when a long train of abuses & usurpations [begun at a distinguished period, & pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, & to provide new guards for their future security. such has been the patient sufferance of these colonies; & such is now the necessity which constrains them to change their former systems of government. the history of the present king of Great Britain is a history of repeated injuries and usurpations, among which, appears no solitary fact to contradict the uniform tenor of the rest, but all have in direct object the establishment of an absolute tyranny over these states. to prove this, let facts be submitted to a candid world. [for the truth of which we pledge a faith yet unsullied by falsehood.]

The first page of Thomas Jefferson's rough draft of the Declaration of Independence, June 1776. Thomas Jefferson Papers, Library of Congress (mtjbib000156).

Think about the definition of a primary source. A primary source is an item created at the time under study. Think about the definition of a secondary source. A secondary source is an item that retells, analyzes, or interprets events. Is Jefferson's rough draft a primary source or a secondary source? This is the rough draft of a document that was core to the founding of the United States. Jefferson wrote it at the time under study. Most researchers would consider it a primary source.

Next, look at this essay about the Declaration of Independence (**loc.gov/exhibits/declara/declara3.html**).

Again, consider the two definitions. The essay tells the history of the Declaration of Independence. It also includes information from 1995, long after the United States was founded. It is a secondary source based on your time under study.

What might each item add to your NHD project? Looking closely at the rough draft might challenge what you think about this familiar document. Jefferson's strike-throughs and edits might lead you to investigate who helped with the writing. Reading the essay might help you learn more about the drafting of this founding document. Secondary sources like this essay might also help you identify names of people and documents that will extend the research for your NHD project's topic.

**Want to learn more about primary and secondary sources?**

This short video, *Teaching with Primary Sources*, offers plenty for a student researcher. Watch it for examples of primary and secondary sources: **loc.gov/item/webcast-6632/**.

## How Do You Analyze a Primary Source?

Learning from primary sources requires different strategies than learning from secondary sources. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. Those questions can guide research and transform your project. Learning from primary sources involves moving through an inquiry process with defined goals in mind. Allow plenty of time to get the most out of analyzing the primary source.

Analyzing a primary source requires a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. The Library of Congress provides a simple tool to help guide and record primary source analysis (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**).

**PRIMARY SOURCE ANALYSIS TOOL**

NAME:

| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

LIBRARY LIBRARY OF CONGRESS | LOC.gov/teachers

Here is what might go into each column.

| | |
|---|---|
| **Observe** | In this column, record details of what you see, hear, or read. Observations provide the foundation for learning with primary sources.<br><br>To deepen observation, focus on small areas, such as quadrants of an image, paragraphs of text, or a minute or two of audio or video recordings. You might look for details that provide evidence of your thinking or clues to the authorship or time period, or make personal connections to the item.<br><br>Questions:<br><br>› *What do you notice first?*<br>› *What is a detail that is small but interesting?*<br>› *What do you notice that you did not expect?*<br><br>Here is a simple test to check if your thought is an observation: Would most people examining the item agree on the description or idea? If not, then the thought probably is a reflection. |
| **Reflect** | In this column, record thoughts about the item. Ask yourself what you think is going on. Here you can interpret what you see, hear, or read (observations). Reflect on what you already know (prior knowledge). Think about how to connect your observations to your prior knowledge. The idea is probably a reflection if someone might reasonably ask, "What makes you say that?"<br><br>Questions:<br><br>› *Why do you think somebody made this?*<br>› *Who do you think was the audience for this item?*<br>› *What can you learn from examining this?*<br><br>It is helpful to connect the ideas in this column to an observation or prior knowledge. Use this fill-in-the-blank form to get started: I think ____ because _____. You can also draw a line from a note in the reflect column to a note in the observe column to show a connection between ideas. |

| | |
|---|---|
| **Question** | In this column, record what you wonder about the item. The questions might come from an observation or a reflection about the primary source. Ask many different kinds of questions.<br><br>Begin with:<br><br>› *Who?*<br>› *What?*<br>› *Where?*<br>› *When?*<br>› *Why?*<br>› *How*?<br><br>Asking questions might refocus your attention and prompt additional observations and reflections. Thoughtful questions can also direct your research into additional primary and secondary sources. |
| **Further Investigation** | Work from your initial questions in the question column to develop questions for further investigation. See **Chapter Three** for more ideas on ways to develop questions for your NHD project. |

Along with the Primary Source Analysis Tool, the Library has provided Teacher's Guides with questions to analyze primary sources in many formats (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**). The Teacher's Guides can be helpful for students too, if you get stuck in your thinking. The questions in the chart are selected from the Teacher's Guide to Analyzing Primary Sources. Sorting your thoughts into categories helps you to understand your thinking. Understanding the difference between an observation and a reflection will help you construct a stronger historical argument. Think of observations as evidence and reflections as claims. It will help you understand when you need to offer evidence to support a claim.

Remember, this process does **not** go step-by-step in only one direction. You can go back and forth between noting observations to asking questions, and making reflections on the material. An observation might prompt a question. A question might drive you to make close observations. And at some point, you might consult other primary or secondary sources to find more information to answer your questions. One resource for additional information is the item record.

To practice observing, reflecting, and questioning, take a look at this photograph.

- **Observe**: What do you notice first?
- **Reflect**: Why do you think somebody took this picture?
- **Question**: What do you wonder about it?

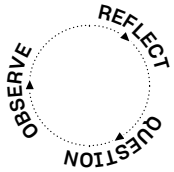
Test your understanding of the difference between observations and reflections with these two example thoughts:

- “They are wearing pants and shirts.”
- “This was staged.”

Remember that if it is an observation, then most people will agree on the thought. But if someone might ask, “What makes you say that?,” then the idea is probably a reflection. Into which column would you put each thought? Take a look at the sample Primary Source Analysis Tool to check your understanding.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




## OBSERVE

- I see three women.
- They are in a round space.
- The women appear to be working on the walls.
- The women are wearing pants and shirts.
- The wall is shiny.
- It looks very clean.
- I see a box that says “Dept. 40.”

## REFLECT

- I think the box is wooden.
- This reminds me of Rosie the Riveter.
- I think this was staged.
- It looks like boxes built into walls.

## QUESTION

- Is the stamp on the box missing a digit?
- Who are these women?
- What are they doing?
- Why was this picture taken?
- When was this happening?

**FURTHER INVESTIGATION:**

**ADDITIONAL NOTES:**

“I think this was staged” is a reflection. Someone might ask, “What makes you say that?” Evidence from the pictures shows that the photographed space is clean. The observation that the three women are not looking at the photographer may suggest that the photograph was staged. Your observations and reflections might prompt you to wonder, “Why was this picture taken?” Every new observation, reflection, or piece of information can lead to a new understanding–and new questions–about your topic.

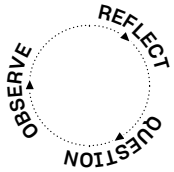
Sometimes the item record for a primary source offers information that can help you put the item into historical context and support further research, but also might prompt more questions. Click on the item record for this photograph (**loc.gov/item/2017878924/**). The record helps identify what the women are doing and describes the aircraft. The item record also includes the date, the photographer’s name, and the collection name. After reading this, you might ask yourself what was happening in 1942, look up the photographer, and read the collection notes to learn more about the work of the Farm Security Administration and the Office of War Information. That will help you understand when the photograph was taken and offer clues about why, but it might also cause you to wonder how the photographs were used. This item record has a lot of information, but it also raises questions.

It is up to you to decide when to read the item record. Researchers often scan an item, then read the record, then return to the item for a closer look.  An item record is not an answer key, but it can help a researcher better understand the item and might point to areas for further investigation.

The Primary Source Analysis Tool has one more section. The “Further Investigation” section offers space to record “What more do you want to know? How will you find more information?” Of course, your NHD project will include many primary sources and secondary sources. Asking those questions throughout your project will help you focus your research. Thinking about how the information fits together will strengthen your NHD project.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




## OBSERVE

- I see three women.
- They are in a round space.
- The women appear to be working on the walls.
- The women are wearing pants and shirts.
- The wall is shiny.
- It looks very clean.
- I see a box that says “Dept. 40.”

## REFLECT

- I think the box is wooden.
- This reminds me of Rosie the Riveter.
- I think this was staged.
- It looks like boxes built into walls.

## QUESTION

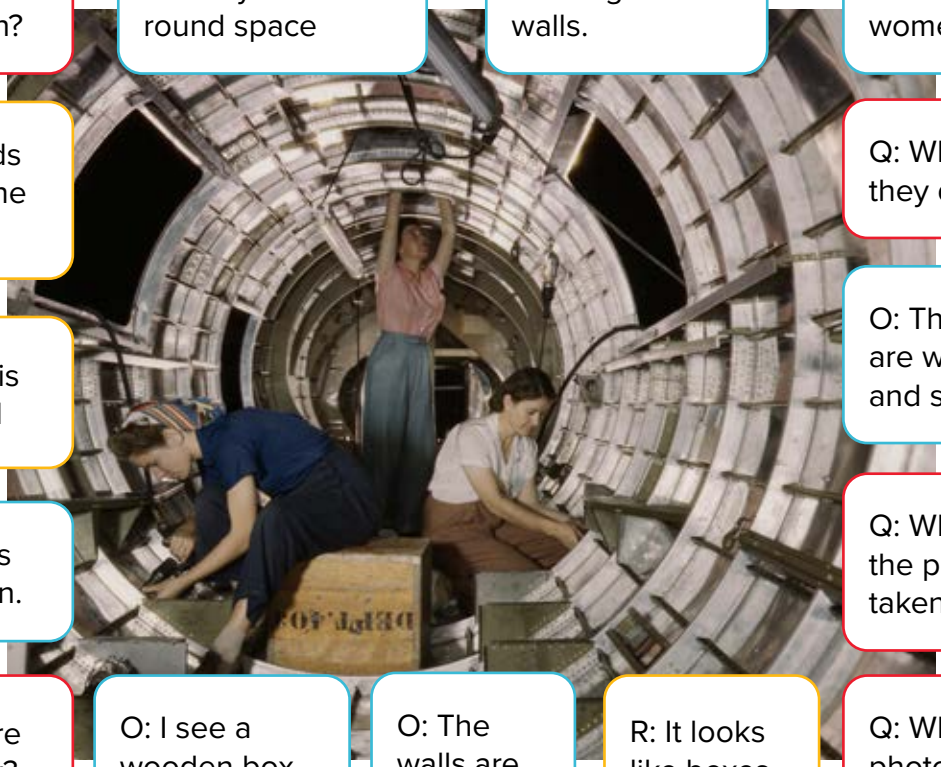
- Is the stamp on the box missing a digit?
- Who are these women?
- What are they doing?
- Why was this picture taken?
- When was this happening

**FURTHER INVESTIGATION:**

What roles did women play in World War II? How were photographs used as propaganda during World War II? I think I need to learn more about the Office of War Information. I will ask the librarian for help getting started.

**ADDITIONAL NOTES:**

The Library of Congress Primary Source Analysis Tool (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**) is one way to understand and record your thinking as you analyze a primary source. But you might explore other options.



Q: Who are these women?

O: They are in a round space

O: The women appear to be working on the walls.

O: I see three women.

R: This reminds me of Rosie the Riveter.

Q: What are they doing?

R: I think this was staged

O: The women are wearing pants and shirts.

O: It looks very clean.

Q: When was the photograph taken?

Q: Where are they?

O: I see a wooden box that says "Dept. 40" (missing a digit?)

O: The walls are shiny.

R: It looks like boxes built into the walls.

Q: Why was the photograph taken?

For example, you might write directly on the source. Or you might use sticky notes to add your thoughts. Some people use different-colored sticky notes, highlighters, or pens to indicate each type of thought. Other people may sort the notes into columns or add "O" or "R" or "Q" to tag each type of thought. You also may have access to online annotation tools. What matters is keeping a record of your thinking. While your thoughts may change during a long project, it is helpful to see the stages of thinking and understanding.

The annotations may be completed with a partner or with a group. Your partners probably will notice different details than you do. They will also bring different prior knowledge and perspectives. Their ideas may prompt additional thoughts, questions, and ideas. Your NHD project will be stronger by considering your topic from different angles.

Though there are many ways to collaborate and record your ideas, the core thinking routines remain the same. Primary source analysis requires that you observe the item, reflect on what you observe, reflect on what you know, and ask questions. How you record and share your thinking is an opportunity to be creative.

**Primary Source Analysis Sample**

Watch this brief video to see an example of primary source analysis: **loc.gov/item/webcast-6633/**.

## What's Next?

The research process can be fun yet challenging. Use primary and secondary sources from the Library of Congress and other institutions to strengthen your NHD project. Analyzing multiple primary sources will help to inform your historical argument. History is as complex as the people who lived it. Look for the stories that others may have missed through various primary sources. Add secondary sources to improve your understanding of the time. Your primary source–based research will likely leave you with as many questions as answers. If so, congratulations, for you are engaging in the same inquiry process that guides the work of all historians. Remember, your teacher and other experts are available to help along the way as you research and document your discoveries.

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# Chapter Three
# Selecting a Topic for a National History Day Project

## Choosing a Topic of Interest

All research projects start with a topic. The goal is to select a topic that meets the expectations of the project, appeals to your interests, and connects to the NHD annual theme. E-A-T can guide you through the process of finding a topic for your National History Day® (NHD) project.

### E = Expectations

Why are you participating in NHD? Perhaps you are motivated because friends have competed in the past and have convinced you to come along. Maybe history is not your passion, but your teacher assigned the project. All projects begin when you choose a topic.

Ask yourself: What specific **expectations** should I consider? List them here:

***For example:***

- *"My teacher wants us to research decisions made by the Supreme Court."*
- *"I need to find a world history topic that happened after 1400."*

## A = Appeal

History is everywhere. What is your passion?

The most successful NHD projects start with a topic that is of **personal** interest. NHD students dive into research and become an expert on their topic.

Change hats, and consider the topic or time period from alternate perspectives. Wearing the hat of an artist, engineer, archaeologist, psychologist, historian, or politician can drastically change your understanding of history and historical events. Embrace the challenge.

Ask yourself: What **appeals** to me? Consider your hobbies and interests while remembering the **expectations** you have listed above. List a few ideas here:

_____

_____

_____

*For example, you might be interested in baseball, dance, military aircraft, or architecture, or you might be excited to learn more about World War II. Think about what interests you.*

## T = Theme

NHD creates the annual theme to help students frame their thinking. The theme changes each year and is always very broad to encourage variety and interest. The theme is designed to help you answer the "so what" question of history and analyze your topic. Each year, NHD produces a theme book that includes a theme narrative, an introductory article that describes the theme while posing thinking questions and sharing topic ideas. Take some time to understand the keywords in the theme. The resources available on the NHD website are a great place to start (**nhd.org/theme**).

### NHD Tip

Most topics fit most themes. The theme simply gives you a lens through which to view the topic. If you have an idea but are not sure how it might fit the theme, do some basic research and talk through the idea with a teacher, librarian, or parent. Check out resources available from NHD at **nhd.org/theme**.

Ask yourself: What is the **theme** that I need to address with my project? Write that theme on the line below. What are the key terms I need to understand to work with this theme? What questions do I have about the theme?

### A Word of Caution

Make sure that you are looking at the theme for the current school year. Remember, the competition will occur in the spring, so the theme will be listed for the following calendar year if you are searching in the fall. Make sure you look at the theme for the **end** of the school year where you are currently enrolled. Not sure? Double-check with your teacher before proceeding.

## Starting Your Topic Search

Now that you know your **expectations**, what broad topics **appeal** to you, and the current NHD **theme**, it is time to generate a list of topics. Here are some places you might begin.

### Secondary Sources

Visit your school or public library. Spend some time browsing the history section. What books or topics look interesting? Pull some off the shelf and flip through them. Do any stories or illustrations catch your attention? Add that topic to a brainstorm list if you find yourself wanting to know more.

### Where Do You Live?

If investigating local history is an option, consider the town, city, or state where you live. Perhaps your hometown is known for a famous battle, as a stop on the Underground Railroad, or the Pony Express. Famous inventors, leaders, national disasters, and other local historical events might spark an idea. Does your town have a local or county historical society or archive? Does your public library have a local history database or archive?

Talk to family members or older neighbors about memorable stories from their past. Ask them what treasures they have in their attics or scrapbooks. Consider your family's history. Are there ways to tie your NHD project to the history of an ancestor?

## Pop Culture

Think about movies, music, plays, or books that you have enjoyed. Maybe you learned about people or events from the past.

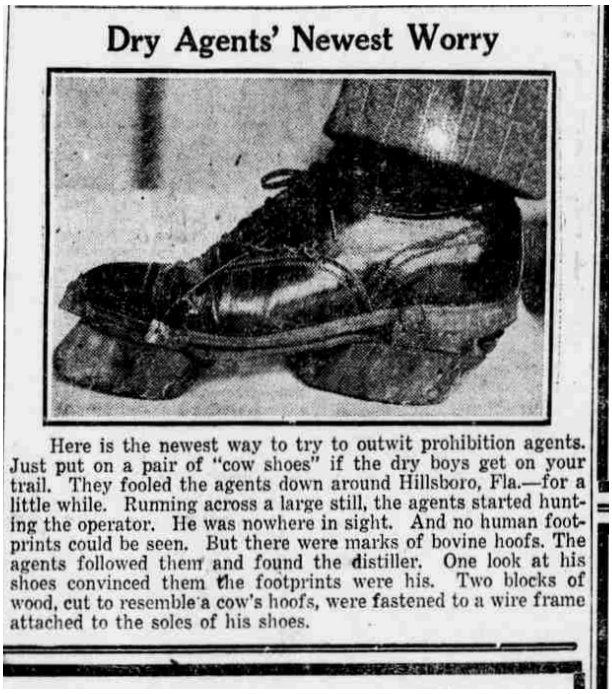
### Getting stuck?

If you are not sure where to start, talk to your teacher, friends, or family. What do you like to talk about? What television shows do you enjoy watching? What kinds of books do you enjoy reading? What is your favorite movie? Inspiration for NHD projects can be found everywhere.

## Urban Legend or Truth?

Sometimes topics originate from folklore stories shared in families or seen on social media. Have you ever heard the story of the moonshine smugglers who wore shoes that left footprints that looked like cattle prints to cover their tracks during Prohibition?[1] This sounds pretty uncomfortable and a little bit silly, but a search finds it was true. The *New Britain Herald* ran an article describing these shoes, and Library of Congress collections include photographs of the shoes (**chroniclingamerica.loc.gov/lccn/sn82014519/1924-07-08/ed-1/seq-2/**).

1 "Dry Agents' Newest Worry," *New Britain Herald* [New Britain, Connecticut], July 8, 1924. https://chroniclingamerica.loc.gov/lccn/sn82014519/1924-07-08/ed-1/seq-2/.



Dry Agents' Newest Worry

Here is the newest way to try to outwit prohibition agents. Just put on a pair of "cow shoes" if the dry boys get on your trail. They fooled the agents down around Hillsboro, Fla.—for a little while. Running across a large still, the agents started hunting the operator. He was nowhere in sight. And no human footprints could be seen. But there were marks of bovine hoofs. The agents followed them and found the distiller. One look at his shoes convinced them the footprints were his. Two blocks of wood, cut to resemble a cow's hoofs, were fastened to a wire frame attached to the soles of his shoes.

This is a July 8, 1924, newspaper article from the *New Britain Herald*, from New Britain, Connecticut. These photographs give a closer look at the cow shoes described in the article. Library of Congress (2016849213 and 2016849214).

## The Library of Congress

The Library of Congress (**loc.gov**) has extensive resources on a wide variety of topics. A simple search for an idea can provide inspiration.

- **Congressional Debates:** The Library of Congress houses the important papers of the United States Congress. Legislation and discussions on the House of Representative and the Senate floors are all contained in the *Congressional Record* and are searchable at **congress.gov**.
- **Local History:** Searching the history of your hometown might lead to a mention in an important law or court decision. A search of Abington Senior High School (Abington, Pennsylvania) leads to the 1963 Supreme Court decision in *Abington School District v. Schempp*, striking down the practice of reciting the Lord's Prayer and other biblical passages in public schools.[2]
- **Historical News:** What happened on your birthday 100 years before you were born? Searching Chronicling America (**chroniclingamerica.loc.gov/**), a collection of America's newspapers from 1777 to 1963, might reveal an interesting idea. Look closely at

2 To learn more about this case, visit "*School District of Abington Township, Pennsylvania v. Schemp.*" https://www.oyez.org/cases/1962/142. You can find the decision on the case at the Library of Congress at https://www.loc.gov/item/usrep374203/.

advertisements, the pattern of the language used, and the images published for more inspiration.

- **Digital Collections:** The Library of Congress has collections of resources grouped by subject. Take an opportunity to visit **loc.gov/collections** and explore a collection you find interesting. You can also enter keywords in the "Search Loc.gov" box. Many collections also contain articles and essays to help set the collection into context.
- **Exhibitions:** The Library creates and presents exhibitions (**loc.gov/exhibits/**). Exhibitions may help you find a topic of interest within a well-curated collection of primary and secondary sources.
- **Blogs:** While most of the resources at the Library of Congress are primary sources, a few secondary sources might provide an idea for your project. Consider checking out the blogs written by experts on topics from throughout history and the world at **blogs.loc.gov**.
- **Podcasts:** Podcasts are available to help listeners discover the treasures of the Library of Congress through the discussions of experts and their special guests. The podcast page (**loc.gov/podcasts**) provides thumbnail lists of collections of podcasts that might offer an idea for your project covering topics of history, human interest, and the Library's collections.

### How do you separate current events from recent history?

The general rule of thumb is to choose a topic that is at least 25 years old. This gap allows historians to consider perspectives and both the short-term and long-term outcomes of the event and write the books and articles crucial to the research process.

## Narrowing a Research Topic

Imagine that your teacher assigned you to research an aspect of innovation and technology from 1890 to 1920. This is the **expectation**.

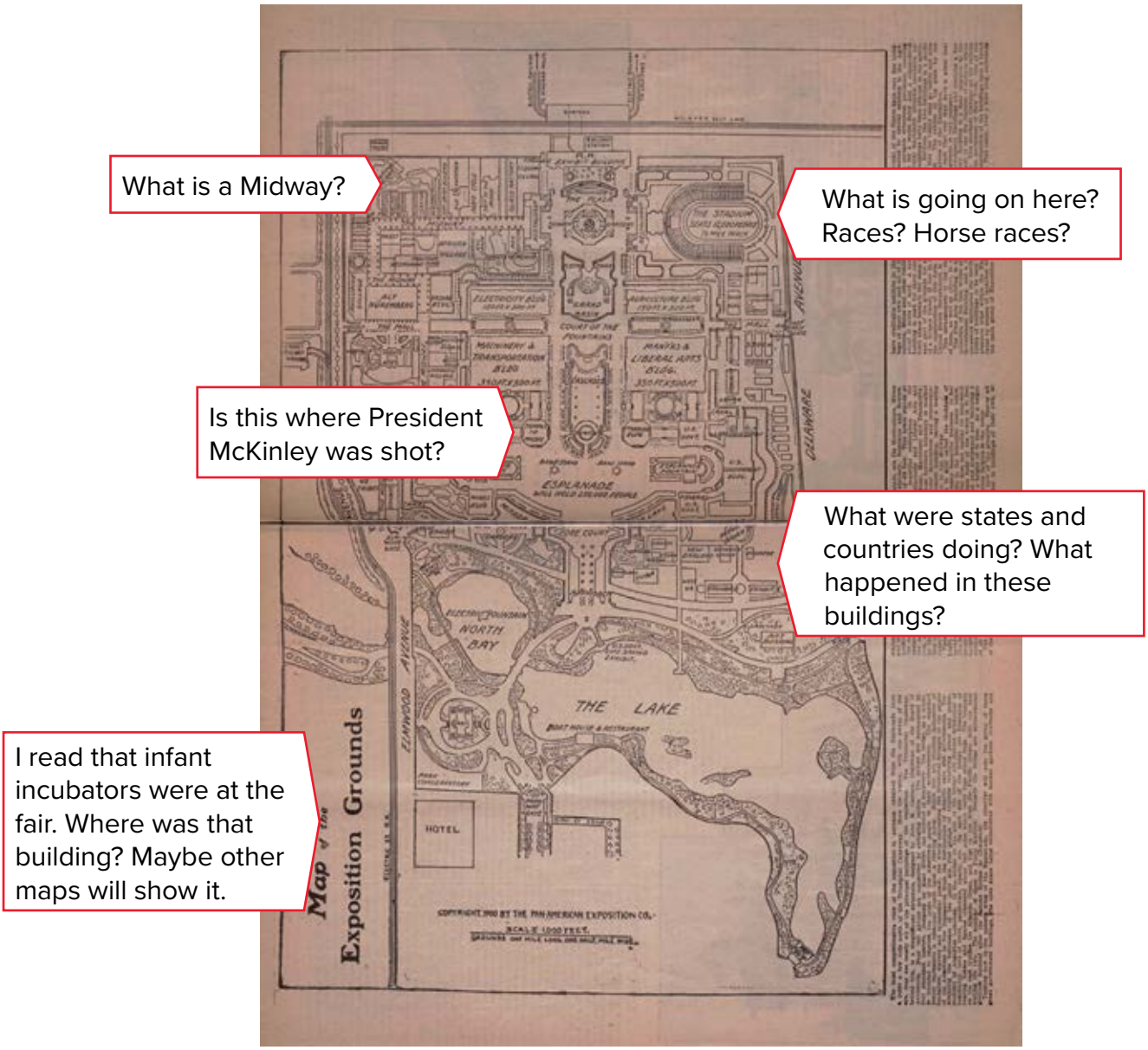
After brainstorming, you decide to focus on the Pan-American Exposition, held in 1901 in Buffalo, New York. This is a broad topic, with many possible subtopics. The event showcased innovations of the time. Inventors, companies, and experts highlighted recent work to the public. In the Pan-American Exposition, the exterior of each building was outlined in Edison bulbs, designed by inventor Thomas Alva Edison. The powerful waterfalls at Niagara Falls, 12 miles away, powered the fair.

Edison's electric lighting was an innovation, as many homes and businesses were lit by gas lamps. The electric lights at the fair were designed to encourage people to shift from gas to electricity to power their homes and businesses. Gradually, electricity replaced gas lights across the nation (**loc.gov/item/89707311/**).

The illumination of the buildings from Edison Bulbs was a novelty for attendees at the Pan-American Exposition in 1901. Library of Congress (89707311).

A search of the Library of Congress could lead you to a 36-page guide to the Exposition (**loc.gov/item/ltf90039824/**), which includes this map.

Look at this map closely. What questions does it generate? How could those questions lead to ways to narrow the broad topic to something more manageable?

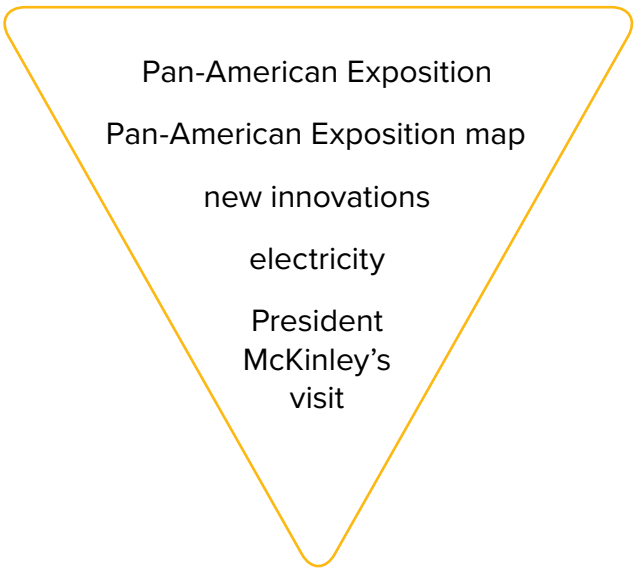


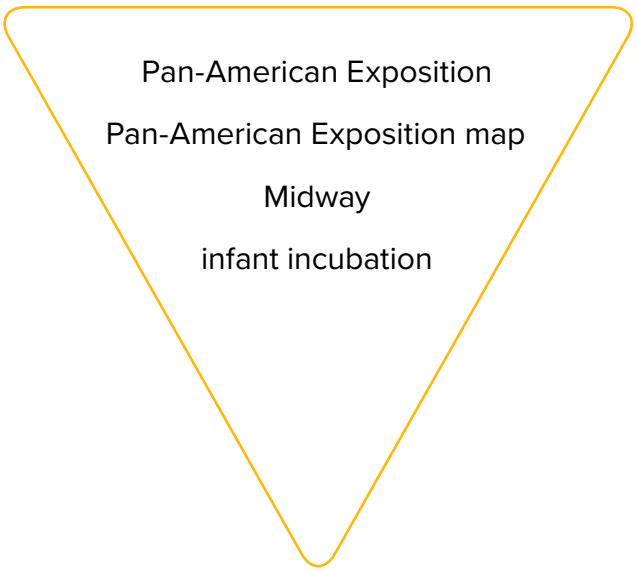

Map from the *Guide to the Pan-American Exposition*, 1901. Library of Congress (ltf90039824).

Check out the map and ask yourself: "If I attended, what would I like to see first?" Add some questions of your own to the map above. You might need to step away from the map and learn more. Secondary sources can provide a deeper understanding. You might read more about the assassination attempt on President William McKinley that led to his death several

weeks later.[3] You might want to learn more about the Japanese Village or you might discover a film Thomas Edison made (**loc.gov/item/00694347**/) from the fair.[4]

Starting with the same topic and resource, it is easy to generate many different projects related to the annual theme.




Basic research on the Pan-American Exposition will show that President William McKinley planned to open the exposition in May 1901. Vice President Theodore Roosevelt went instead when First Lady Ida McKinley fell ill. McKinley visited the fair on September 6, 1901. An assassin, Leon Czolgosz, shot the president twice at close range during a meet and greet in the Temple of Music at the fair.

Although the event seemed well-prepared for any emergency, including a designated hospital building with an ambulance (**loc.gov/item/2003671122/**) and trained medical staff (**loc.gov/item/2002707005/**), the lack of interior electricity proved to be a fatal oversight. Gas lamps lit most of the interiors, and the medical building was no exception. McKinley was rushed to the exposition's hospital, where doctors attempted to remove the bullet. With the fading daylight and the poor gas lighting inside the medical building, the doctors had a hard time removing the bullet. McKinley died on September 14 after his wounds became infected.

3 "President McKinley and the Pan-American Exposition of 1901," Library of Congress, accessed September 17, 2021. https://www.loc.gov/collections/mckinley-and-the-pan-american-expo-films-1901/articles-and-essays/president-mckinley-and-the-panamerican-exposition-of-1901/.

4 In addition to the Library of Congress Digital Collection *President McKinley and the Pan-American Exposition of 1901* (https://www.loc.gov/collections/mckinley-and-the-pan-american-expo-films-1901/), digital collections at the University of Buffalo (https://digital.lib.buffalo.edu/collection/LIB-005/) and the Buffalo & Erie County Public Library (buffalolib.org/research-resources/digital-collections) can inspire ideas.

How did this seemingly modern event, filled with the newest technology and innovation, meet the challenge of a presidential assassination? The research question has started to narrow and take shape.

## What Is a Research Question?

A research question steers your research. Once you have an idea, the research question evolves and guides the initial search for information. Ultimately, it helps shape the project's historical argument.

Research questions make you want to know more. Now that the topic has been narrowed, what is the question that you want to answer that relates to the theme?  How about:

**How did electricity at the 1901 Pan-American Exposition contribute to the care of President William McKinley after he was shot?**

The Washington Times.

PRESIDENT McKINLEY.

PRESIDENT ROOSEVELT.

President McKinley's death was reported in *The Washington Times*, September 14, 1901.

## Expanding a Research Topic

Sometimes, your topic is too narrow when you begin to research, and sources are few. When this happens, consider expanding the scope of your topic. Think about comparing this event to another event in a different place or time or broadening your scope to include a longer timeframe or more participants.

Not sure if your topic is too broad or too narrow? Talk to your teacher or librarian. They can help you as you work through the research process to find a manageable topic.

### Categories and Competition

National History Day provides an opportunity to present your extensive research. Perhaps you have a desire to deliver your project in a specific format. Maybe you love acting and are planning to compete in the performance category. Maybe you love the idea of computers and design and choose to build a website where your words, images, and videos can tell the story. Perhaps you are a budding documentarian. Whatever your choice for categories, keep that in mind as you select a topic and begin to search for sources.

To learn more about how you might use different primary sources in different categories, see the Suggested Formats for National History Day handouts for **papers**, **exhibits**, **documentaries**, **websites**, and **performances**.

With a topic defined, and a research question at the ready, the research process begins.

## Your Turn

Use this space to map out your research topic.

My proposed topic:

E: What **expectations** (if any) does your teacher have for this project?

A: Why does the topic **appeal** to you?

T: How does the topic relate to the annual **theme**?

What is your research question?

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# Chapter Four
# Searching the Library of Congress

## Wide Research

In history, **wide research** involves consulting a range of different sources. Good researchers look for sources that reflect different perspectives and research using a variety of formats (for example, books, maps, photographs, and newspaper articles).

All sources have a perspective or point of view. Historians examine multiple sources and consider multiple points of view in their research. They dig into primary and secondary sources to construct historical questions and arguments. Do not limit yourself to one database or tool on the Library of Congress website (or any other database or collection).

There is no magic number of required sources for a National History Day® (NHD) project. Availability of sources often depends on your topic and the time period. The NHD Evaluation Forms include wide research as a part of the historical quality of your project.[1]

The Library of Congress is a great place to find primary sources and build your body of wide research. To learn more about the Library of Congress, read **Chapter Two**.

1 You can access the NHD Evaluation Forms at https://nhd.org/evals.

**Quick Tips**

Have more questions? Check out NHD's Quick Tips on "What is Wide Research?," "What is a Primary Source?," and "What is a Secondary Source?" by exploring NHD's YouTube Playlist at **youtube.com/playlist?list=PLgMH911UHQ52dJlSyOFmC5YQ1XKCjNrw5**.

## The Library of Congress Online

You can think of **loc.gov** the way you think of any library with countless resources available. The Library offers many collections of materials presented in a variety of ways. These collections can offer excellent guidance as you dig for primary sources.

One way to get started finding some great sources is a general search of the collections of the Library. You can find various sources, filter by format and date, and see if individual sources are part of collections, research guides, online exhibitions, or primary source sets. You can also search specific parts of the Library's website.

### Digital Collections

The Library's Digital Collections (**loc.gov/collections/**) are treasure chests of primary sources. Many also include secondary source essays written by experts who work with that collection. To find these essays, click the "Articles and Essays" tab. You can search within digital collections and use filters to refine your search even more. Many collections offer related resources to help you locate additional materials. Examples of the diverse digital collections include:

*Abraham Lincoln Papers*
**loc.gov/collections/abraham-lincoln-papers/about-this-collection/**

*Japanese-American Internment Camp Newspapers, 1942 to 1946*
**loc.gov/collections/japanese-american-internment-camp-newspapers/about-this-collection/**

*Last Days of a President: Films of McKinley and the Pan-American Exposition, 1901*
**loc.gov/collections/mckinley-and-the-pan-american-expo-films-1901/about-this-collection/**

*LGBTQ+ Politics and Political Candidates Web Archive*
**loc.gov/collections/lgbtq-politics-and-political-candidates-web-archive/about-this-collection/**

*The Library of Congress Celebrates the Songs of America*
**loc.gov/collections/songs-of-america/about-this-collection/**

*National American Woman Suffrage Association Collection*
**loc.gov/collections/national-american-woman-suffrage-association/about-this-collection/**

## Chronicling America

Chronicling America (**chroniclingamerica.loc.gov/**) gives researchers access to digitized American newspapers from colonial times through the 1960s. You can search from the collection's home page, quickly filtering by date, location, or individual newspaper. You could start here to find inspiration for an NHD topic. You will learn more about newspapers (and how to analyze them) in **Chapter Nine**.

## Research Guides

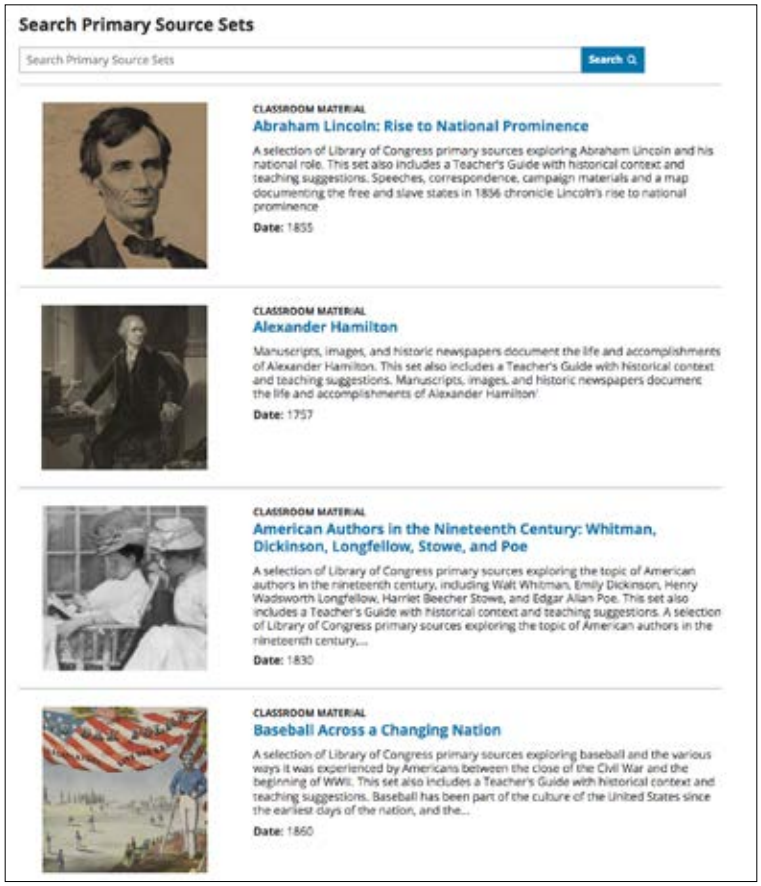
Library of Congress reference librarians prepare and update helpful research guides (**guides.loc.gov/**). Depending on the topic, the guides offer an overview and timeline, links to physical and digital collections, related online resources, external websites, suggested search terms and strategies, and selected articles from Chronicling America. While there may not be one specific to your topic, it is worth searching the research guides. Not only can you find some great resources; but also you may discover a different angle that may help your topic evolve or change direction. Remember, librarians created these guides to share their expertise with researchers like you.

### Student Resources

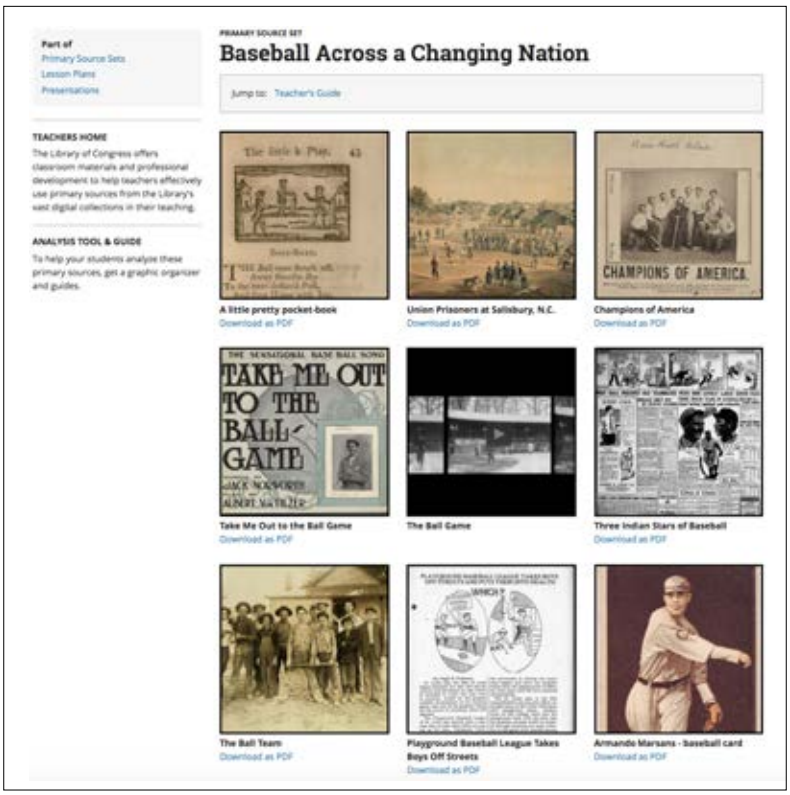
*Using the Library of Congress Online: A Guide for Middle and High School Students* is a research guide to help students access the Library's collection. Check it out at **guides.loc.gov/student-resources**.

## Primary Source Sets and Free to Use and Reuse Sets

The Library also offers curated sets of primary sources (**loc.gov/programs/teachers/classroom-materials/primary-source-sets/**). Primarily developed for teachers, these sets can help researchers. They contain overviews of major topics and referenced collections of accessible primary sources. The Library also offers **Free to Use and Reuse Sets** (**loc.gov/free-to-use/**) of images on a variety of topics, ranging from historic sites to presidential papers to veterans. The sets are searchable, so give them a look.




Primary Source Sets are a great way to find sources that connect to each other when researching your topic.




The Primary Source Set *Baseball Across a Changing Nation* offers various sources about baseball.

## Online Exhibitions

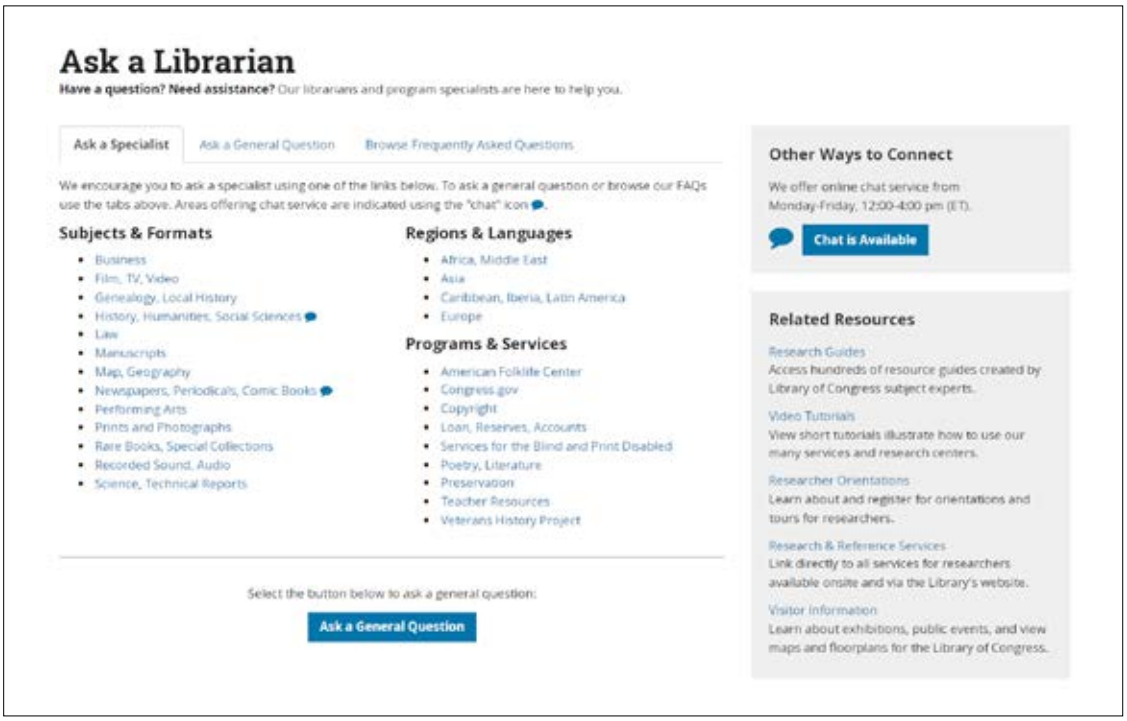
If you have ever visited the Library of Congress, you might have seen some of their exhibitions (**loc.gov/exhibits**/). The exhibitions explore much of our nation's past and often celebrate timely events, individuals, and works that shaped our nation's story. Most of the exhibitions have a rich online summary or article that provides historical context and background information. Current exhibitions are featured, but past exhibitions are archived. Most exhibitions include an overview, multiple primary sources, additional resources, and a timeline.

This example is an online exhibition about the Marshall Plan to mark its fiftieth anniversary.

## Ask a Librarian

As you make your way through the massive amount of resources offered by the Library of Congress, you may hit a roadblock. This is a normal part of the research process and the Library can help.

Need some help as you search? Have a question about a collection or source? Head to "Ask a Librarian" (**ask.loc.gov/**) for assistance. This part of the Library's website has "Frequently Asked Questions (FAQs)" and "Video Tutorials." You can pose a general question or choose a specific subject or format for your query. The website also offers chat, an online feature that allows you to ask questions in real time during designated hours. The librarians are the wizards of finding great resources, so take advantage of their expertise. They will not do your research for you, but they can point you in the right direction.




The "Ask a Librarian" menu provides multiple ways for you to contact the Library and get some assistance as your research progresses.

## The Basics of Searching the Library's Online Collections

Searching the Library of Congress online collections is different from a simple Google search. Instead of typing in longer sentences as you would with Google, keep your search terms **focused**. A word or short phrase is your best bet for success. Searching with a phrase like "Seneca Falls Convention" instead of "What happened at the Seneca Falls Convention?" will provide better results by limiting extra words. Be sure to check your spelling as the Library of Congress site does not have an autocorrect feature. Realize that spelling in history was not always standardized, so try variations that you see in sources to produce different results.

### Advanced Google Search Tip

While you can start on **loc.gov**, you can also do an advanced Google search limited to the Library. Use the site:loc.gov tag to add to your search. For example, you can enter "Lincoln-Douglas debates" site:loc.gov into a Google search window, narrowing your search to the Library's archives.

### Make a Search Plan

The key to searching the Library of Congress (or any database) is to develop a search plan. Random searches can lead to random results and wasted time. Begin your search plan by deciding if you want to start with a general search of the entire collection or a more focused search of certain categories or collections of resources. **It helps to have a specific topic in mind**. Check out **Chapter Three** to learn how to select a topic for your research project.

Develop and incorporate search terms or **keywords** in your plan. The search engine uses the keywords to provide you with results. As you will see in the following pages, generating a few options for keywords is essential for refining your search.

How do you come up with keywords for your search? Jot down a list of everything you already know about your topic, especially names of people and events. You can also try to identify some synonyms to help you find even more information. Using your keywords as you search, you can see classifications made by Library staff to find more resources, additional search terms, and possibly specific collections of materials.

### Record Keywords

A sticky note (real or virtual) is a great way to remember your terms. Your list can grow or shrink as you progress in research. You will eliminate some terms and add new ones as you find additional information and narrow your topic.

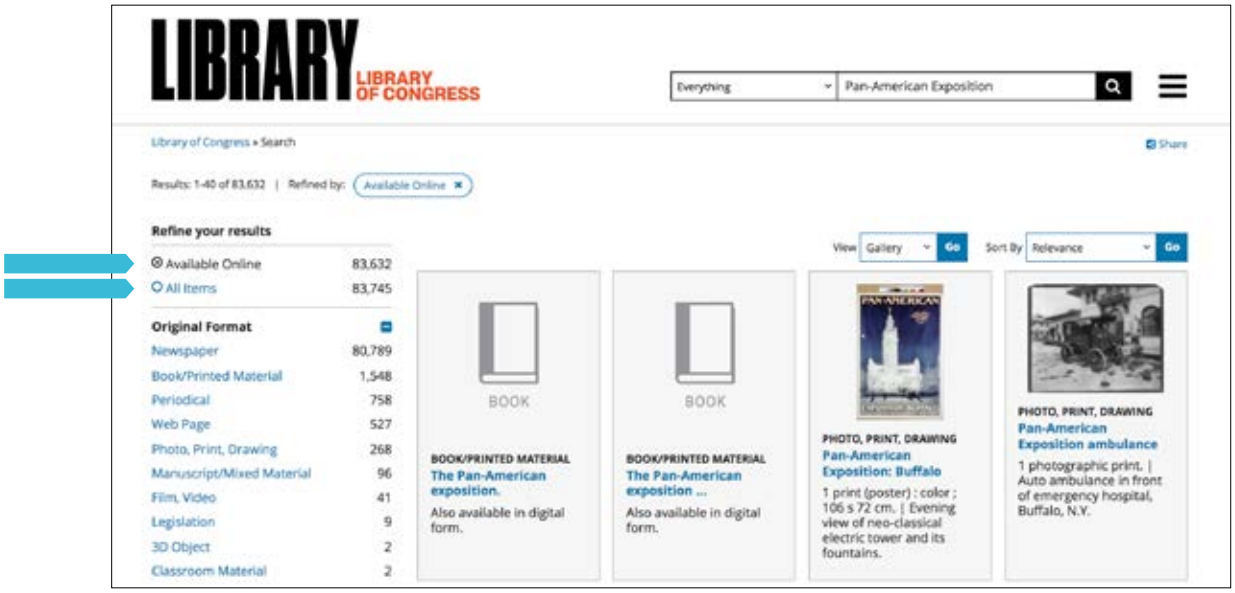
### Where else might you search?

Most researchers begin by searching on **loc.gov**, but the Library hosts additional sites to search for primary sources:

Chronicling America (**chroniclingamerica.loc.gov**) is a database of historic American newspapers from 1777 to 1963. The collection is particularly strong from the 1870s to the 1920s, and the advanced search allows you to search a particular state, territory, or newspaper. To learn more, see **Chapter Nine**.

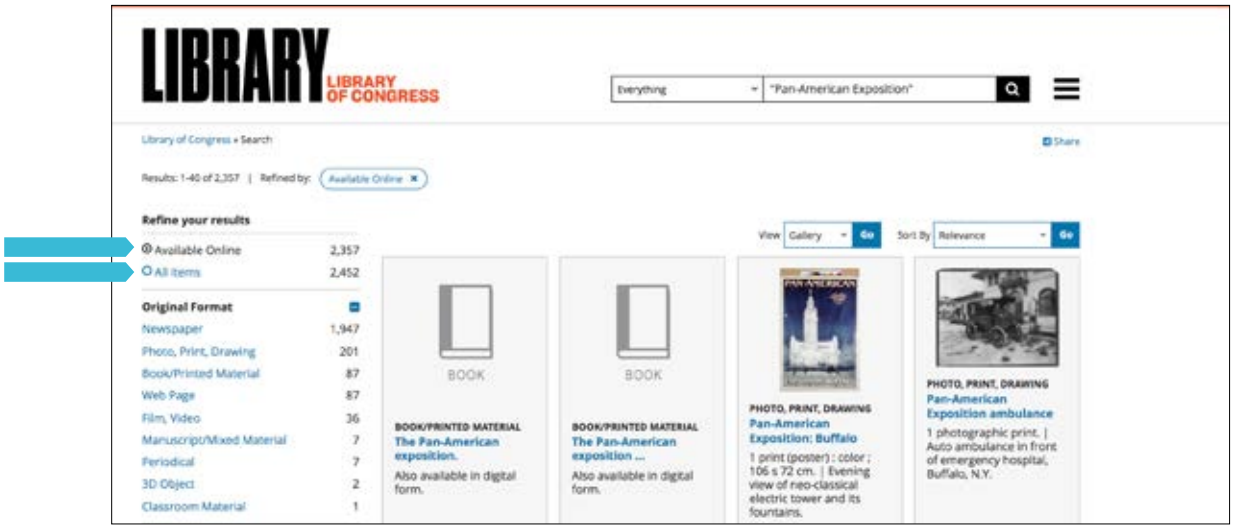
**Congress.gov** is another resource of the Library of Congress that allows you to search for information about federal laws that have been proposed or passed. Here you can find the *Congressional Record*. This resource is a daily recording of what happened in Congress, dating back to 1899.

Let's look at an example search based on the topic from the last chapter: the Pan-American Exposition. If you enter Pan-American Exposition in the "Search Loc.gov" box, the engine will identify every resource with "Pan," "American," or "Exposition." This yields over 83,000 items available online. There is no way that a historian can or should look at all of those sources.




A general search in the Library of Congress will return many different sources.

Using quotation marks for your terms tells the search engine to find resources that contain all of the words in that specific order. A new search of the collections using “Pan-American Exposition” yields only 2,338 resources. That is still a lot, but much more manageable.




Using quotation marks tells the search engine to look for an exact phrase and provides fewer and more relevant resources.

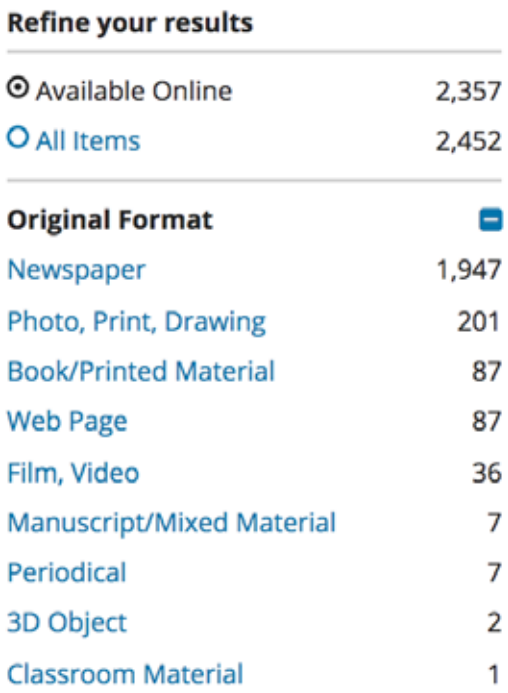
Refining or limiting the results by location and date will help even more. A Pan-American Exposition was held in Dallas, Texas, in 1937, so some results apply to that event. The links on the left-hand side of your screen can help limit your results. You know that the event happened in New York state, so clicking “New York” under “Location” will limit the results. Once you click “New York,” you can click “Buffalo” (the city where the event happened). You can narrow the date range under “Date” by clicking “1900 to 1999” and then “1900 to 1909.” By limiting your search, you get more relevant results and have less to wade through as you conduct your research. At the same time, these limits will exclude many books and other sources created after the Exposition ended.

Refining a search by date and location limits the number of resources and helps you find materials relevant to your topic.

## Filters

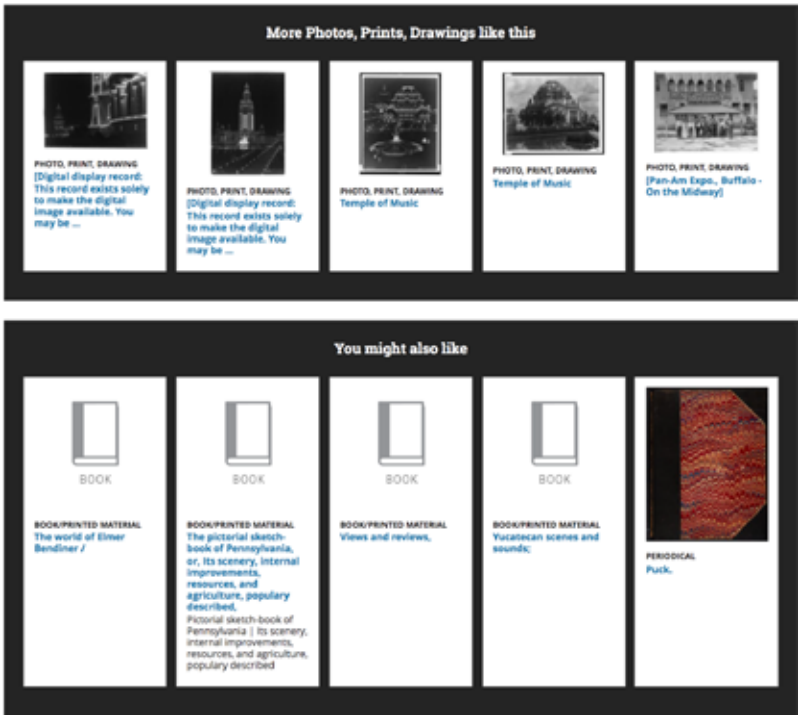
When you refine results, you add **filters** to limit the results. Spend some time playing with the filters to get different results. Are you looking for primary images or film clips to include in a documentary or website? Simply click "Photo, Print, Drawing" or "Film, Video." It is just that easy. Of course, you can also filter even further by location and date. The date filter can help you examine how newspapers reported the event over time, which could be interesting for your research. Similarly, you could filter by location to see how reporters from different cities covered the event.

Consider looking at the "Part Of" filter, which may lead you to a great collection of resources specific to your topic. For this search, you can find a collection containing 33 sources: *Last Days of a President: Films of McKinley and the Pan-American Exposition, 1901* (**loc.gov/collections/mckinley-and-the-pan-american-expo-films-1901/**). That could be a gold mine.




The Library website offers filters to help you find specific types of sources.

The Library of Congress also offers suggestions for additional sources. If you find a useful source, scroll down to the bottom of the page. Check out "More . . . like this" for additional materials in the same format (for example, a book or manuscript). Further down the page, "You might also like" offers different formats on the topic.




The Library of Congress offers suggestions of resources related to items within its collection.

When you find an item that might be useful for your project, use the item record to investigate more possibilities. For example, the record for the silent film "Pan-American Exposition by Night" (**loc.gov/item/00694346/**) offers hyperlinks on the right-hand side of the screen leading to other related subjects that might help you uncover more resources.

Subject headings can help you find related sources by topic or format.

### Exploring Beyond the Research Guide

This book highlights a variety of topics. But there are, however, still narratives missing from the guide. What resources does the Library of Congress have to help share the histories of Latinx, Indigenous, Asian American, or LGBTQI+ people? The Library's collections grow every day and they are continually adding to their collections. To learn more about these topics, explore these resources.

Blog Post, "Celebrating Education during Deaf History Month"
**blogs.loc.gov/picturethis/2020/03/celebrating-education-during-deaf-history-month/**

Research Guide, *Asian American Pacific Islander Collection: A Resource Guide*
**guides.loc.gov/asian-american-pacific-islander/aapi-collection**

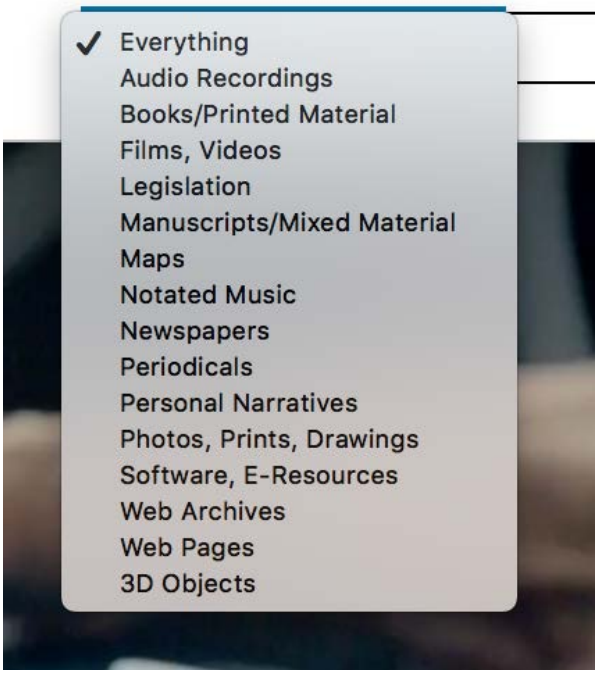
Research Guide, *A Latinx Resource Guide: Civil Rights Cases and Events in the United States*
**guides.loc.gov/latinx-civil-rights**

Research Guide, *Native American History and Culture: Finding Pictures*
**guides.loc.gov/native-american-pictures/related**

Website, "Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ+) Resources"
**loc.gov/lgbt-pride-month/resources/**

## Resource Formats

The Library of Congress organizes its online material in multiple formats, many of which are explored in this book. Each category offers different types of sources that may help you develop your project. More visual formats, such as "Photos, Prints, and Drawings," are excellent for the exhibit category. "Film and Videos" are perfect to search if you choose to produce a documentary, while "Audio Recordings" can enhance a website. Of course, you can analyze the content from any format of source to develop and support your historical argument.




When you search the Library's online collections, you can limit your search by format.

A sample search plan for the Pan-American Exposition of 1901 might look like this:

| **Sample NHD Search Plan** | |
|---|---|
| What is my topic? | The 1901 Pan-American Exposition |
| What are some keywords I should use for searching? | Pan-American Exposition, William McKinley, electricity, Electric Tower, assassination |
| What is the time period(s) of my topic? | 1901, early 1900s |
| What are some important locations for my topic? | Buffalo, New York; Delaware Park |
| What filters can I use to narrow my search? | Time, location, original format (newspapers, movies, photos) |

## Your Turn

Now that you have an overview of how to search the Library of Congress site, it is time to practice these skills.

- Make a search plan. Identify key time periods, locations, and keywords for your topic.
- Start your search. Use the "Search Loc.gov" box on **loc.gov** to find resources.
- Check out the Digital Collections (**loc.gov/collections/**). Search for collections of resources relating to your topic. Broader search terms might be more successful than specific ones here.
- Search for newspaper articles about your topic using Chronicling America (**chroniclingamerica.loc.gov/**).
- Look for a Research Guide (**guides.loc.gov/**), Primary Source Set (**loc.gov/programs/teachers/classroom-materials/primary-source-sets/**), or Free to Use and Reuse Set (**loc.gov/free-to-use/**). Are guides or sets available that support your topic?
- Use "Ask a Librarian" to chat with a Library staff member or send in a question to help refine your search (**ask.loc.gov**).

| Sample NHD Search Plan | |
|---|---|
| What is my topic? | The 1901 Pan-American Exposition |
| What are some keywords I should use for searching? | Pan-American Exposition, William McKinley, electricity, Electric Tower, assassination |
| What is the time period(s) of my topic? | 1901, early 1900s |
| What are some important locations for my topic? | Buffalo, New York; Delaware Park |
| What filters can I use to narrow my search? | Time, location, original format (newspapers, movies, photographs) |
| What are my general search results? | A collection called the *Last Days of a President: Films of McKinley and the Pan-American Exposition, 1901* **loc.gov/collections/mckinley-and-the-pan-american-expo-films-1901/**<br><br>A 1901 *Guide to the Pan American Exposition* **loc.gov/item/ltf90039824/**<br><br>Many examples of film and photographs |
| What questions do I have for a librarian? (**ask.loc.gov/**) | Are any audio recordings of speeches from the Exposition available? |
| Does my topic have a research guide? (**guides.loc.gov/**) | No |
| Does a search of the Library's Digital Collections produce any results? (**loc.gov/collections/**) | Yes—Films |
| Do any Primary Source Sets (**loc.gov/programs/teachers/classroom-materials/primary-source-sets/**) or Free to Use and Reuse Sets (**loc.gov/free-to-use/**) apply to my topic? | No |
| Do any exhibitions pertain to my topic? (**loc.gov/exhibits/**) | No |

| My NHD Search Plan | |
|---|---|
| What is my topic? | |
| What are some keywords I should use for searching? | |
| What is the time period(s) of my topic? | |
| What are some important locations for my topic? | |
| What filters can I use to narrow my search? | |
| What are my general search results? | |
| What questions do I have for a librarian? (**ask.loc.gov/**) | |

| | |
|---|---|
| Does my topic have a research guide? (**guides.loc.gov/**) | |
| Does a search of the Library's Digital Collections produce any results? (**loc.gov/collections/**) | |
| Do any Primary Source Sets (**loc.gov/programs/teachers/classroom-materials/primary-source-sets/**) or Free to Use and Reuse Sets (**loc.gov/free-to-use/**) apply to my topic? | |
| Do any exhibitions pertain to my topic? (**loc.gov/exhibits/**) | |

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*Japanese-American Internment Camp Newspapers, 1942 to 1946.* Digital Collection. Library of Congress. https://www.loc.gov/collections/japanese-american-internment-camp-newspapers/.

*Last Days of a President: Films of McKinley and the Pan-American Exposition, 1901.* Digital Collection. Library of Congress. https://www.loc.gov/collections/mckinley-and-the-pan-american-expo-films-1901/.

*The Library of Congress Celebrates the Songs of America.* Digital Collection. Library of Congress. https://www.loc.gov/collections/songs-of-america/.

*LGBTQ+ Politics and Political Candidates Web Archive.* Digital Collection. Library of Congress. https://www.loc.gov/collections/lgbtq-politics-and-political-candidates-web-archive/.

*National American Woman Suffrage Association Collection.* Digital Collection. Library of Congress. https://www.loc.gov/collections/national-american-woman-suffrage-association/.

### Exhibition

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### Film

Edison, Thomas A., *et al.* “Pan-American Exposition by Night.” Film. 1901. Library of Congress (00694346). https://www.loc.gov/item/00694346/.

### Primary Source Set

*Baseball Across a Changing Nation.* Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/baseball-across-a-changing-nation/.

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Finefield, Kristi. "Celebrating Education during Deaf History Month." *Picture This: Library of Congress Prints & Photos Blog*. March 18, 2020. https://blogs.loc.gov/picturethis/2020/03/celebrating-education-during-deaf-history-month/.

### Research Guides

*Asian American Pacific Islander Collection: A Resource Guide.* Research Guide. Library of Congress. https://guides.loc.gov/asian-american-pacific-islander/aapi-collection.

*A Latinx Resource Guide: Civil Rights Cases and Events in the United States.* Research Guide. Library of Congress. https://guides.loc.gov/latinx-civil-rights.

*Native American History and Culture: Finding Pictures.* Research Guide. Library of Congress. https://guides.loc.gov/native-american-pictures/related.

*Newspapers, Periodicals, and Comic Book Collections.* Research Guide. Library of Congress. https://guides.loc.gov/newspapers-periodicals.

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# Chapter Five
# Historical Context

## What Is Historical Context?

Historical context is the background and setting in which your topic takes place. It helps to provide a deeper understanding of a person, group, or event. It sets the who, when, and where for a historical topic. When you are reading and do not know a word in a sentence, your teacher might encourage you to look at the context clues. By reading the words and ideas around the unknown word, you can often determine the new word's meaning. When studying the past, historical context provides clues as to why certain events happened when they did.

Look at other events, people, and ideas surrounding your chosen topic in history to understand it fully. Context may include the political, economic, social, or cultural conditions in which an event occurred. These conditions then influence attitudes, decisions, and even the timing of the events in history. Events can be shaped by international factors as well as national and local matters. Historical context helps historians understand the evidence discovered during research. It connects events and issues and gives more meaning to the topic. This helps you develop a historical interpretation or conclusion on the significance of the topic.

Watch the short video from National History Day, "NHD Quick Tip: What Is Historical Context?" for more information on this historical thinking skill (**youtu.be/3IQCf_lvQzY**). To learn more about NHD, read **Chapter One** or visit **nhd.org**.

## Why Is Historical Context Important?

Understanding the historical context of a topic is important for many reasons. **All people are motivated by events in their past and by the conditions in which they live.** People in history are no different. They responded to the world around them. To understand why an event occurred, you need to understand the motivations of those involved.

To understand historical context, ask questions such as:

- What led to this event or moment in history?
- Why did it occur when it did?
- Why did it occur where it did?
- Who were the key people involved with this event? What were their backgrounds and motivations?

Consider the Progressive Movement, a period in American history from the late 1800s to the early 1900s. During this time, activists and reformers worked to bring about social and political change in the country. They wanted to make the United States a better place to live. The movement was made up of a diverse group of people who had various goals and worked to bring about change.

The Progressive Movement was a response to rapid industrialization. Understanding background information about the Industrial Revolution and its effects on society is therefore important. The Progressives worked to get rid of corruption in politics and big business and assisted immigrants living in the growing cities. Consider the living conditions of the people living in the New York City apartments in the picture below (**loc.gov/item/96501515/**). Understanding these trends will help us understand whom Progressives wanted to help and why.

A Monday washing, New York City, c. 1900. Library of Congress (96501515).

**Key Terms**

All researchers need to develop a list of terms specific to the time period they research. Examples from the Progressive Era might include:

**Immigration**: The act of moving from one place to live in another permanently

**Industrialization**: A shift from an agricultural (farming) society to an industrial (manufacturing and mass production) society

**Patronage**: Jobs or favors offered in exchange for votes

**Political machine**: Party organizations that dominated local or city government and politics

**Urbanization**: A population shift when people moved away from rural farm areas to live in in urban areas, such as New York City and Chicago

A view of the Solvay Process Company in Syracuse, New York, c. 1890. Library of Congress (det.4a07766).

Historical context helps historians better interpret history and primary sources created in a specific time period. Society changes over time, and today's world is different in many ways from the world in which a source was created. Historians work to understand how sources reflect the time in which they were made. They explore the attitudes and influences on the source at the time. For example, a source created during an economic depression may be very different from a source created during a time of prosperity.

Understanding historical context also helps historians better understand the source. A primary source might use words, symbols, names, or images that are unfamiliar today, but familiar to people at the time. It might use words that we know, but they might have a different meaning. By studying the historical context, historians learn and become more comfortable with the language used or become more familiar with symbols and images used in primary sources.

When exploring historical context, it is important to consider the people involved in a movement or event. For instance, a large number of Progressive reformers came from a white, middle-class Protestant background. They focused on issues of morality, democratic reform, and industrial regulation. Progressives hoped to close the divide between the working class and the middle class. How did their backgrounds affect their decisions?

Let's return to the example. In the Progressive Movement, one area reformers wanted to change was government. They were concerned about political corruption. Political machines ran many cities. Leaders of these party organizations were called **bosses**. The boss and other party leaders would work to gain enough votes for their political party to

maintain control of the city. They often used **patronage.** This word describes when political leaders give jobs and favors to people who support them. One of the most notable political machines that might come up in your research of the Progressive Movement was Tammany Hall, run by Boss Tweed, in New York City.

Consider this political cartoon from the Progressive Era (**loc.gov/item/2012647679**).

Cover of *Puck* magazine from June 1897 depicting Thomas C. Platt, who controlled the New York political machine. Library of Congress (2012647679).

Understanding historical context could help you better understand the cartoon. When you look closely at the cartoon, you will note that several of the figures are labeled. Labels like "State New York," "Tammany," "patronage deals," and "Platt" are keywords that can be researched to learn more. Understanding these ideas helps you interpret the meaning of the cartoon.

Ask yourself questions to help you understand the message of the cartoonist.

- Why is Tammany Hall shown as a tiger?
- Who does the figure in the background represent?
- What would happen if the man "let loose" the tiger?
- What does this suggest about how the cartoonist felt about political machines?

The background knowledge you gain from studying historical context can help you understand and interpret the primary sources you find in your research.

To learn more about finding and analyzing political cartoons, see **Chapter Twelve**.

Historical context helps historians go beyond summarizing to analyzing an event in history. By learning about the setting in which an event occurred, you can recognize connections and relationships between events and issues. Also, by explaining the background of your topic, you are better able to show your topic's significance. By showing what came before, you are able to demonstrate change over time and the causes and consequences of your topic. You can show what role your topic played and why it matters. Historical context ties pieces of evidence together to create a bigger picture and a stronger interpretation of a topic's historical significance.

For example, your NHD project might focus specifically on the movement's attempt to reform corruption. The historical context section could illustrate the problems and issues that the reformers wanted to change, such as political machines. Then, a strong project will present the successes (and failures) of the Progressive Movement to reduce some of the political corruption.

For example, the Progressives pushed for the passage of the Seventeenth Amendment to the U.S. Constitution. The amendment allowed citizens to elect their U.S. senators directly. Before this, state legislatures chose senators. Progressives believed that political machines controlled that process. This led senators to favor what the political machine wanted instead of what the people in their state wanted. Reformers hoped that allowing citizens to elect senators would eliminate corruption and make senators more responsive to the people. According to an article in the *The Evening Times* from Grand Forks, North Dakota, "state entity would still be preserved if the people of the entire state, instead of the legislature, chose the senators."[1] Demonstrating the problems in politics before the Progressive Movement helps to demonstrate the significance and consequences of the amendment.

1 "Election of Senators Given to the Voters of Each State," *The Evening Times*, April 8, 1913. https://chroniclingamerica.loc.gov/lccn/sn85042373/1913-04-08/ed-1/seq-1/.

G TIMES

RIL 8, 1913. EIGHT PAGES—PRICE FIVE CENTS.

ELECTION OF SENATORS GIVEN TO THE VOTERS OF EACH STATE

CONFERENCE ON MARKETING OPENS

First National Gathering Held at Chicago—Seek Many Reforms.

APPOINT CADETS FOR MILITARY SCHOOLS

Representative Young of North Dakota has designated John Alexander McDonald of Valley City for examination for a cadetship at the Annapolis naval academy. Representative Norton of the same state has nominated Llewellyn Jones of Hettinger for a cadetship at West Point military academy.

RED CROSS HAS WORK ORGANIZED

All Important Points in the

AMENDMENT IS NOW EFFECTIVE

Connecticut Legislature Ratifies it—No Action by Congress Necessary.

LONG FIGHT MADE FOR THIS CHANGE

First Step Was Taken in 1826 and Revived Without Success in 1857, 1876, 1888 and 1893—Resolution Went to

Front page of *The Evening Times* from Grand Forks, North Dakota. The Seventeenth Amendment was ratified and became a part of the U.S. Constitution on April 8, 1913. Library of Congress.

### Multiple Perspectives and Missing Narratives

Every story has different perspectives. You have just learned about the Progressives and the reforms they wanted for their country. Studying historical context helps to identify multiple perspectives (other sides of the story) and missing narratives (voices that are often left out of the conversation). What other perspectives do you need to consider when investigating the Progressive Era for your project?

What about the perspective of the bosses and their political machines? How did political machines fight against reformers? How did reforms reduce their power as influential political organizers? Why is it important to consider their perspective?

What about the immigrants involved in these stories? What was their perspective? Did they support the Progressive reformers? Did they trust them? Why or why not?

You might not agree with every perspective, but remember these stories are essential to historical context and the events that played out in history.

To learn more about multiple perspectives and missing narratives, see **Chapter Seven**.

## Incorporating Historical Context into an NHD Project

To help include historical context in your project, think of your topic as the middle of a story. A person would have difficulty jumping into the middle of a story without being lost or confused. Ask yourself, "What would someone need to know at the beginning to understand my topic?" Then, be sure to provide these background details in your project.

The following example starts with the broad topic of the Progressive Movement and then narrows the focus down to a specific topic, Jane Addams and the creation of Hull House in Chicago. This was part of the settlement house movement during the Progressive Era, which tried to alleviate poverty in immigrant communities. After reading secondary sources on the topic, you can complete this graphic organizer with historical context information that would help someone better understand the topic.

## Developing Historical Context

**Your topic:** Jane Addams and the Creation of Hull House

**Time period:** Progressive Era, 1900–1929

Brainstorm a list of events, people, and issues that come to mind related to your topic.

| | |
|---|---|
| › Progressive Movement<br>› industrialization<br>› immigration | › urbanization<br>› settlement house<br>› Social Gospel Movement |

**Conditions Leading Up to Your Topic**

Describe background information from your research in these areas to help set the stage and assist someone in understanding your topic.

| | |
|---|---|
| **Political** | During this era, there was corruption in government. Many felt big business and the wealthy had too much influence in government. Reformers urged the government to pass laws that would benefit more people. |
| **Economic** | The country was changing from an agricultural-based economy to a more industrialized one. Large corporations came to dominate the economy, and the growth of factories created a demand for more workers. This led to a rise in immigration as many people came to the U.S. seeking jobs and opportunities. Workers often faced poor working conditions. |

| | |
|---|---|
| **Social/Cultural** | Industrialization and immigration led to urbanization or the growth of cities. Workers needed to live close to their jobs and could not afford to move. The large number of people living in a small area of the city led to poor living conditions for many. New immigrants coming to the U.S. often did not speak much English and had customs different from those in the United States. |
| **Religious** | The Social Gospel Movement began in the late 1800s among ministers and religious communities. It stressed the importance of doing good works and participating in social reform as a way of salvation. The movement preached helping those in need. |
| **Other** *(intellectual, artistic, military, etc.)* | The Progressive Movement was a broad name given to reformers who wanted to make society better. They tried to make the government more responsive to the people, regulate big business, and improve living conditions in cities. |

Now you can think about how these connect to your specific topic, Hull House. By exploring the context of the time period and including information about it in your project, you can more fully explain how and why Hull House was created. This context helps to show the causes of your topic. Discussing historical context and consequences can demonstrate the importance of your topic in history. Providing historical context makes your project complete.

### Using Historical Context to Find Local History

The story of the Progressive Era is a national story. However, studying historical context can help lead you to Progressive Era reforms in your state or community. You might explore how Progressive Era reforms affected the city of Chicago, or you might research how those reforms affected Americans living in rural Kansas. How does the location change the context of the story? You could also explore how local changes affected significant national stories. How did a settlement house in New York City spark a national settlement house movement in the United States?

Consider local examples of national trends when refining your research topic.

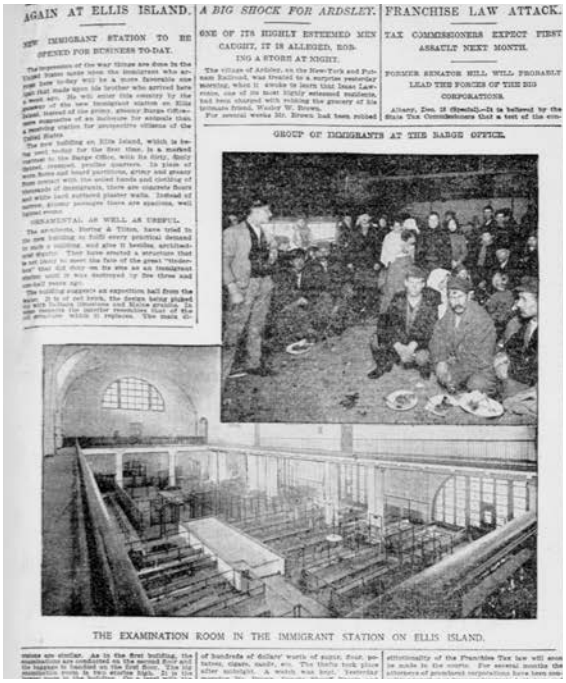
## Researching Historical Context

Secondary sources are a great place to find historical context. Reading books, articles, or essays written by historians can help you understand the time period of your topic. They can provide information on events, attitudes, and issues that may have influenced your topic. They also can help you determine what information might be important to include in your project. Books provide information on what led to the rise of the various reforms. Books, scholarly websites, and journal articles can help you understand historical context as you research your topic.

### Library of Congress Online Resources

To learn more about the resources of the Library of Congress, see **Chapter Two**. To learn strategies for searching the digital collections, see **Chapter Four**.

Including primary sources from the time period in your project can also establish historical context. A project on Hull House could include documents, photographs, and newspaper articles on industrialization, urbanization, and immigration of the era. These sources would help to illustrate the problems that Hull House was trying to improve. For example, you could include the newspaper article "Again at Ellis Island" from the *New-York Tribune* from December 17, 1900, in your project (**chroniclingamerica.loc.gov/lccn/sn83030214/1900-12-17/ed-1/seq-3**/). It shows rising immigration to the United States.



AGAIN AT ELLIS ISLAND.

NEW IMMIGRANT STATION TO BE OPENED FOR BUSINESS TO-DAY.

ORNAMENTAL AS WELL AS USEFUL.

A BIG SHOCK FOR ARDSLEY.

ONE OF ITS HIGHLY ESTEEMED MEN CAUGHT, IT IS ALLEGED, ROBBING A STORE AT NIGHT.

FRANCHISE LAW ATTACK.

TAX COMMISSIONERS EXPECT FIRST ASSAULT NEXT MONTH.

FORMER SENATOR HILL WILL PROBABLY LEAD THE FORCES OF THE BIG CORPORATIONS.

GROUP OF IMMIGRANTS AT THE BARGE OFFICE.

THE EXAMINATION ROOM IN THE IMMIGRANT STATION ON ELLIS ISLAND.

"Again at Ellis Island" from the *New-York Tribune*, December 17, 1900. This article discussed the opening of the new immigration processing facility on Ellis Island.

The Library of Congress also has many other resources that may help you understand historical context. The U.S. History Primary Source Timeline (**loc.gov/classroom-materials/united-states-history-primary-source-timeline/**) provides brief descriptions of various time periods in U.S. history. It includes an entry on the Progressive Era. The timeline gives information on cities, immigration, and other issues from the time period that would be useful in understanding context. It also provides links and tips for finding primary sources on the topics.

Library of Congress Primary Source Sets (**loc.gov/programs/teachers/classroom-materials/primary-source-sets/**) are another helpful resource. Each set provides you with primary sources on a topic and background information in the Teacher's Guide section. Exploring the Primary Source Sets on industrialization (**loc.gov/classroom-materials/industrial-revolution-in-the-united-states/**) and immigration (**loc.gov/classroom-materials/immigration-challenges-for-new-americans/**) would be useful when studying the Progressive Movement.

## Your Turn

Now it is your turn. Complete this page for the topic you selected for your NHD project.

**Your topic:** _____

**Time period:** _____

Brainstorm a list of events, people, and issues that come to mind related to your topic.

| |
|---|
| |

**Conditions Leading Up to Your Topic**

Describe background information from your research in these areas to help set the stage and assist someone in understanding your topic.

| | |
|---|---|
| **Political** | |
| **Economic** | |
| **Social/Cultural** | |
| **Religious** | |
| **Other**<br>*(intellectual, artistic, military, etc.)* | |

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# Chapter Six
# Assessing Reliability, Relevance, Historical Context, and Close Reading

## What Are Historical Thinking Skills?

It is easy to become overwhelmed when researching. Sooner or later, you feel like you are sailing in uncharted waters and do not know where to go. Historical thinking skills lead you through the research process to help you gain a deeper understanding of your research question.

What does historical thinking mean? Historical thinking means you construct understanding by analyzing historical evidence provided in primary and secondary sources.

**Analysis** is observing, reflecting, and questioning to better understand a source.

When learning about the past, historical thinking skills help the researcher answer the question: *How do we know what we know?* These skills guide your thinking as you construct meaning about the past.

While you can apply historical thinking skills to all sources, this chapter focuses on primary sources, the raw materials of history. Primary sources provide a sense of a time based on firsthand knowledge and experience. When you identify a primary source, the first step is called **sourcing**. When you source the document, you learn basic information: who made the source, when it was made, and why it was made. This provides a foundation for the skills in this chapter: reliability of sources, the relevance of sources, historical context, and close reading strategies.

## Reliability of Sources

When you are riding in a car with the windows rolled down, you experience firsthand what it is like to ride. No one has to tell you what riding in a car is like. You know what the weather is like, how fast or slow you are going, and what it sounds like as you cruise down the highway. If you are not there, you have to rely on someone to describe the experience. Do you trust that someone? Do you know if they are telling you the truth or exaggerating? The same is true for the sources you use to learn about past events.

**Reliability** means that you are making sure the sources you use are credible, trustworthy, and accurate. You need to rely on the sources because you were not there. To determine reliability, historians use a three-question test:

- Is the source **credible**? Was it created by someone with experience or expertise?
- Is the source **trustworthy**? Is it connected to a dependable research organization?
- Is the source **accurate**? Does it provide authentic knowledge and understanding? Do the facts in this source generally line up with other sources on the same topic?

To determine if a source is reliable, we need to learn more about it. Historians call this sourcing. Ask yourself:

- Based on your research question, is the source primary or secondary?
- What format is the source?
- Who created the source?
- What was the creator's perspective?
- When was the source created?
- What was the intended purpose of the source?
- Who was the intended audience?

Once you determine this information, decide if the source is credible, trustworthy, and accurate. In other words, is it reliable?

## Using Historical Thinking Skills Example: Reliability

Let's consider this political cartoon (**loc.gov/item/2002716769**):

This political cartoon, *The sky is now her limit,* shows a young woman looking up a ladder of opportunities, August 1920. Library of Congress (2002716769).

In 1920, the United States ratified the Nineteenth Amendment, which gave women the right to vote. For more than a century, women advocated, protested, and organized to get the amendment passed. In this August 1920 political cartoon, *The Sky is Now Her Limit,* Elmer Andrews Bushnell illustrates the opportunities women could gain with the right to vote.

Imagine you are creating a project about women's suffrage, and your research question explores turning points in history.

- Open the link to the political cartoon (**loc.gov/item/2002716769**) and examine it closely.
- Read the bibliographic information found under the header, "About this Item." Part of the information is shown below.
- Review the questions and answers below that determine the reliability of Bushnell's cartoon.

**About this Item**

**Title**
[The sky is now her limit] / Bushnell 20.

**Other Title**
Enfranchisement now means the sky's the limit, in woman's sphere

**Summary**
Cartoon shows a young woman carrying buckets on a yoke, looking up at ladder ascending up to the sky, bottom rungs labeled "Slavery," "House Drudgery," and "Shop Work." Top rungs labeled "Equal Suffrage," "Wage Equity," and "Presidency."

**Contributor Names**
Bushnell, Elmer Andrews, 1872-1939, artist

**Created / Published**
[1920 Aug.]

**Subject Headings**
- Women--Domestic life--1920
- Ladders--1920

| Reliability Question | Answer |
|---|---|
| Based on your research question, is the source primary or secondary? | primary |
| What format is the source? | political cartoon |
| Who created the source? | Elmer Andrews Bushnell |
| What was the creator's perspective? | Based on the information on each ladder rung, you can infer that he supported women's suffrage. |
| When was the source created? | 1920 |
| What was the intended purpose of the source? | You can conclude that the intended purpose of the source is to show the right to vote will be a turning point for women. The cartoonist thinks that suffrage is the next step that will lead to the higher steps of “wage equality,” “political appointments,” and eventually, the “presidency.” |
| Who was the intended audience? | Since this was published by the *New York Times* (a national newspaper), *The Sandusky Star-Journal* (Ohio), and *The Olean Evening Herald* (New York), you can infer that the intended audience was men and women across the United States. |

**Do you think that this source is reliable? Why or why not?**

This is a reliable source to show how gaining the right to vote might provide a turning point for women. The cartoonist is a **credible** source. Further research will show that Bushnell was an established cartoonist by 1920. He is likely to be **accurate** in understanding the cultural experiences of people at the time. The research will show that the source is **trustworthy** because the ideas expressed in the cartoon mirror those from other sources.

### Political Cartoons

To learn more about finding and analyzing political cartoons from the Library of Congress, see **Chapter Twelve**.

## Relevance of Sources

Relevance helps you find your way through your research sources. As you comb through sources, you often develop a lengthy list of sources you could use. Some are directly related to your research topic. Others are marginally helpful but do not further your understanding. Once you determine relevance, you can begin to filter out less helpful sources. Then you can focus on sources that provide greater insight into your topic.

**Relevant** sources are closely related to your research question. Not all reliable sources are relevant to your project.

To determine if a source is relevant, we need to learn more about it. Historians ask questions to evaluate the components of a source. Ask yourself the following questions:

**Sourcing:**

- Based on your research question, is the source primary or secondary?
- What format is the source?
- Who created the source?
- What was the creator's perspective?
- When was the source created?
- What was the intended purpose of the source?

**Relevance:**

- How does it help you understand your topic?
- How does it help answer your research question?
- How does it help develop your historical argument?
- Is there an abundance of helpful information, or is it just marginally helpful?

## Using Historical Thinking Skills Example: Relevance

This film, titled *Interior N.Y. subway, 14th St. to 42nd St.*, shows a moving train through the New York City subway system. Library of Congress (00694394).

Let's look at a film clip from the Library of Congress as an example. On October 27, 1904, the subway system opened in New York City. It connected the Grand Central Terminal with City Hall, Lower Manhattan, Harlem, and other areas within the city. This primary source film shows the ride from Union Square to Grand Central Station (**loc.gov/item/00694394/**).

Creating the film required an elaborate setup that took three different trains. The first one was the train in the film. The next train had a movie camera attached to its front to create the film. The third train ran parallel to the first to provide lighting.

Imagine you are creating a project about innovation, and your research question explores how subway systems created transportation opportunities.

- Click the link and watch the film (**loc.gov/item/00694394/**). Be sure to stay for the end.
- Read the bibliographic information.
- Review the questions and answers that determine the film's relevance and how it contributes to a deeper understanding of innovation.

**Determining Relevance**

| **Sourcing Questions** | |
|---|---|
| Based on your research question, is the source primary or secondary? | primary |
| What format is the source? | film |
| Who created the source? | American Mutoscope and Biograph Company |
| When was the source created? | 1905 |
| What was the intended purpose of the source? | This film may have been made to promote the success of the subway system or encourage riders. More research would be needed to know for sure. |
| **Relevance Questions** | |
| How does it create an understanding of your topic? | With the number of people in the subway station, the subway system provided transportation opportunities for people. |
| How does it provide answers to your research question? | The film shows a variety of people using the subway system. |
| How does the source help develop your historical argument? | The film provides primary source evidence for the transportation opportunities argument. |

| | |
|---|---|
| Is there an abundance of helpful information, or is it just marginally helpful? | It is marginally helpful. |
| Is this source relevant to your project? | This film provides information about the subway system. It shows people using the subway.<br><br>The film offers a limited understanding of transportation innovation. It is marginally relevant. |

**Film and Video**

To learn more about finding and analyzing film and video available at the Library of Congress, see **Chapter Thirteen**.

## Historical Context

In **Chapter Five**, you learned about the importance of historical context and resources you can use to establish context in your project. This section will explore how to set an individual primary source in historical context and use secondary sources to understand primary sources better.

Have you ever had to explain something you do to someone your grandparent's age or older? Sometimes they do not "get it" because they came from a different time and place. Your experiences as a twenty-first-century student are different from a student's experiences in the twentieth century. The music is different. Technology is different. The time and place are different. The context of people's lives is different.

**Historical context** is the background and setting where your topic takes place.

If you determine that your source is relevant, you then need to explore its historical context. Look for clues that connect your topic with the time period to develop historical context. Consider historical events that may have influenced your topic before and during the time period.

To determine relevant historical context:

- Consider regional, national, and global trends connected to your topic
- Consider the social, cultural, economic, and/or political events and trends connected to your topic

## Developing Historical Context

**Chapter Five** discussed how to place an NHD project into historical context. When you explore an individual source, you need to place each source into historical context to understand it. You do that by asking questions. Examples can include:

- What do you know about the person or group who created the source?
- Why was the source created?
- What was the reaction to the source?
- How does the time period in which the source was created influence the perspective?
- How did the location influence events?

These questions help put sources in historical context. The more we know about who created a source, when it was created, and why it was created, the more we will understand the content of that source. Determining historical context is not linear. The more you learn about your topic's time and place, the more you move back and forth through your research.

## Using Historical Thinking Skills Example: Historical Context

Let's explore both a secondary and a primary source about the building of the Transcontinental Railroad.

On May 10, 1869, Leland Stanford drove in the golden spike to connect the United States from coast to coast. Though the telegraph message he sent was simple, that moment in history was significant. The *Gold Hills Daily News* page has several articles, side-by-side, to help the reader understand American excitement about the railroad opening. You are going to use an article and an advertisement to review historical context.

Imagine creating a project about breaking barriers during Westward expansion, and your research question explores how the railroad fueled movement west. You have tangible evidence. It was much easier to move west on a train than in a wagon. But you want something that gets at the heart of the excitement that people felt about the railroad. Let's use the historical context questions to determine the social and cultural conditions of the event.

- Read the secondary source article: **loc.gov/collections/railroad-maps-1828-to-1900/articles-and-essays/history-of-railroads-and-maps/the-transcontinental-railroad/**. It provides background information about possible routes and individuals involved in the push to connect both coasts of the United States by rail.
- Read the article and advertisement from the *Gold Hill Daily News* on May 8, 1869 (**chroniclingamerica.loc.gov/lccn/sn84022046/1869-05-06/ed-1/seq-3/**). These provide a glimpse into what people who lived at the time thought of this event.

THE LAST SPIKES, TIE, ETC.—California furnishes a "last spike" of solid gold for the completion of the great Continental railroad; it is worth something over $400. She also furnishes the last tie, into which the two last spikes will be driven, securing the ends of the last rails. This tie is of California laurel and highly finished; it was forwarded yesterday to the front, together with the golden spike. The other "last spike" is of solid silver, and is furnished by Nevada. It was manufactured yesterday and also forwarded. It was made at Virginia by Robert Lodge, at Dowling's blacksmith shop, corner of B and Taylor streets. The spike is of the same form as a common railroad spike, is about 9 inches in length, and weighs 10 to 12 ounces—though some 25 ounces of silver were melted to cast it into shape to begin with. While the spike was being made, over 100 persons took the sledge and struck it a blow or two. After the first train has passed over them, both spikes will probably be taken out, and after receiving proper inscriptions, will be kept as momentoes in the States to which they belong.

Celebrated Clothing Warriors,

**Banner Bros. & Co.,**

CORNER OF C AND TAYLOR STS.

VIRGINIA,

Where the wants of the whole people, young and old, can be supplied and gratified in the shape of

CLOTHING,

**Gents' Furnishing Goods,**

BOOTS,

SHOES,

HATS,

VALISES,

TRUNKS,

And, in fact, everything, from small to large, pertaining to a full and well selected stock.

OUR RETAIL STOCK IS THE BEST, THE LARGEST AND MOST RECHERCHE ON THE PACIFIC COAST.

We sell none but First-Class Goods.

We keep no shoddy goods, nor do we deem it necessary to label our goods prominently, in order to catch the eye of the unwary. Our goods speak for themselves.

We guarantee to sell FIRST-CLASS GOODS CHEAPER than any other house on the Coast.

In the meantime we will endeavor to keep the CLOTHING WAR in full blast, as heretofore, and let the public at large reap the benefit.

We neither ask nor Give Quarter.

**BANNER BROS. & CO.,**

Corner of C and Taylor streets, Virginia.

my3-tf

This article and advertisement were published in the May 6, 1869 edition of the *Gold Hill Daily News*. The newspaper was published in Gold Hill in what was then Nevada Territory.

Read the bibliographic information for the newspaper at **chroniclingamerica.loc.gov/lccn/sn84022046/**. Sourcing the article and advertisement reveals the following:

- Based on your research question, is the source primary or secondary? The source is primary.
- What format is the source? Newspaper article and advertisement.
- Who created the source? The article was likely written by a reporter at the *Gold Hill Daily News* in Gold Hill, Nevada Territory. The advertisement would likely have been written by the sponsoring company.
- When was the source created? May 6, 1869
- When did the event occur? May 10, 1869
- Where did it take place? Promontory Summit, Utah (about 600 miles east of Gold Hill, Nevada Territory.

Now, review the Historical Context Organizer.

**Historical Context Organizer**

| | |
|---|---|
| Who was the intended audience? | People who are coming to celebrate the driving in of the last spike of the Transcontinental Railroad. It shows the excitement about connecting the country and the importance of the railroad to the economy. |
| What do you know about the person or group who created the source? | The newspaper article shows the excitement about the event, detailing the golden spike sent from California. The railroad was probably an important part of the economy of Gold Hill, Nevada Territory. |
| Why was the source created? | The article is getting people excited about the event, and the advertisement is trying to sell products to those attending the event. |
| What was the reaction to the source? | It tried to bring attention to the event, but it is unclear whether people bought the advertised products or attended the ceremony. |
| How does the time period in which the source was created influence the perspective? | It shows that the event was important in the community. The railroad was viewed as a reason to celebrate progress. It was bringing economic opportunities for companies such as Banner Bros. & Co. |
| How did the location influence events? | This town is about 600 miles away from where the event was happening, but there is an excitement for the future reflected in both the advertisement and the article. |
| How does your topic fit into the time and place of the period? | It shows the excitement and importance of the railroad completion to many towns and cities along the route. |

The secondary source illustrates the complexity of issues that surrounded the railroad's development. Multiple routes were considered. Politicians and merchants wanted to build the railroad through their towns and states. Consider the economics of developing the railroad to understand the excitement of the final spike expressed in the newspaper.

The items in the newspaper provide a lens to the past to evaluate context. Companies encouraged those who were attending to dress in their finest attire. It shows that Americans were excited about the prospect of the Transcontinental Railroad and that moment in time broke barriers by connecting the railroad for movement west. It also shows that it was a business opportunity—businesses wanted to sell merchandise to those who would attend

the event. It also implies that there would be economic opportunities for other cities along the railroad line as a result.

Those barriers included the struggle to secure the location of the railroad by both merchants and politicians. The secondary source article puts the primary source information in context to understand the excitement of the day. The individuals are celebrating the connection of the east coast to the west coast and their economic future.

## Close Reading Routines

Working with historical sources requires active involvement. Close reading is an active engagement with the source to construct meaning and gain a deeper understanding. Close reading a primary source helps researchers gain evidence from the past.

On the surface, close reading implies reading text. While it does include that, the historical thinking skill of close reading also applies to images and artifacts. Developing a routine to help guide your research allows you to make your research visible to your teacher and, more importantly, to yourself.

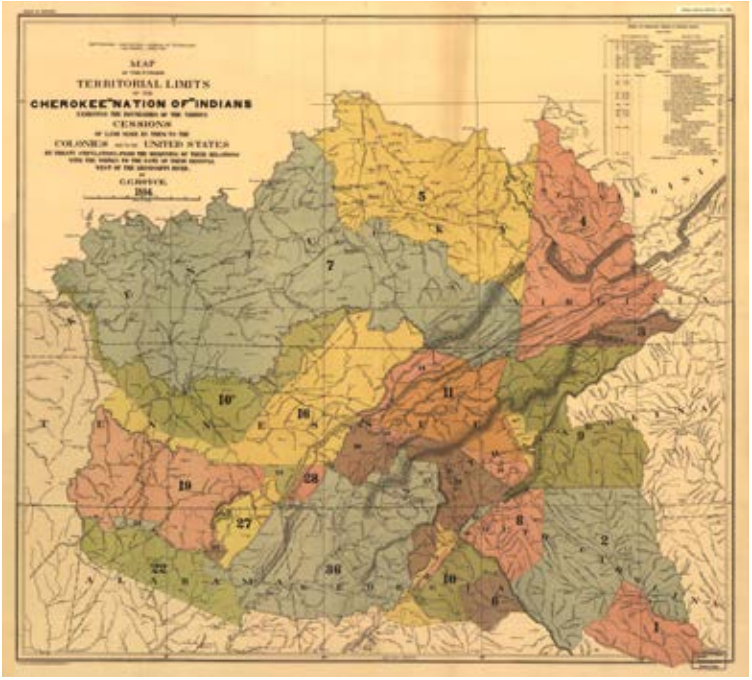
- Remember that historians read and reread written sources and view and review visual sources.
- When you can, write directly on the source to track your thinking.
- Annotate and ask questions.

By doing so, as a researcher, you process the information and what you think about it.

**Close Reading Routines Organizer**

| | |
|---|---|
| **Pre-reading** | › Make observations<br>› Ask questions<br>› Number sections |
| **Reading** | › Circle and underline with a purpose<br>› Summarize<br>› Identify key ideas<br>› Identify key vocabulary |
| **Rereading** | › Reflect on what you have learned<br>› Identify big ideas and claims<br>› Identify confusions (What are your questions?)<br>› Refer to other sources for further information |

## Using Historical Thinking Skills Example: Close Reading




This map, using 1884 state borders, shows the territory originally assigned to the Cherokee Nation. Library of Congress (99446145).

The Cherokee people lived east of the Mississippi River when European settlers arrived. The first treaties with the Cherokee Nation were signed in 1725. By 1835, most of their land was lost through treaties and laws. The Trail of Tears forced the relocation of the Cherokee Nation into present-day Oklahoma.[1]

Imagine creating a project about the Cherokee Nation, and your research question explores the triumphs and tragedies of their history. Closely read the map to observe, reflect, and question the geographic impact of removing the Cherokee people from their homelands.

- Open the link and examine the map closely. Really look at it. Take in the big picture. Look at it section by section. Zoom in to notice the details (**loc.gov/item/99446145/**).
- Read the bibliographic information.
- Using the Close Reading Organizer, process the information presented in the map.

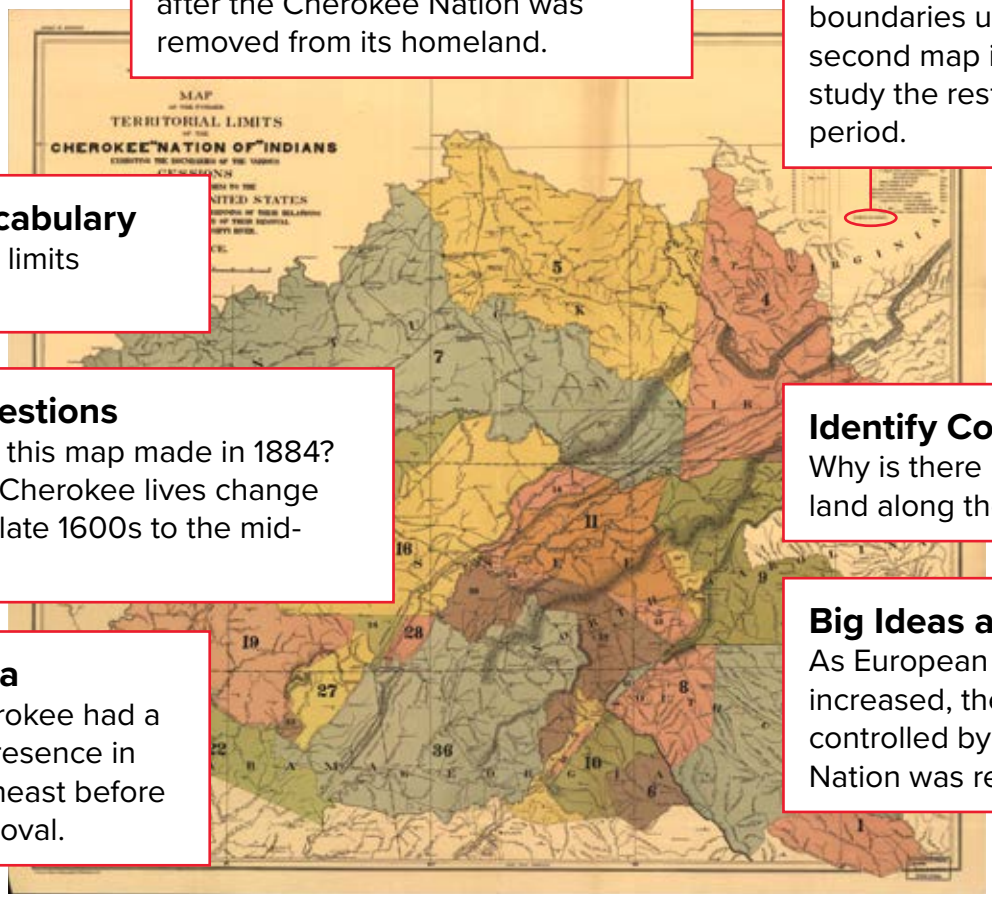
1 To learn more about the Indian Removal Act of 1830, see *Indian Removal Act: Primary Documents in American History*, Research Guide, Library of Congress. https://guides.loc.gov/indian-removal-act or "History," Cherokee Nation, accessed August 3, 2021. https://www.cherokee.org/about-the-nation/history/.

**Close Reading Example**

**Annotate**
The map was created in 1884, long after the Cherokee Nation was removed from its homeland.

**Circle with a Purpose**
This map only reflects land boundaries until 1835. A second map is needed to study the rest of the time period.

**Key Vocabulary**
territorial limits
cessions




**Ask Questions**
Why was this map made in 1884? How did Cherokee lives change from the late 1600s to the mid-1800s?

**Identify Confusion**
Why is there no territorial land along the coast?

**Key Idea**
The Cherokee had a strong presence in the southeast before their removal.

**Big Ideas and Claims**
As European settlers increased, the land controlled by the Cherokee Nation was reduced.

## Your Turn

This chapter explored historical thinking skills that help researchers answer the question: "How do we know what we know?" You learned about the reliability of sources, the relevance of sources, historical context, and close reading. Using these skills deepens understanding of the past.

Now it is your turn. Practice these historical thinking skills using this photograph from the Library of Congress Prints and Photographs Division.

**Directions**

- Open the *U.S. School for Indians at Pine Ridge, S.D.* photograph link below (**loc.gov/item/99613795/**).
- Look closely at the photograph and read the bibliographic information.
- Use the chart below to frame your thinking about the photograph.

Photograph of the U.S. School for Indians in Pine Ridge, South Dakota, 1891. Library of Congress (99613795).

| Historical Thinking Skills Topics | Your Answer |
|---|---|
| For which topics in history would this photograph be relevant? | |
| What historical context would you need to know if you were researching the photograph's topic? | |
| For which topic(s) could this photograph be used as historical context? | |

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Royce, C. C. *Map of the Former Territorial Limits of the Cherokee "Nation of" Indians . . .* Map. 1884. Library of Congress (99446145). www.loc.gov/item/99446145/.

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*Indian Removal Act: Primary Documents in American History.* Research Guide. Library of Congress. https://guides.loc.gov/indian-removal-act.

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# Chapter Seven
# Historical Thinking Skills: Discovering Perspectives, Corroborating Evidence, Missing Narratives, and Historical Significance

## Multiple Perspectives

When you study history, you learn very quickly there is more than one side to each story. Just as two siblings can differ over what caused an argument, people can witness the same event and experience it differently. Historians examine these **multiple perspectives** to understand the event from different sides.

Consider examples from the Temperance Movement. This movement began in the United States in the early 1800s by reformers who wanted to limit access to alcohol. They wanted to improve society and decrease poverty.

One of the more extreme leaders in this movement was a woman named Carrie Nation. On December 27, 1900, she entered the Carey House, a fancy hotel in Wichita, Kansas. Dressed in black, she took a hatchet and began to destroy the hotel's bar. Followers of Nation, known as "Home Defenders," raided establishments they believed were illegally selling alcohol under

Kansas law. By 1901, Nation and her Home Defenders went to the state capitol in Topeka, urging the governor to enforce laws on the sale and consumption of alcohol while also smashing bars that violated the law.[1]

Photograph of Carrie Nation. Library of Congress (2014685633).

Topics like this offer historians opportunities to examine multiple perspectives. Why did Nation and her followers hold these beliefs? How did the owners, employees, or customers of the businesses they attacked respond? How did witnesses and bystanders react to their actions? How did government officials or law enforcement officers respond?

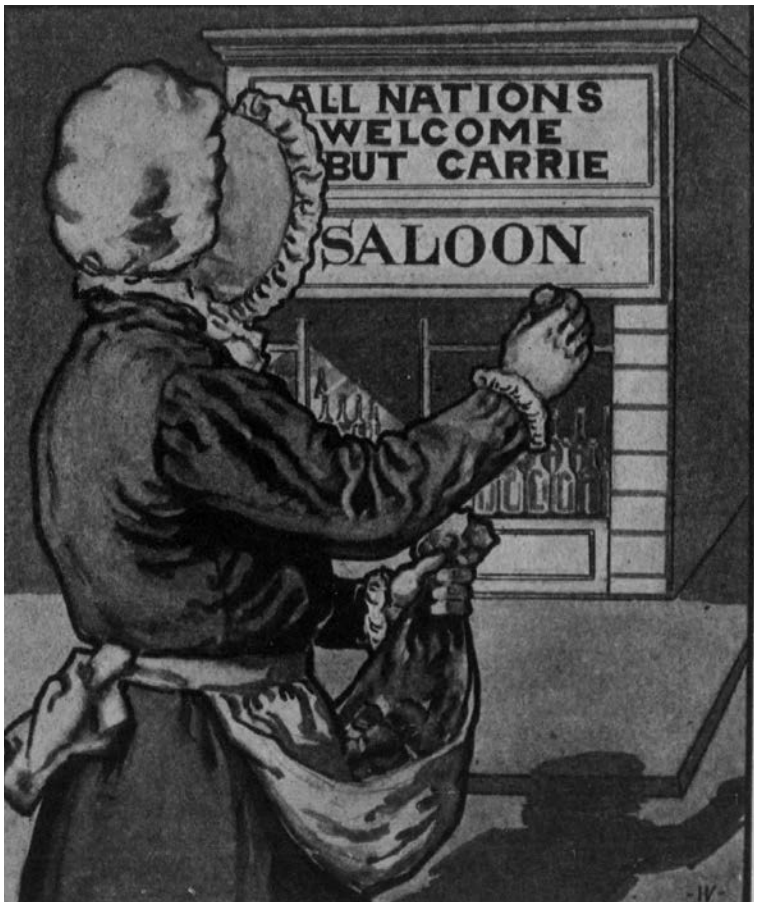
A historian might search for newspaper articles, diary entries from Nation and her followers, or legal documents resulting from property destruction. Examining a wide array of sources helps to piece together the story of the events in question. Viewing multiple perspectives ensures that historical accounts do not become one-sided. Historians aim to reflect diverse voices.

1 To learn more, see "Temperance: Today in History-December 27," Library of Congress, accessed February 18, 2022. https://www.loc.gov/item/today-in-history/december-27/#temperance or "Carry A. Nation," Kansas Historical Society, last modified 2021, accessed July 6, 2021, https://www.kshs.org/kansapedia/carry-a-nation/15502.

### Spelling Variations

Spelling is important when doing research. Carrie Nation also appears as "Carry Nation" in primary and secondary sources. Search both variations of her name to maximize your results.

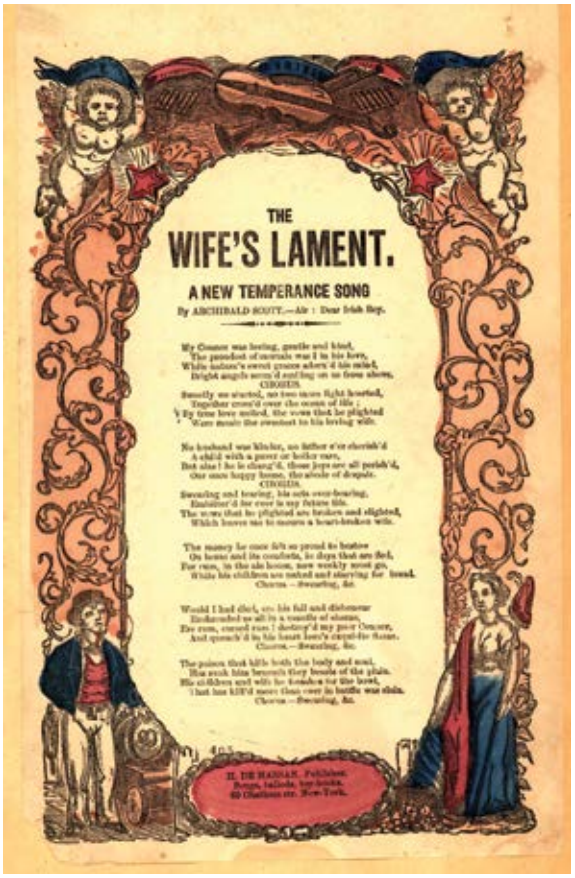
Consider this political cartoon, published more than 15 years after Nation's attack on the bar in Kansas. It shows a woman with rocks in her apron, preparing to throw them at a saloon whose sign reads, "All Nations Welcome but Carrie" (**chroniclingamerica.loc.gov/lccn/sn84029386/1916-03-30/ed-1/seq-15/**).




Political cartoon from the *Abilene Weekly Reflector* from Abilene, Kansas, March 30, 1916.

Contrast the political cartoon with a song sheet for “The Wife’s Lament” (**loc.gov/item/amss.as204050/**). The song’s lyrics give a man’s idea of why many women joined the Temperance Movement. In the song, the woman complains that her husband spends all his time at the bar (alehouse), wasting the family’s money:

> The money he once felt so proud to bestow
> On home and its comforts, in days that are fled
> For rum, in the ale house, now weekly must go,
> While his children are naked and starving for bread.


THE
WIFE'S LAMENT.
A NEW TEMPERANCE SONG
By ARCHIBALD SCOTT.—Air : Dear Irish Boy.

Song sheet featuring “The Wife’s Lament,” by Archibald Scott. Library of Congress (amss.as204050.0).

In viewing these two sources, you get a sense of how two different people might interpret Nation’s actions as part of the Temperance Movement. Supporters might see the arguments from “The Wife’s Lament” as valid for joining the Temperance Movement and even for taking drastic action. Other people might see the actions of Nation and her Home Defenders (and those who followed them in different places) as criminal, viewing her more with terror or dread and as a destroyer of property and livelihood.

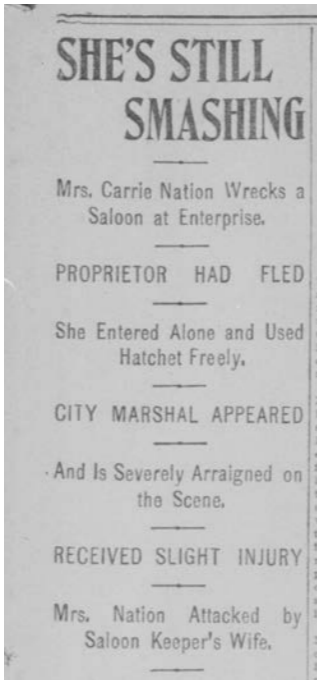
When researching your National History Day® (NHD) project, be sure to find sources that show your topic from various perspectives. Consider those who supported the passage of a law as well as those who opposed it. Why did people feel the way they did? Did all people or groups support an idea for the same reason or did their reasons differ?

## Corroboration

What is a historian to do when their research uncovers two very different accounts of the same event?

**Corroboration** is a historical thinking skill that historians use to think critically about information from different sources. When you corroborate, you look for places of agreement between sources. Are there areas where the sources do not agree? When people with different perspectives agree, you can be more confident in that information.

Similar evidence from varied perspectives allows the researcher to make historical arguments about a topic with greater confidence. You read about Carrie Nation's attack on a bar in Kansas in 1901. Read the article below from the *Wichita Daily Eagle* from January 24, 1901 (**chroniclingamerica.loc.gov/lccn/sn82014635/1901-01-24/ed-1/seq-5/**).



SHE'S STILL SMASHING

Mrs. Carrie Nation Wrecks a Saloon at Enterprise.

PROPRIETOR HAD FLED

She Entered Alone and Used Hatchet Freely.

CITY MARSHAL APPEARED

And Is Severely Arraigned on the Scene.

RECEIVED SLIGHT INJURY

Mrs. Nation Attacked by Saloon Keeper's Wife.

Article from the *Wichita Daily Eagle* entitled "She's Still Smashing," on Carrie Nation's bar-smashing activism, January 24, 1901.

This article shows that Nation and her followers were involved in similar events in another city. The article states, "Mrs. Carrie Nation of Medicine Lodge, who recently created havoc in three Wichita saloons, was in Enterprise, Kan., yesterday and aided by W.C.T.U. [Woman's Christian Temperance Union] women, wrecked a saloon at that place."[2] Many other articles offer similar stories.

2 "She's Still Smashing," *Wichita Daily Eagle* [Wichita, Kansas], January 24, 1901. https://chroniclingamerica.loc.gov/lccn/sn82014635/1901-01-24/ed-1/seq-5/.

## Missing Narratives

In research that examines multiple perspectives, it is crucial to think about missing narratives. Whose voice is missing from the conversation on this topic? So far you have seen a positive and a negative portrayal of temperance reformers in the form of a political cartoon and song. You have also read a newspaper article reporting on Nation's activities.

But when conducting research, it is vital to think about people or groups of people whose voices may not have been heard. These missing narratives offer a wider body of research that will help you consider multiple perspectives.

As of yet, you have not read any sources written by Carrie Nation herself. You can learn more about her motivation in a speech given in Muskegon, Michigan, in 1902. She stated, "Any one that will vote for the interest of the breweries votes to destroy your homes. The effect of the hatchet has been to wake up the nation . . . to animate men so that they will . . . vote right."[3] Effective researchers would want to know more about why Nation did what she did and why her followers sided with her and engaged in these actions.

Advertisement entitled "Beer Is a Food" promoting the positive benefits of beer in light of Temperance Movement criticism. Published in *The Evening World* [New York, New York], November 17, 1914.

3 Dave LeMieux, "Looking back at Carrie Nation's anti-alcohol speech in 1902 in Muskegon," *Muskegon Chronicle*, August 24, 2015. https://www.mlive.com/news/muskegon/2015/08/looking_back_at_carrie_nations.html

As Nation alludes in her speech, breweries and brewers are part of this story as well. The advertisement, *Beer Is a Food*, appeared in *The Evening World*, a newspaper in New York City, on November 17, 1914 (**chroniclingamerica.loc.gov/lccn/sn83030193/1914-11-17/ed-1/seq-8/**).[4] The livelihood of brewers was at stake, and some ran advertisements like this one.

Many women played leading roles in the Temperance Movement. Some women supported temperance for reasons other than the religious and social reasons Nation did. What motivated them? Did they always agree with Nation? How did they make their voices heard within the movement? How did views on temperance overlap with views on other political issues, such as women's suffrage?

Were there men who aligned themselves with Nation? Are their voices missing? How did African American and Indigenous leaders react to temperance? What role did African American women play in the Women's Christian Temperance Union (WCTU)? How did major organizations, such as the National Association of Colored Women's (NACW) Clubs, respond to the issue?

Remember, not all women supported temperance. Just as some women emerged in the campaign for temperance, others led the campaign to repeal it. What were their stories? What arguments did they use?

## Historical Significance

Historical significance requires you to evaluate the impact individuals, groups, and events had on the past. Historians make an argument where they analyze both the short-term and long-term effects of their topic.  Ask yourself questions:

- Why did this event matter?
- What did this event cause to change in the short term?
- What did this event cause to change in the long term?
- So what? Why do we still care about this event in history?

In the Carrie Nation example, ask why was the Temperance Movement important? Temperance reformers believed that they made it easier for male heads of households to provide for their families and perform their civic duties.

The Temperance Movement engaged many women, who asserted their rights and demonstrated civic engagement. Some women were drawn to the Temperance Movement for social and religious reasons. Many became concerned that men's overconsumption of alcohol led to domestic abuse and economic hardship. Temperance was viewed as a moral duty.

4 To learn more about how brewers campaigned against Prohibition, check out the Library of Congress Research Guide *Brewers' Campaign Against Prohibition: Topics in Chronicling America* at guides.loc.gov/chronicling-america-campaign-against-prohibition.

The Temperance Movement overlaps with several other Progressive Era reform movements, including suffrage, civil rights, and other social reforms. The fact that these movements attracted media coverage at the time makes it easy to see that these were important issues.

## Your Turn

This chapter has covered the importance of historical thinking skills in viewing multiple perspectives, corroboration, missing narratives, and historical significance. The Library of Congress (**loc.gov**) and Chronicling America (**chroniclingamerica.loc.gov**) have research guides and samples of historical newspapers on many topics. Visit the research guides page (**guides.loc.gov/**). Select a guide that connects with your research topic or area of interest, or choose the *Carrie Nation: Topics in Chronicling America* Research Guide (**https://guides.loc.gov/chronicling-america-carrie-nation/selected-articles**).

Choose two or more different articles from your selected research guide, and answer the following questions.

1. What articles did you read?
2. What different perspectives on your topic did you find in reading the articles?
3. Do the articles contain corroborating evidence?
4. Whose voice is missing? Which perspective(s) were not addressed or represented?
5. How do any of the articles show your topic's historical significance?

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"Beer is a Food." *The Evening World* [New York, New York], November 17, 1914. https://chroniclingamerica.loc.gov/lccn/sn83030193/1914-11-17/ed-1/seq-8/.

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"She's Still Smashing." *The Wichita Daily Eagle* [Wichita, Kansas], January 24, 1901. https://chroniclingamerica.loc.gov/lccn/sn82014635/1901-01-24/ed-1/seq-5/.

**Photograph**

Bain News Service. *Carrie Nation.* Photograph. Library of Congress (2014685633). https://www.loc.gov/item/2014685633/.

**Song Sheet**

Scott, Archibald. "The Wife's Lament, A New Temperance Song." Song sheet. Library of Congress (amss.as204050). https://www.loc.gov/item/amss.as204050/.

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**Newspaper Article**

LeMieux, Dave. "Looking Back at Carrie Nation's Anti-Alcohol Speech in 1902 in Muskegon." *Muskegon Chronicle*, August 24, 2015. https://www.mlive.com/news/muskegon/2015/08/looking_back_at_carrie_nations.html.

**Research Guides**

*Brewers' Campaign Against Prohibition: Topics in Chronicling America.* Research Guide. Library of Congress. https://guides.loc.gov/chronicling-america-campaign-against-prohibition.

*Carrie Nation: Topics in Chronicling America*. Research Guide. Library of Congress. https://guides.loc.gov/chronicling-america-carrie-nation/selected-articles.

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# Chapter Eight
# Photographs, Prints, and Drawings

Photographs, prints, and drawings are images created to capture a particular scene, event, person, or place. Often these sources have been reproduced and distributed through some form of mass media. Photographs, prints, and drawings are powerful historical primary sources because they allow us to explore the past visually. The old saying that a picture is worth a thousand words is true, but that statement is incomplete. Images contain more and different types of information than written sources.

National History Day® (NHD) students might use these sources to provide visual evidence on a website or exhibit board, tell a visual story in a documentary, or inspire costumes, sets, or props for a performance. Paper writers might use these sources to describe an event or help the reader "see" what happened.

The Library of Congress houses various formats of visual images in its Prints and Photographs Division. A **photograph** is probably the most recognizable. It is an image taken with a camera to record people, scenes, or objects.

The Library of Congress has photographs of all sizes and subjects. This panoramic photograph reveals a view of San Francisco and the San Francisco Bay from an airship, c. 1908. Library of Congress (2007663895).

This Mathew Brady glass negative captured the unfinished Washington Monument in Washington, D.C., c. 1860. Library of Congress (2017897822).

A **print** is an image that has been produced on paper (also called a photographic print). A print might also be a lithograph, a type of printing made with oil and water.

This portrait of investigative journalist Nellie Bly is an example of a photographic print. Library of Congress (2010631213).

This Currier & Ives lithograph features an oil landscape of Ballynahinch, Ireland. Library of Congress (2013646575).

A **drawing** is a sketch or illustration.

This sketch of a young girl is an example of the types of drawings you might find in the Library. Library of Congress (2010718269).

Photographs, prints, and drawings reveal much about the past. Analyzing a visual image deepens understanding and might raise new questions to guide further research. When you interpret an image, you might consider historical context and what the photographer or artist wants the viewer to see. Like all sources found in the Library of Congress, images are another way for creators to convey information, complex emotions, perspective, or artistic purpose.

Images can convey ideas that are difficult to explain using words. Take, for example, the famous photograph of President Abraham Lincoln at the Soldiers' National Cemetery in Gettysburg, Pennsylvania (**loc.gov/item/2012648250/**) or this iconic portrait of Harriet Tubman (**loc.gov/item/2018645051/**). In the photograph of President Lincoln, you can get a feel for the scene at the cemetery where Lincoln gave his now-famous Gettysburg Address. You can see what the weather was like, where Lincoln was sitting, and with whom he was sitting. Examining the portrait of Harriet Tubman, you can see what Tubman looked like and put a face to her famous name and story. Portraits can help writers provide clear visual images that enhance historical writing.

Each visual image reflects the point of view of the person who created it. Decisions about how to frame it and what to include shape a viewer's understanding.

The Library of Congress contains robust collections of digitized images accessible at **loc.gov**. These images are available for researchers and the general public to explore history.

## Finding Photographs, Prints, and Drawings in the Library of Congress

The Library has extensive collections of prints, photographs, and drawings accessible online, as well as several different options for accessing its digital images:

- **Digital Collections Containing Prints and Photographs** (**loc.gov/collections/**): On the "Digital Collections" page, you can click "Photo, Print, Drawing" under "Original Format" in the left-hand menu bar to identify collections that contain images.
- **Library of Congress Exhibitions** (**loc.gov/exhibits/**): The Library maintains online versions of its current and past exhibitions, most of which include a variety of visual sources. For example, the exhibition *Drawn to Purpose: American Women Illustrators and Cartoonists* (**loc.gov/exhibitions/drawn-to-purpose**/) highlights female artists' contributions to illustration and cartooning. The exhibition explores what women drew and where their art appeared.
- **Library of Congress Research Guides** (**guides.loc.gov/**): The Library maintains Research Guides on topics that cut across the Library's collections. For example, the *Abraham Lincoln in Prints & Photographs* collection (**guides.loc.gov/abraham-lincoln-photos**) links to prints, photographs, and drawings and other Lincoln resources in the Library's collections.
- **Library of Congress** (**loc.gov**): Researchers can search for items by keyword using the "Search Loc.gov" box at the top of the page. Remember to use the drop-down menu and change "Everything" to "Photos, Prints, Drawings" to narrow the search results to these types of sources. Spelling counts, so take care when entering queries. Realize that spelling in history was not always standardized, so try variations that you see in sources to produce different results. Once the search is complete, you can limit the results using the "Refine your results" column on the left side of the page.

### Searching and Copyright

**Chapter Four** contains detailed tips for searching the vast collections of the Library of Congress.

Many images may be subject to copyright. When you find an image in the Library's collection, you may or may not be able to download a high-resolution image. Generally speaking, if you cannot download the image or it exists only as a small thumbnail, it is likely protected by copyright.

# Analyzing a Print, Photograph, or Drawing

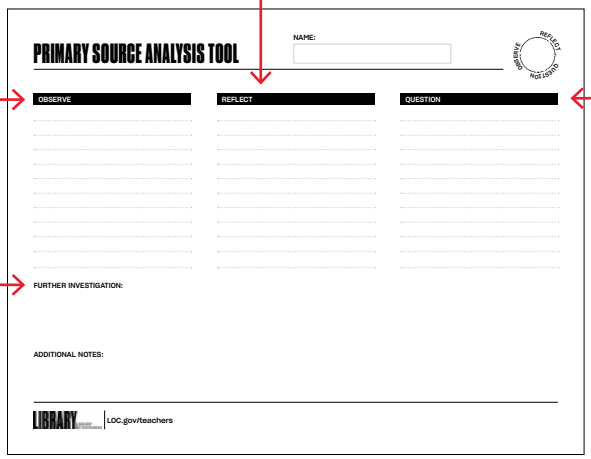
Analyzing visual sources differs from analyzing textual sources. This process requires you to pay attention to visual (and sometimes textual) details. Consider these tips to analyze an image using the Library of Congress Primary Sources Analysis Tool (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**).

As you look at the image, write down what you see in the "observe" column. Be descriptive. Consider the following questions:

- What do you see in this image?
- What do you notice first?
- What people and objects are shown?
- How are the people and/or objects arranged?
- What is the physical setting?
- What, if any, words do you see?
- What other details can you see?

The "reflect" column encourages you to think about what you have seen. The reflection process is arguably just as (if not more) important than the observation process, so you should go back and make more observations as needed. You may also have questions at this point, so go ahead and start writing those in the "question" column. Consider:

- Why do you think this image was made?
- What is happening in this 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 (or who) is missing from this image?
- If someone made this today, what would be different? What would be the same?
- Have you seen other images like this before? If so, what inferences can you make about this image?


PRIMARY SOURCE ANALYSIS TOOL

NAME:

OBSERVE | REFLECT | QUESTION

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

LIBRARY | LOC.gov/teachers

Use the "further investigation" section to jot down ideas for future research.

Remember to copy or save the web address for the image you are looking at to add it to your bibliography.

Write down any questions that you have about the image in the "question" column. These might shape new research questions or suggest new areas for future research. Ask yourself:

- What do you wonder?
- Who? What? When? Where? Why? How?

### Analyzing a Primary Source

Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.

## Analyzing a Stereograph Card

Extensive collections of prints and photographs are available from **loc.gov**. Imagine that you are researching the forest industry in the Pacific Northwest in the early twentieth century. Searching the Library of Congress, you find this stereograph card from 1902, *Washington Pan American Office log*, in Sedro-Woolley, Washington (**loc.gov/item/2002697716/**). A stereograph card features two nearly identical photographs or prints which produce a three-dimensional (3-D) image when viewed through a stereoscope. It was an early way to show 3-D imagery and movement in still photographs.

This stereograph card depicts the relative size of an adult man to a redwood tree harvested in Washington state, c. 1902. Library of Congress (2002697716).

After looking at the stereograph card, consider the following questions:

**When you examine this image, what catches your attention?** Is your eye drawn to the man? The tree? The words printed around the image? Why?

**What kind of source is it?** This image is a stereograph card printed around 1902.

**Is this stereograph card a primary or secondary source?** This stereograph card is a primary source for our project because it was produced in 1902. It provides a glimpse of what logging looked like in Washington state in the early 1900s.

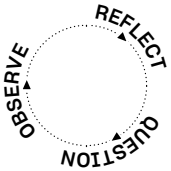
### Learn More

The Library of Congress houses over 52,000 stereograph cards. To learn more, visit **loc.gov/collections/stereograph-cards/about-this-collection/**. To learn more about stereography in schools, check out Kristi Finefield's blog post, "Geography through the Stereoscope," at **blogs.loc.gov/picturethis/2016/01/geography-through-the-stereoscope/**.

Now, let's analyze this source using the Library of Congress Primary Source Analysis Tool (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**). Remember that under the "observe" column, list observations you can see (that most viewers would generally agree on). In the "reflect" column, make connections between the source and other information. In the "question" column, list questions you might have. Consider this example from the stereograph (**loc.gov/item/2002697716/**).

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




## OBSERVE

- This image contains two almost identical pictures of two men next to a tree.
- The tree appears to be about twice the height of the standing man.
- One of the men is lying down while the other is standing up.
- The text says that it was published by the Washington Pan American Office in 1902 in Sedro-Wolley, Washington.
- Both of the men are dressed in work clothes.
- The trunk of the tree is not visible.

## REFLECT

- The title on the card, "The Kinsey Views of Washington," implies that this card/image was part of a larger collection by the photographer.
- This stereograph card could have been made to show the size of the felled tree in contrast to the standing man.
- The photographer or publisher could be taking these images to sell for entertainment or educational purposes.
- This card could be a part of some company record.
- The loggers seem unimpressed by the size of the tree (they might also be taking a break from work).
- This image can give us clues to what types of trees were harvested and what loggers looked like.

## QUESTION

- Where was this photograph taken?
- Who are the two men in the picture?
- What company do the two men work for?
- Why is one of the loggers lying down on the ground?
- Are trees that large still being cut down in Washington state?
- What is the species of the tree in the photograph?
- What is the Washington Pan American Office Log?
- Who is Darius Kinsey, and did he make other stereograph cards?
- Are there other stereograph cards in this series?

**FURTHER INVESTIGATION:**

Researching the history of the timber industry in Washington could give perspective on the social and economic role of the logging industry in the state's development. Primary source collections in the Library of Congress and newspapers in Chronicling America could describe the Labor Movement and life in the new state (Washington became a state in 1889).

**ADDITIONAL NOTES:**

Looking at this item's "About this Item" section tells us that Darius Kinsey published this stereograph.

## Analyzing an Engraving

The *Popular Graphic Arts* Digital Collection (**loc.gov/collections/popular-graphic-arts/about-this-collection/**) in the Library of Congress contains about 15,000 historical prints and engravings dated between 1700 and 1900.

Let's practice the primary source analysis process with a new source. Examine this engraving from 1859, *Molly Pitcher* (**loc.gov/item/2004672798/**). It was published in the book *Battles of America: Sea and Land* in 1861.

This engraving shows a woman loading a cannon at the Battle of Monmouth in 1778. Molly Pitcher was the name given to the woman in the engraving. It is unclear if she actually existed. Some historians argue she was a fictional woman. Others argue that Molly Pitcher was Mary Ludwig Hays. She was also known as Molly or Mary McCauley after she married John McCauley, following her first husband's death.[1] This engraving depicting Molly Pitcher at the Battle of Monmouth, during the Revolutionary War, was produced for publication in a book about American military actions from the American Revolution, the War of 1812, and the Mexican-American War.

This engraving from 1861 illustrates Molly Pitcher (Mary Ludwig Hays) loading a cannon at the 1778 Battle of Monmouth, c. 1859. Library of Congress (2002697716).

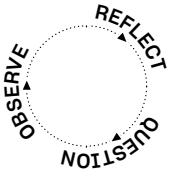
1 To learn more, see Kerri Lee Alexander, "Mary Ludwig Hays (1754–1832)," National Women's History Museum, accessed August 18, 2021. https://www.womenshistory.org/education-resources/biographies/mary-ludwig-hays.

**Can a source be both a primary and secondary source?**

Yes! It depends on how you are using the source. For example, if you use the Molly Pitcher engraving for a project on the Battle of Monmouth, then the engraving is a secondary source. However, if you are researching Molly Pitcher and how she was depicted throughout history, it would be a primary source.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




## OBSERVE

- There are four men around a cannon while another man is on horseback.
- The woman is loading or cleaning the cannon.
- She is standing over another soldier on the ground who appears wounded.
- The woman looks like she is focused on the cannon while the soldiers are staring at her.
- She is not wearing a military uniform like the soldiers.

## REFLECT

- This engraving depicts this scene of battle.
- The men seem confused at seeing a woman on the battlefield.
- This image seems out of place for the time it was made. A woman using a cannon must have been out of the ordinary for the artist to make this engraving.
- If this image were to be made today, it might not be as significant given that women now serve in many different military roles.
- The cannon looks like it could be from either the American Revolution, the War of 1812, or the American Civil War.

## QUESTION

- What happened at the Battle of Monmouth in 1778?
- Who is the woman in the engraving?
- Why is she cleaning or reloading the cannon?
- Who is the fallen soldier?
- What kind of cannon is featured?
- Who are the soldiers? Are they actual people?
- Does this woman have any connection to any of the soldiers?
- Why was this woman at the Battle of Monmouth?
- Why was this woman called Molly Pitcher?

**FURTHER INVESTIGATION:**

Researching the Battle of Monmouth and Molly Pitcher would help answer some of our questions. It would set Battle of Monmouth and the American Revolution into historical context. Other artwork could show different interpretations of the battle, and manuscripts and oral interviews could provide firsthand accounts.

**ADDITIONAL NOTES:**

This item's "About this Item" page tells us that this engraving was made in 1859 by J.C. Armytage but was not published until 1861 in a book by Robert Tomes on American military history.

## Your Turn

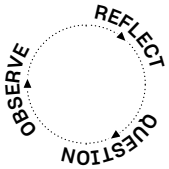
Everyone is constantly bombarded with thousands of images a day in advertising and other media. Analyzing media is an essential life skill. Analyzing historical sources helps us develop a critical eye toward media and make sense of the world around us.

Now it is your turn to search the Library of Congress for an image to support your NHD topic. Photographs, prints, and drawings have limitations but can be used to corroborate information found in other primary and secondary sources and provide visual evidence to support historical claims and arguments. Most importantly, images can contain information that is sometimes lacking in other sources.

Now that you have learned how to analyze photographs, prints, and drawings, it is time to put these skills into practice. You can use a source from this chapter or select another source from the Library of Congress. Not sure where to begin? Check out the Library's Free to Use and Reuse Sets for inspiration (**loc.gov/free-to-use/**). Choose an image. Analyze this image using the Primary Source Analysis Tool and consider how this source might lead you to additional sources.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

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Geo R. Lawrence Co. *San Francisco from Captive Air Ship over San Francisco Bay.* Photograph. c. 1908. Library of Congress (2007663895). https://www.loc.gov/item/2007663895/.

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### Blogs

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Hall, Stephanie. "Celebrating All the Molly Pitchers." *Folklife Today Blog.* June 28, 2015. https://blogs.loc.gov/folklife/2015/06/molly-pitcher/.

Savage, Anne. "Primary Source Analysis Tool: Forming Meaningful Questions." *Teaching with the Library of Congress Blog.* March 22, 2012. https://blogs.loc.gov/teachers/2012/03/primary-source-analysis-tool-forming-good-questions.

### Digital Collection

*Popular Graphic Arts.* Digital Collection. Library of Congress. http://loc.gov/pictures/collection/pga/.

### Exhibition

*Drawn to Purpose: American Women Illustrators and Cartoonists.* Exhibition. Library of Congress. https://www.loc.gov/exhibitions/drawn-to-purpose/about-this-exhibition/.

### Research Guide

*Abraham Lincoln in Prints & Photographs.* Research Guide. Library of Congress. https://guides.loc.gov/abraham-lincoln-photos.

### Websites

Alexander, Kerri Lee. "Mary Ludwig Hays (1754-1832)." National Women's History Museum. Updated 2019. Accessed August 18, 2021. https://www.womenshistory.org/education-resources/biographies/mary-ludwig-hays.

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"Research Guides." Library of Congress. Accessed October 12, 2021. https://guides.loc.gov/.

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"Teacher's Guides and Analysis Tool." Library of Congress. Accessed October 12, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

# Chapter Nine
# Newspapers

Newspapers are printed publications that feature news articles, editorials, advertisements, and sometimes graphic elements. Some newspapers, such as the *Alliance Herald* published in Alliance, Nebraska, inform small, rural communities. Other newspapers like Washington, D.C.'s, *Washington Herald* reach larger and more diverse audiences.

Researchers can discover how historical events affected different communities by examining newspapers. Remember that primary source newspaper articles, advertisements, and editorials reflect an in-the-moment perspective and sometimes rely on incomplete information, similar to modern social media and news sites. Therefore, it is important to read several articles to gain accuracy from more than one perspective. Read articles that ran several days after the event happened, as more information became available, and seek articles from different newspapers. That being said, newspapers can offer a glimpse into the events and opinions of the past for National History Day® (NHD) researchers.

## Finding Newspapers Using Chronicling America

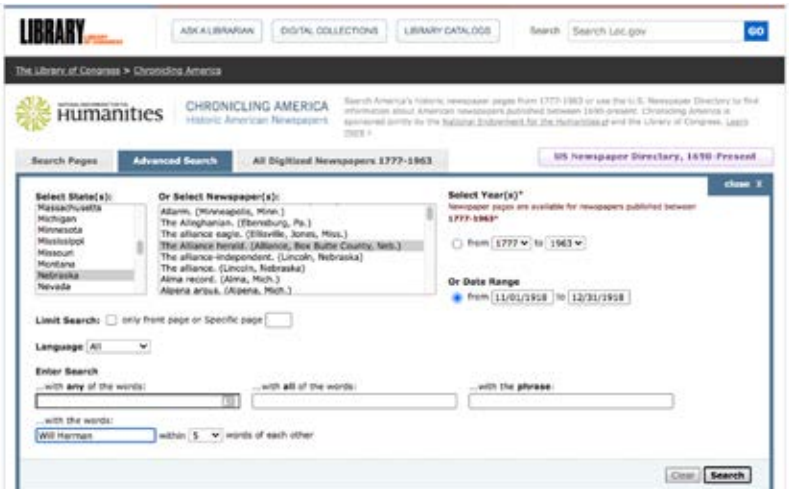
The Chronicling America historic newspapers online collection (**chroniclingamerica.loc.gov/**) is a product of the National Digital Newspaper Program and jointly sponsored by the Library of Congress and the National Endowment for the Humanities. Here you can search digitized historic newspapers published between 1777 and 1963. You can search for specific keywords and limit your search by state, publication, date ranges, and other factors. Chronicling America includes news articles covering various topics, from the 1893 Chicago World's Fair to the 1912 *Titanic* sinking to the 1918 Armistice that ended the Great War. The newspapers cover both national events and local issues.

Chronicling America is a great database to search for stories of people in history. Many newspapers from small towns featured stories of local, ordinary residents, providing a glimpse into life in the past. Consider the example of William (Will) Charles Herman from Alliance, Nebraska, who fought, died, and was buried in France during World War I.[1] Chronicling America can provide key sources about this soldier's life and those of his family and community.

Portrait of William Charles Herman, c. 1917. Courtesy of Becci Thomas.

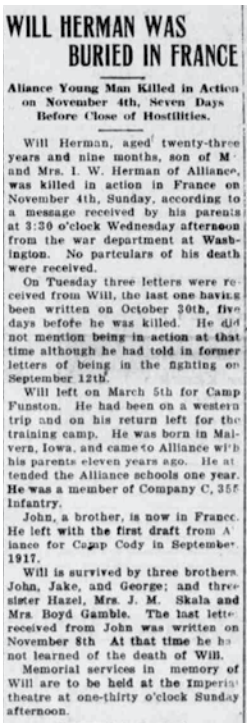
Go to the landing page (**chroniclingamerica.loc.gov**) and click the "Advanced Search" tab to learn more about Herman's life. To narrow the search, select the state of Nebraska (where Herman lived), and the local newspaper, the *Alliance Herald.* Next, narrow the date range from a few days before his death to the end of the following month. Then enter keywords—in this case, his name, Will Herman. Note that you might need to search different versions of a name (e.g., Will and William) when researching.

1 In addition to the National Contest, NHD helps preserve the stories of Silent Heroes®, men and women who served their country in times of war and gave the ultimate sacrifice. Learn more at NHDSilentHeroes.org. You can read Will Herman's Silent Hero profile at nhdsilentheroes.org/william-charles-herman.




Using Chronicling America's "Advanced Search" tab, you can select state(s), newspaper(s), and date range, along with your search terms.

This search generates six separate newspaper articles, but only one contains information on Herman's death. The front page of the December 5, 1918, edition of the *Alliance Herald* announced his death.[2] This article explains how the U.S. Army informed his parents. It is a powerful reminder of the real-life consequences associated with war. Herman's family, friends, and fellow Alliance residents would have read this in December 1918 (**chroniclingamerica.loc.gov/lccn/2010270501/1918-12-05/ed-1/seq-1/**).



WILL HERMAN WAS BURIED IN FRANCE

Aliance Young Man Killed in Action on November 4th, Seven Days Before Close of Hostilities.

Will Herman, aged twenty-three years and nine months, son of M and Mrs. I. W. Herman of Alliance, was killed in action in France on November 4th, Sunday, according to a message received by his parents at 3:30 o'clock Wednesday afternoon from the war department at Washington. No particulars of his death were received.

On Tuesday three letters were received from Will, the last one having been written on October 30th, five days befofe he was killed. He did not mention being in action at that time although he had told in former letters of being in the fighting on September 12th.

Will left on March 5th for Camp Funston. He had been on a western trip and on his return left for the training camp. He was born in Malvern, Iowa, and came to Alliance with his parents eleven years ago. He attended the Alliance schools one year. He was a member of Company C, 355 Infantry.

John, a brother, is now in France. He left with the first draft from Alliance for Camp Cody in September 1917.

Will is survived by three brothers John, Jake, and George; and three sister Hazel, Mrs. J. M. Skala and Mrs. Boyd Gamble. The last letter received from John was written on November 8th At that time he had not learned of the death of Will.

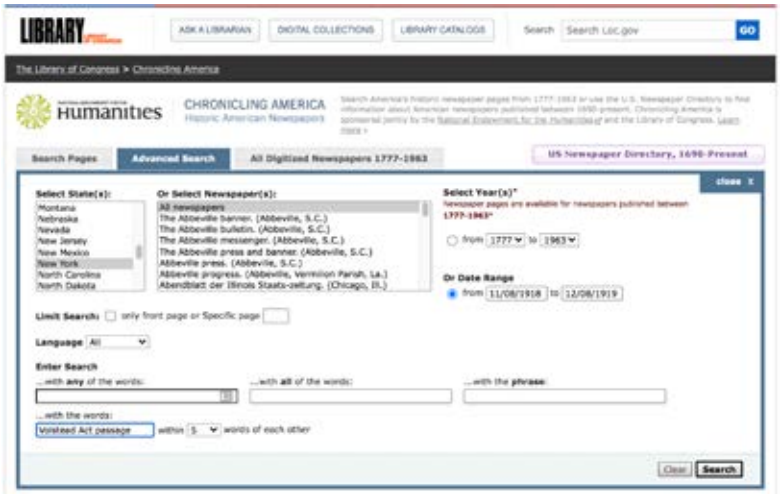
Memorial services in memory of Will are to be held at the Imperial theatre at one-thirty o'clock Sunday afternoon.

Article announcing the death of William Charles Herman in the *Alliance Herald*, December 5, 1918.

2 "Will Herman Was Buried in France," *Alliance Herald* [Alliance, Nebraska], December 5, 1918. https://chroniclingamerica.loc.gov/lccn/2010270501/1918-12-05/ed-1/seq-1/.

You can take a similar approach to research your topic. Use the search tips presented in **Chapter Four** to search for articles. For example, you can use Chronicling America to research resistance to the National Prohibition Act (also known as the Volstead Act), which enforced the prohibition of alcohol. Select your state, newspaper, date range, and the appropriate search terms. For a test search, use the following terms:

- State: New York
- Date range: November 8, 1918 to December 8, 1919
- Search term: Volstead Act passage



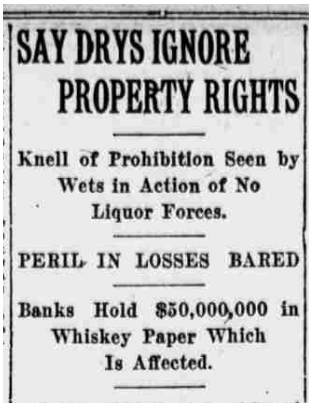

Using the "Advanced Search" feature, limit the search to New York and all newspapers, ranging from November 8, 1918 to December 8, 1919.

How did residents in your home state respond to this decision? Select your state, newspaper, date range, and the appropriate search terms. You can further refine your newspaper, date ranges, and search terms to locate articles that will set your project apart.

One of the first search results from the New York-based newspaper, *The Sun*, produced several anti-Prohibition articles. Two of the headlines stated that "Say Drys Ignore Property Rights"[3] and "Dry Steam Roller Crushes 'Liberals.'"[4] These articles demonstrated that many in the state opposed the law. These articles illustrated how opponents of the Volstead Act used both property and constitutional rights arguments to oppose the proposed law. You can further refine your newspaper, date ranges, and search terms to locate articles that will set your project apart.

3 "Say Drys Ignore Property Rights," *The Sun* [New York, NY], July 20, 1919. https://chroniclingamerica.loc.gov/lccn/sn83030431/1919-07-20/ed-1/seq-7/.

4 "Dry Steam Roller Crushes 'Liberals,'" *The Sun* [New York, New York], July 20, 1919. https://chroniclingamerica.loc.gov/lccn/sn83030431/1919-07-20/ed-1/seq-7/.

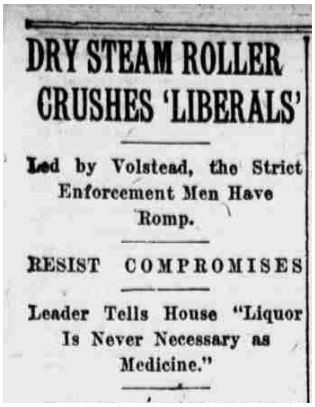


SAY DRYS IGNORE PROPERTY RIGHTS

Knell of Prohibition Seen by Wets in Action of No Liquor Forces.

PERIL IN LOSSES BARED

Banks Hold $50,000,000 in Whiskey Paper Which Is Affected.



DRY STEAM ROLLER CRUSHES 'LIBERALS'

Led by Volstead, the Strict Enforcement Men Have Romp.

RESIST COMPROMISES

Leader Tells House "Liquor Is Never Necessary as Medicine."

Left: "Say Drys Ignore Property Rights," *The Sun*, July 20, 1919.
Right: "Dry Steam Roller Crushes' Liberals,'" *The Sun*, July 20, 1919.

### Digital Collections

The Library of Congress makes available online newspaper collections that anyone can explore as part of their research (**loc.gov/collections/?fa=original-format:newspaper**). Some examples include:

*Frederick Douglass Newspapers, 1847 to 1874*
**loc.gov/collections/frederick-douglass-newspapers/**

*Japanese-American Internment Camp Newspapers, 1942 to 1946*
**loc.gov/collections/japanese-american-internment-camp-newspapers/**

*World War History: Newspaper Clippings, 1914 to 1926*
**loc.gov/collections/world-war-history-newspaper-clippings/**

## Newspapers as Historical Sources

Like all primary sources, newspapers are subject to the personal feelings or perspectives of their creators. Therefore, you need to examine sources carefully. Ask yourself,

- **How important was this story?** Explore the other articles on the page or in the paper. How important did the editor think this story was? The articles deemed most important or newsworthy are published toward the front of the paper. Was this article on the front page or buried in the back? What other articles surround your article? Are they related?

- **What is the author's or newspaper's perspective?** Often historic newspapers do not list the author's name. However, if you click the "About [name of newspaper]" link, it will list information about the newspaper. For example, *The Sun* (the source of the two articles in the previous section) was a newspaper from New York City that was published under various names from 1833 to 1950. *The Sun* was known for covering local New York City news stories with a tendency to exaggerate its coverage of scandals for a national audience.[5]

Consider four key points when exploring newspapers:

- **Reliability**—A **reliable** source is credible, trustworthy, and accurate. Is this source reliable? How do you know? Learn more about reliability in **Chapter Six**.
- **Relevance**—A **relevant** source provides evidence to answer the research question. How does it help you understand your topic? Learn more about relevance in **Chapter Six**.
- **Perspective**—Perspective is one point of view, experience, or side of the story. Whose perspective appears in the story? Learn more about multiple perspectives in **Chapter Seven**.
- **Missing Narratives**—Missing narratives are narratives that exist but are not represented. Whose perspective is missing from the story? Learn more about Missing Narratives in **Chapter Seven**.

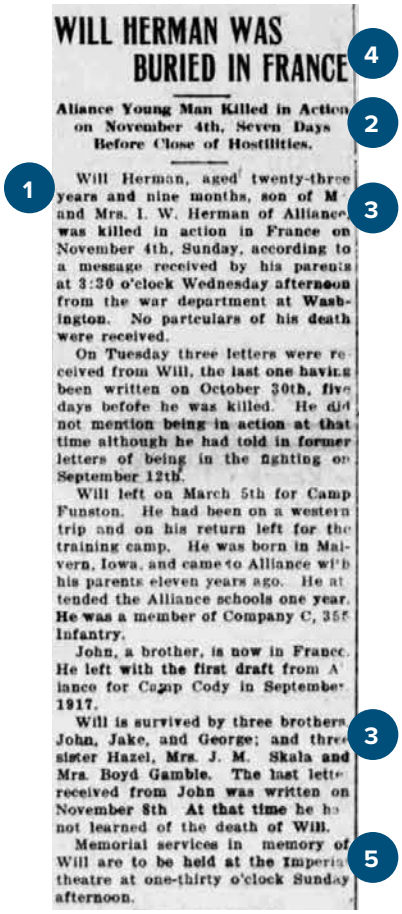
## Analyzing Newspapers

Finding articles is just the beginning. The Library of Congress Primary Source Analysis Tool (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**) can help you analyze a newspaper article.

### Observe

Begin by reading the article, editorial, or advertisement and listing your observations. No observation is too small. List anything that might be valuable in analyzing the source. With a newspaper article, many of the observations will be textual. For example, in Will Herman's obituary (**chroniclingamerica.loc.gov/lccn/2010270501/1918-12-05/ed-1/seq-1/**) it states that:

5 "About The sun. . ." Library of Congress, accessed November 22, 2021. https://chroniclingamerica.loc.gov/lccn/sn83030431/.



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John, a brother, is now in France. He left with the first draft from Alliance for Camp Cody in September 1917.

Will is survived by three brothers John, Jake, and George; and three sister Hazel, Mrs. J. M. Skala and Mrs. Boyd Gamble. The last letter received from John was written on November 8th At that time he had not learned of the death of Will.

Memorial services in memory of Will are to be held at the Imperial theatre at one-thirty o'clock Sunday afternoon.

1. Herman was 23 years and nine months old when he died.
2. He died on November 4, 1918, only seven days before the armistice ended the war.
3. He left behind both his parents and six siblings.
4. He was buried in France.
5. The town of Alliance held a memorial service the following Sunday at the Imperial Theatre.

## Reflect

As you list your observations, you may also reflect on the article's meaning or consequences. Reflections go beyond simple observations and can include:

- What did you learn from the article (beyond basic facts)?
- How does the article relate to a larger trend in history?
- How does it make you think differently about your topic?

Some factors to consider when making reflections:

- What is the author's purpose in creating this article?
- How is this source relevant to your topic argument?
- What is missing from the article?

Examples of reflections for the newspaper article on Herman's death might include:

- "I think the author intended to highlight Herman's honorable service because the article informed the community of his impending funeral."
- "This article demonstrated the impact of World War I on small, rural communities that sent their sons to fight. Many of these men did not return home alive."
- "The article did not explain how the family or community responded to the horrible news."

### Question

As you read, generate questions that might lead to more observations, reflections, or further research.

- What led to the events described in this newspaper article?
- Did the family ever learn how their son died?
- How did this affect the family's future?

Primary sources raise questions that lead to more research. Remember, you are a detective. Each time you add new questions, you get closer to finding answers.

### Investigate

Decide which questions are researchable and identify resources to help you form answers. You might dive into the newspaper itself or seek answers from other primary or secondary sources.

After analyzing the article, you can decide whether or not to keep it for your project.

**Analyzing a Primary Source**

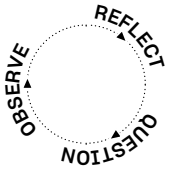
Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and in any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.

## Your Turn

Newspapers are an excellent source for any NHD project, whether you are performing, creating a documentary or exhibit, crafting a website, or writing a paper. Find one newspaper article from Chronicling America (**chroniclingamerica.loc.gov**). You can search for something related to your topic or choose from "100 Years Ago Today" on the Chronicling America homepage. After finding your source, use the Primary Source Analysis Tool on the following pages to strengthen your NHD project using newspapers.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

# Bibliography

## Primary Sources

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"Dry Steam Roller Crushes' Liberals.'" *The Sun* [New York, New York], July 20, 1919. https://chroniclingamerica.loc.gov/lccn/sn83030431/1919-07-20/ed-1/seq-7/.

"Say Drys Ignore Property Rights." *The Sun* [New York, New York], July 20, 1919. https://chroniclingamerica.loc.gov/lccn/sn83030431/1919-07-20/ed-1/seq-7/.

"Will Herman Was Buried in France." *Alliance Herald* [Alliance, Nebraska], December 5, 1918. https://chroniclingamerica.loc.gov/lccn/2010270501/1918-12-05/ed-1/seq-1/

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# Chapter Ten
# Maps

Locations on Earth can be represented visually in many ways—that is the essence of a map. We use maps frequently in our day-to-day lives. Maps are more than just country and state shapes that you memorize or tools for finding directions. They can help historians see what the world used to look like through the eyes of those who lived during earlier time periods. Maps help establish the setting of a research project, show how people viewed the world around them, and convey messages about what the creators thought was (or was not) important. This chapter will present a variety of maps, consider their importance and relevance to a historical story, and explore how you can include them in your National History Day® (NHD) project.

**Basic Map Terms**

**Key** or **Legend**: The part of the map that tells you what the symbols, colors, and shapes mean

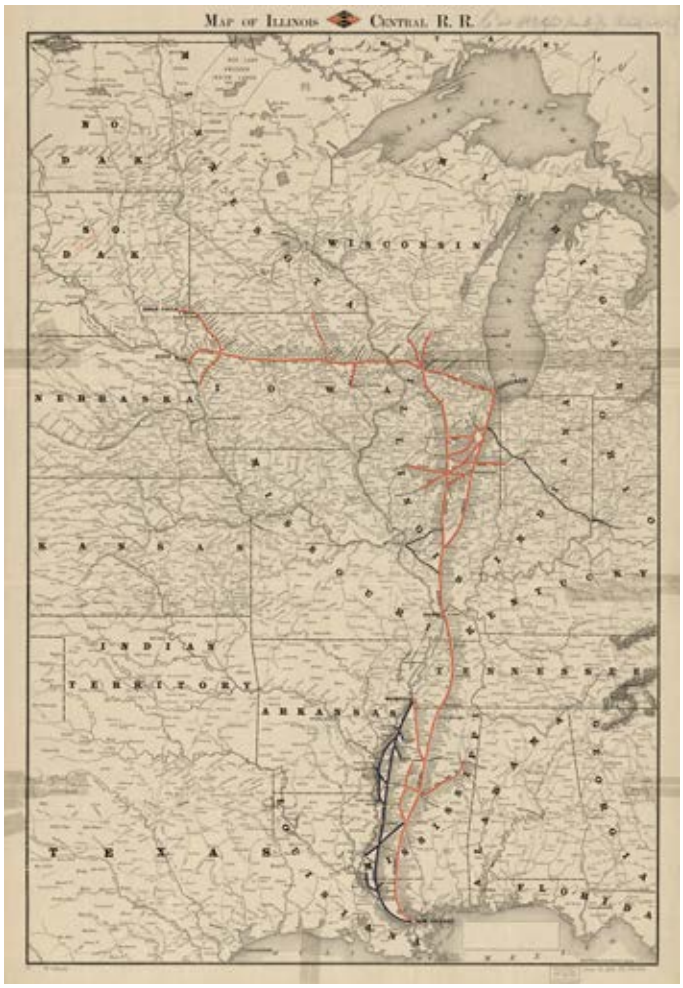
**Compass**: Orients you to the directions on the map (north, south, east, and west)

**Latitude** and **Longitude:** Gridlines that appear on maps, measured in degrees, to locate a place

Chicago, Illinois, will be this chapter's example for understanding maps. Many events shaped its rise as a transportation and industrial hub.

Chicago's role as a transportation hub for the nation began with the construction of the Illinois and Michigan Canal in 1836. When the canal opened in 1848, Chicago became the link between the Great Lakes, the Mississippi River, and the Gulf of Mexico. Additional railroad lines connected Chicago to other cities, including New York City and New Orleans, Louisiana. By the late 1800s and early 1900s, Chicago was a center of industrial production. Its transportation network was key to producing steel, agricultural tools, clothing, and meatpacking. Chicago, like all American cities, provides hundreds of topics for NHD projects.[1]

Look carefully at this map of the Illinois Central Railroad, which connected Chicago, Illinois, and New Orleans, Louisiana (**loc.gov/item/98688682**).




Map of the Illinois Central Railroad, 1892. Library of Congress (98688682).

1 The electronic *Encyclopedia of Chicago* (encyclopedia.chicagohistory.org/) is a great starting point to explore Chicago history. Check out articles on "Global Chicago," "Transportation," "Railroads," and "Turn-of-the-Century Industrialization and International Markets" to get started. For an extensive analysis, see William Cronon, *Nature's Metropolis: Chicago and the Great West* (New York: W.W. Norton, & Company, 1991). For histories of Chicago, see Dominic Pacyga, *Chicago: A Biography* (Chicago: The University of Chicago Press, 2009) and Donald L. Miller, *City of the Century: The Epic of Chicago and the Making of America* (New York: Simon and Schuster, 1996).

Consider the following questions:

- What observations can you make?
- Which cities were key hubs on this railroad line?
- Which products would have left Chicago? Which products were needed in Chicago?
- How does the map provide visual evidence that Chicago was a growing transportation hub?

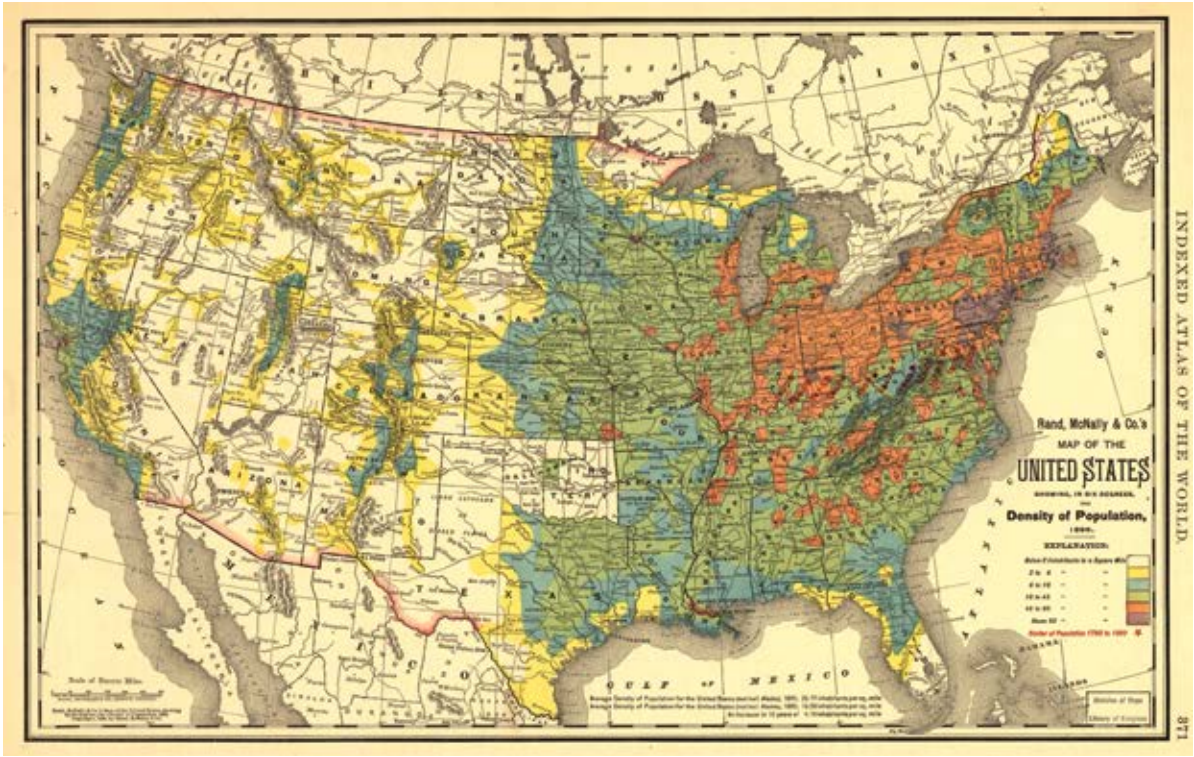
### Focusing an NHD Topic

A focused topic is essential for an NHD project. For example, the entire history of the city of Chicago, or even its rise as a transportation hub and industrial center, would be way too broad a topic. Looking at these big topics opens up the possibilities for a narrow and focused topic. See **Chapter Three** for more information about finding and focusing an NHD topic.

Maps have many purposes. Here are some common maps that you might encounter in your research.

- **Political maps** display features such as country borders, cities, states, provinces, and regions.
- **Physical maps** show features such as rivers, mountains, and lakes.
- **Thematic maps** convey specific information about a topic or theme, such as economic data, population data, or climate data.

Some maps provide specific types of information. The following map outlines the United States, including the borders of each state and territory in 1890 (**loc.gov/item/99446196/**). It also includes geographic features. What is the purpose of the map, and how can you tell? Look at the title. Look at the key. Look at the labels. Look at the shapes, colors, and designs on the map.




Population density map, 1892. Library of Congress (99446196).

A population density map shows concentrations of where people lived in the United States. Find Chicago. How does the population compare to other parts of the country? Where did most people live in 1890? Which areas have smaller populations? How can you explain why there is a difference? Who might use a map like this in 1892? How could you use this map in an NHD project? What could your audience learn from it?

Looking at a map like this can help you ask questions that would require additional research to understand the source better. Was the population of Chicago increasing or decreasing in 1890? What was it like before 1890? What was it like after 1890? How does this map compare to other maps of Chicago at the time?

Maps also can be works of art. They can use the traditional elements of a map to represent a place that can inspire and move you, like a painting or drawing.

Bird's eye view of the World's Fair, 1893. Library of Congress (98687181).

The World's Columbian Exposition of 1893 brought millions of visitors to Chicago. What surprises you about this map (**loc.gov/item/98687181**)? Look at the way that buildings and walkways appear. What do you think was the purpose of this map? It would look nice framed on a wall, but it would not help you navigate the fair if you were on the ground. This historical source enables you to understand how grand and magnificent the fair was and the inspiring architecture of the fair's buildings.

Maps are great sources for NHD projects to provide visual evidence, show change over time, or show how people at the time portrayed or described a place in history.

## Finding Maps in the Library of Congress

The Library of Congress contains many different types of maps. Thousands of these maps are digitally accessible to you at any time. The collections include many maps representing the United States as well as international maps.

Visit **loc.gov/maps/collections/** for an overview of collections that include maps. Special highlights of the types of maps at the Library of Congress that can be very useful for an NHD project include:

- Exploration, military, and settlement maps
- Railroad maps
- U.S. city maps
- International maps

For more information and tips about searching the Library of Congress, please see **Chapter Four**.

### Maps at the Library of Congress

The Research Guide, *Library of Congress Geography & Maps: An Illustrated Guide* (**loc.gov/rr/geogmap/guide/**), explores the digitized and physical collections of the Library of Congress. Types of maps noted in this guide include:

- **General Collections:** Single-sheet and multiple-sheet maps cover locations throughout the United States and the world
- **Atlases:** Bound books contain collections of maps and are available for a wide variety of subjects in the collection
- **Special Collections:** Groups of maps are related by theme or were transferred to the collection together
- **3-D Objects and Geospatial Data:** Aerial and GIS maps use flight and high-tech scientific tools, such as satellites, to produce a variety of informative maps

## Analyzing Maps

This section will demonstrate how to analyze a map using the Library of Congress Primary Source Analysis Tool (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**). The prompting questions provided will help you to think through a source.

**Observe:** Describe what you see. Shapes, sizes, colors, and labels can be starting points. What looks familiar? What looks different? What words or descriptors do you see? Do you recognize anything about the place? How can you describe it?

**Reflect:** Think about the map's creator and reasons for making the map. Think about the map's intended user. Think about the technology used to make this map.

- Think about **information** from the map that can help you build a story. What does it tell you about the time, place, and situation? What information does it give you that helps you to understand the history?
- Consider the **context** for the map. When and where was it produced? How does this context help you to explain and understand the map?
- Consider the **sourcing** and **purpose** of the map. What can you investigate about why it was created? Is there a story? How does the information presented also represent the perspective of the mapmaker? What is included and what was possibly left out?

**Question:** Write down what you wonder about the map. You might ask: Who? What? Where? When? Why? How?

**Investigate:** Decide which questions are researchable and identify resources to help you find answers. You might dive into the map itself. You might research in other primary and secondary sources.

### Analyzing a Primary Source

Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.

## Unpacking a Map of Packingtown

First, consider this map to get a sense of the Chicago Union Stock Yards (**loc.gov/item/98687207**).

This map shows an example of industrialization in Chicago. One of Chicago's most essential industries was meat processing.

Bird's eye view of the Union Stock Yards, 1890. Library of Congress (98687207).

Look at the size of the stock yards. What do you see? What do you wonder? What questions does this map generate? How might you use this map in an NHD project?

Established in 1865, Chicago's Union Stock Yards became a centralized location in the city for slaughtering livestock. Meatpackers brought in livestock from the west and shipped meat products east, giving the area the nickname "Packingtown." Gustavus Swift and Philip Armour pioneered efficiency in slaughtering animals and improving cooling processes for preserving meat for storage and transportation.[2]

Now explore a different kind of map to understand the Union Stock Yards. The Sanborn Map Company produced maps to document the building materials in U.S. cities. Insurance companies wanted details about where buildings and businesses were located and the materials used to construct them. These maps are incredible resources for understanding these cities.[3] This map (**loc.gov/item/sanborn01790_015/**) is part of a collection of 54 maps of the Union Stock Yards from 1901. The first four panels of the map give an overview. Focus on one segment for analysis.

### Sanborn Maps

The Library of Congress maintains an extensive collection of Sanborn Maps representing locations throughout the United States.

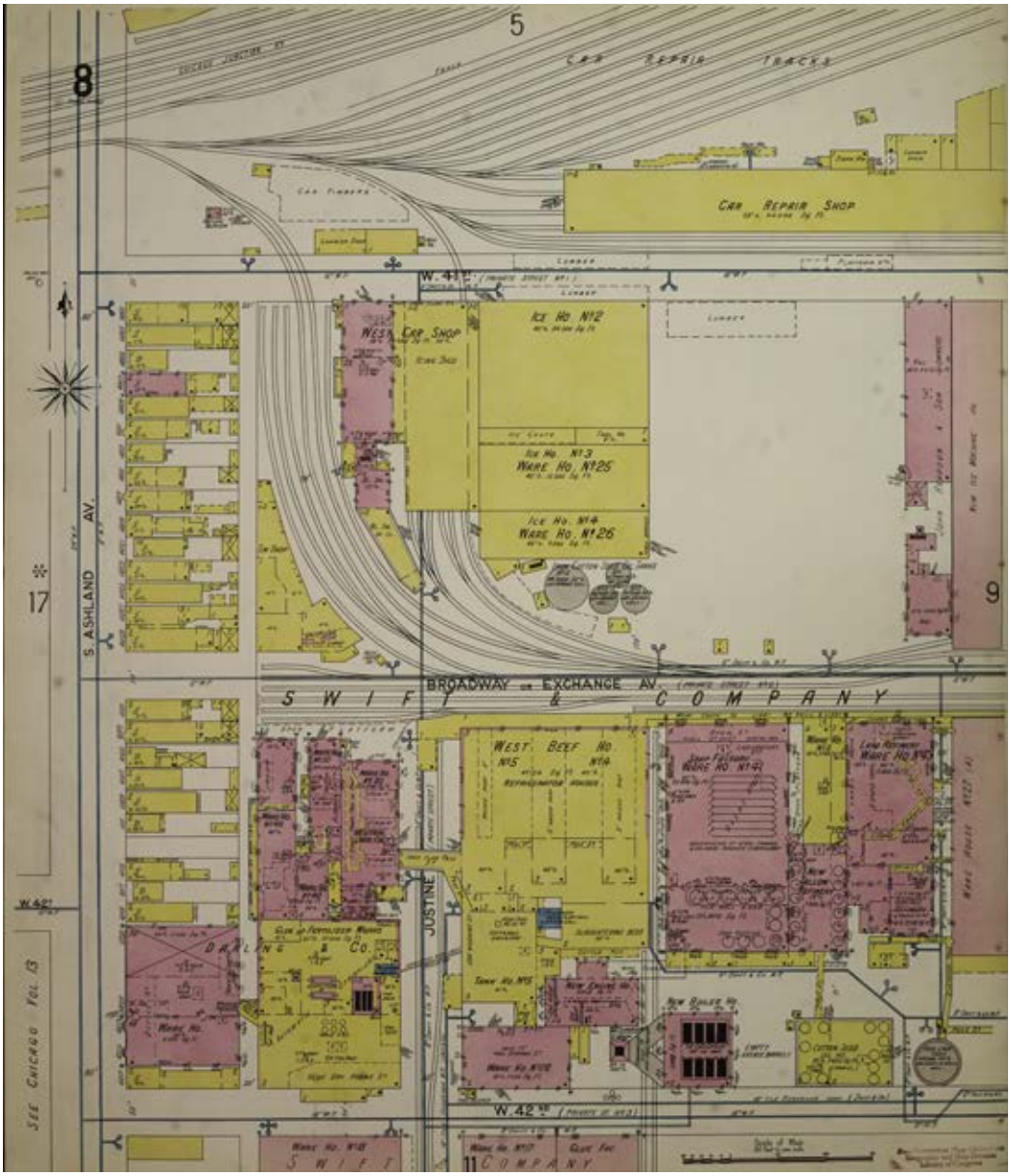
- The "About this Collection" link has featured collections and useful tips for reading and understanding information in Sanborn Maps: **loc.gov/collections/sanborn-maps/**.
- The "Sanborn Samplers" show the Union Stock Yards and other industrial sites in the United States: **loc.gov/collections/sanborn-maps/articles-and-essays/sanborn-samplers/**.
- The "Sanborn Time Series" shows you ways to consider change over time with the maps and focuses on Coney Island in New York: **loc.gov/collections/sanborn-maps/articles-and-essays/sanborn-time-series/**.

Can you find maps of your hometown or a place you have visited using this collection?

2 "Meatpacking," *Electronic Encyclopedia of Chicago*, accessed June 29, 2021, http://www.encyclopedia.chicagohistory.org/pages/804.html.

3 See Walter W. Ristow, "Introduction to the Collection," Library of Congress, https://www.loc.gov/collections/sanborn-maps/articles-and-essays/introduction-to-the-collection/ and Cheryl Lederle, "Learning Beyond the Original Purpose with Sanborn Fire Insurance Maps." *Teaching with the Library of Congress Blog*, November 28, 2017, https://blogs.loc.gov/teachers/2017/11/learning-beyond-the-original-purpose-with-sanborn-fire-insurance-maps/.

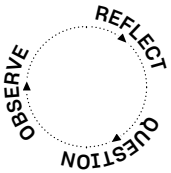
Look at this map segment (**https://www.loc.gov/resource/g4104cm.g017901901USY/?sp=11**) and analyze it using the Library of Congress Primary Source Analysis Tool.




A segment of the Sanborn Fire Insurance Maps from Cook County, Illinois, 1901. Library of Congress (sanborn01790_015, image 11).

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




## OBSERVE

- Pink, blue, and yellow buildings
- Lines at the top of the map
- Three names are in large letters: Swift Company, Darling & Co., and John Reardon & Son
- Major buildings include Car Shops, Ice House, Warehouses, Beef House, Soap Factory, Lard Refinery, Boiler and Engine Houses, Glue/Fertilizer Works
- Street labels are included for South Ashland Avenue, 41st and 42nd Streets, Justine (private street), and Broadway or Exchange Avenue.
- There is an open area on this map.

## REFLECT

- Train tracks seem to run throughout the stock yards.
- Car repair track lines appear near the car shop.
- Many different types of workers were needed in the stock yards.
- Companies had their buildings in specific sections of the stock yards.
- There are many warehouses for storage, including some that are refrigerated.
- Each company had its own operations within the stock yards.
- Structures such as ice houses and railroad car repair shops were needed to support operations.

## QUESTION

- How many people worked there?
- What were conditions like on the streets?
- What did it smell like?
- Were any buildings hot? How cold were refrigerated buildings?
- What was it like to work here?
- Was fire a big risk in the stock yards? Were there ever fires?
- What technology was used to make ice at this time?
- How many animals went through this part of the stock yards?
- Did the companies work together, or were they separate operations?

**FURTHER INVESTIGATION:**

Was it better or worse at other companies? Are there photographs of these buildings or the work that happened here? How were the different products made from animals?

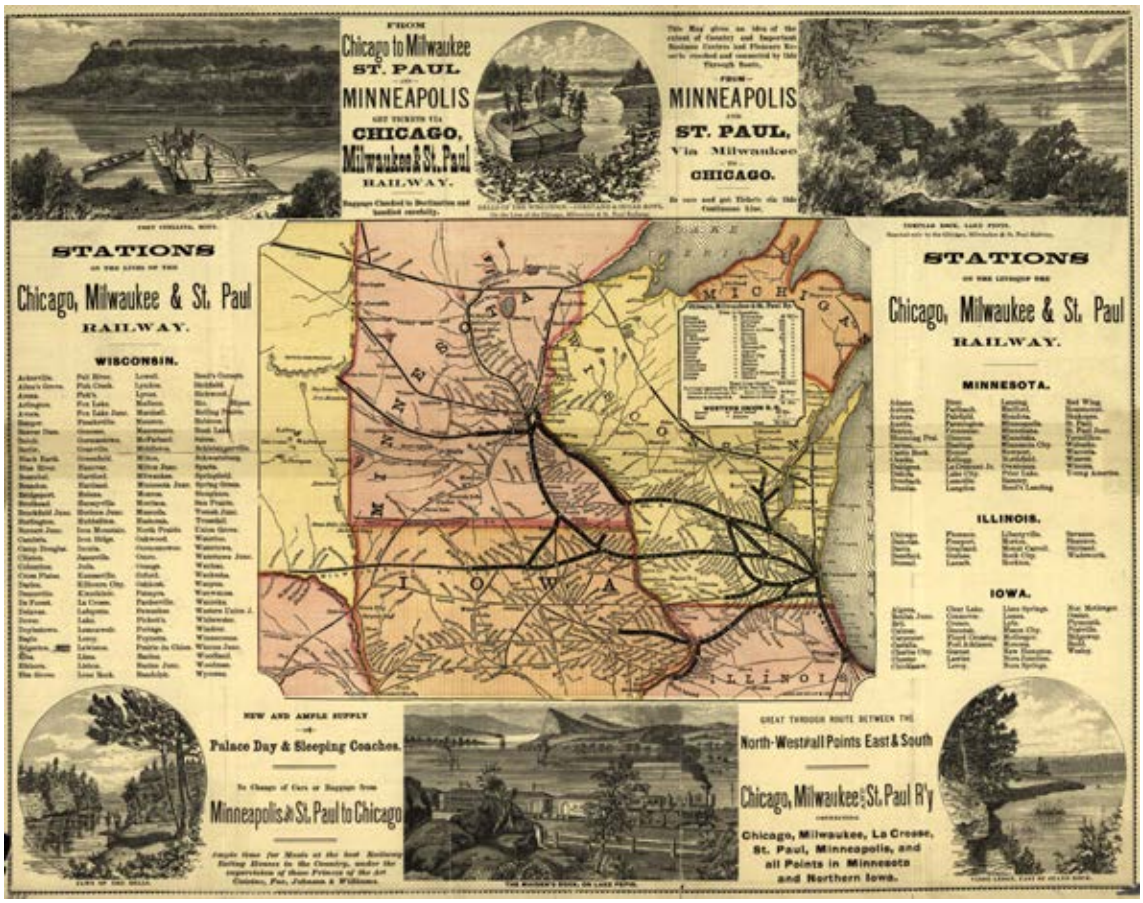
**ADDITIONAL NOTES:**

The collection guide or key on the first map panels shows that pink buildings are brick, yellow buildings are frame construction, and the blue reservoir building is likely made of cement or concrete.

Consider how you might use these maps in an NHD project. Would you place them side-by-side to show how the stock yard was constructed? Use the second map to provide evidence of the construction of the yard? Maybe the map provides the visual while you narrate a quotation from a worker describing the working conditions in the yard. Maps help to set research into a particular place.

## Setting the Scene

The essence of history is telling a story. Whenever you write a story, you need to set it in a specific place and time. In a visual project like a documentary, exhibit, performance, or website, you can physically show the location of your historical story by providing a map. In a research paper, you can describe the setting by using a map. Consider this map of the Chicago, Milwaukee, and St. Paul Railway (**loc.gov/item/2006626044/**).

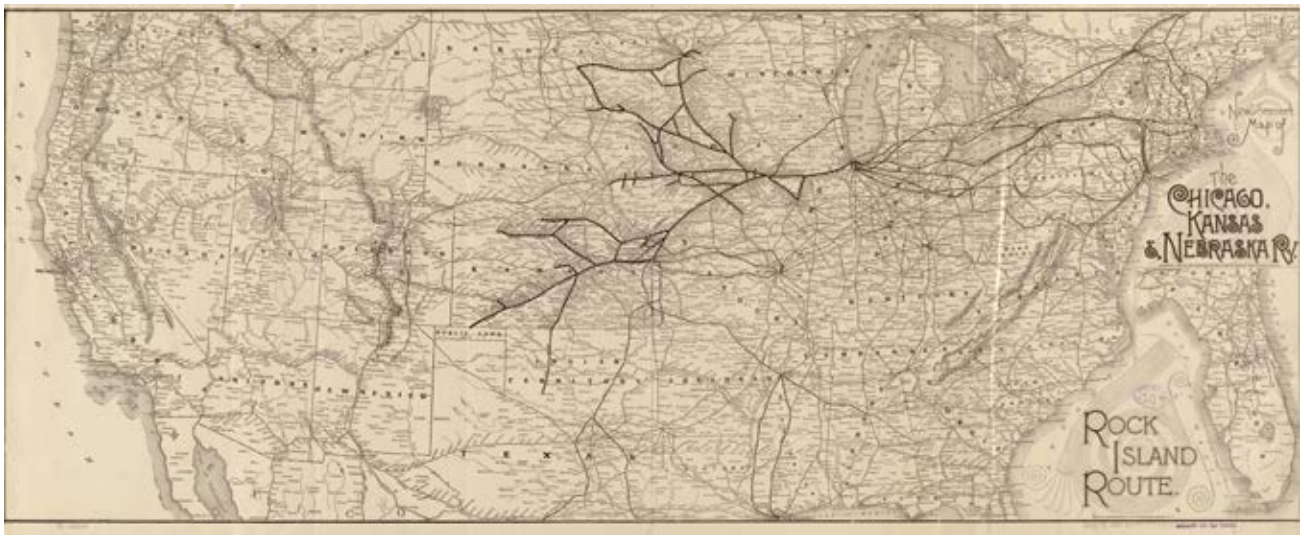



Railroad map featuring stations and natural destinations, 1874. Library of Congress (2006626044).

The black lines on the map show a railroad line. The cities are not the focal points of this map. It highlights destinations in nature that travelers can visit using this railroad. Think about how this type of map can help set the scene for a historical story. What does it reveal about the time in which it was created? What does it tell you about the values of the people at the time? Why would natural destinations appeal to people traveling along this line? How would the purpose for creating the map shape decisions on what to include?

## Understanding Connections

Maps can show physical or human-made connections that are important in your project. Maps can show how regions, large or small, link together. For example, they can indicate waterways, railroads, roads, and highways. They can show routes that people traveled in the past. Maps can show how goods moved from one place to another. They can also show reasons why people traveled from one place to another.




Map of a railroad line showing regional links, 1888. Library of Congress (98688628).

This map shows the links between different regions of the country through railroads (**loc.gov/item/98688628**). It shows how Chicago was a transportation hub for the United States. Make some observations about these specific railroad lines and this railroad company. What regional connections do you see on this map? How does this map support the argument that Chicago was a center of transportation for the United States?

## Perspective

Perspective can be a confusing term when thinking about maps. It has multiple meanings.

First, a map provides you with a perspective view of a place or geographical location. It has a projection that involves the mapmaker's decisions about the size of locations, how far apart they are, and the orientation of the map's compass. Certain places appear on the map and others, which may be nearby, are left off.

Second, consider the sourcing information for a map. Every **cartographer**, the person who creates a map, has a particular perspective. Each map conveys information from the cartographer's perspective. Try to understand the mapmaker's intent. What map creators chose to include (or exclude) on their maps tells you a great deal about the time they lived, their thoughts, and their priorities. The way that places on the map are labeled can also provide insights.[4]

Map of Chicago's Gangland, 1931. Library of Congress (2013586111).

4 See Kathy Hart, "Strategies for Planning and Selecting Maps for Exhibits, Displays and Workshops," *Teaching with the Library of Congress Blog*, May 21, 2020, https://blogs.loc.gov/teachers/2020/05/strategies-for-planning-and-selecting-maps-for-exhibits-displays-and-workshops/.

This source does not look like a traditional map (**loc.gov/item/2013586111/**). It is creative and artistic. This map comes from a later era than most of the others in this chapter. The map also was made for a different purpose. It comments on the evils of alcohol and gangs in the era of Prohibition (1920–1933) in Chicago.[5]

Look at the title: *A Map of Chicago's Gangland: From Authentic Sources, Designed to Inculcate the Most Important Principles of Piety and Virtue in Young Persons and Graphically Portray the Evils and Sin of Large Cities.* The map conveys the author's perspective through the title, text, and depictions on the map. Zoom in to look at the many details. Can you find the famous gangster, Al Capone?

As the author of your NHD project, keep your focus. Why are you including this source in your project? Consider the effect that any maps may have on your audience. Will the elements of the map be clear to the audience? Will they be able to read and see all parts of it?[6]

## Your Turn

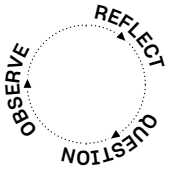
Now, find a map of your own, based on a potential research topic of interest to you or your NHD project focus. It does not have to be a fire insurance map or even any other type of map in this chapter. Find a meaningful map to you, your topic or your project, or even where you live. Use the skills you learned from this chapter and the Primary Source Analysis Tool to analyze the map.

5 For information and analysis of a unique and creative map series on national parks, see Kelly Bilz, "That's Just Hysterical: The Lindgren Brothers' Tourist Maps," *Teaching with the Library of Congress Blog*, December 8, 2020, https://blogs.loc.gov/teachers/2020/12/thats-just-hysterical-the-lindgren-brothers-tourist-maps/.

6 Hart, "Strategies for Planning and Selecting Maps for Exhibits, Displays and Workshops."

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

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# Chapter Eleven
# Notated and Recorded Music

Music has been an integral part of the lives of human beings since the dawn of civilization. Many scientists believe music is not unique to humans. Evidence suggests that whales, birds, lemurs, and other animals use it. How did music evolve? What is its purpose? No clear answers exist.

There are many ways to incorporate music into a National History Day® (NHD) project. You might use it as the background of a performance or documentary to set the context or use a clip in a website to show the social impact of an issue. You might find several styles of music that relate to your topic and decide how to present them. The Library of Congress is an excellent place to start, as it houses over 22 million pieces of music in the Notated Music Collection.[1] It also houses robust collections of recorded sound, including music, oral histories, and speeches.

## Notated Music

Before the introduction of sound recording technology, notated music allowed people to share experiences from the sacred to the ordinary with others separated by distance or time.

Notated music is the result of transcription. **Transcription** occurs when visual instructions explain how others can recreate sounds. The Library of Congress calls transcribed (or written) music **notated music**. The Library contains millions of pieces of notated music ranging from church prayer books (**loc.gov/item/molden.0619/**) to published sheet music (**loc.gov/item/ihas.200029051/**). Today, notated music is typically called sheet music, which developed in the mid-nineteenth century. Sheet music is notated music printed on paper.

1 "Fascinating Facts," Library of Congress, accessed October 12, 2021. https://www.loc.gov/about/fascinating-facts/.

### Basic Terms to Understanding Sheet Music and Recorded Music[2]

**Lyric:** A lyric is a line from a song or the entire set of lines written for a song

**Notation:** A set of visual instructions to recreate sound

**Piece:** Instrumental music without lyrics

**Refrain:** Recurring passages in music that may or may not include the repetition of text

**Recording:** A term applied to any means by which sound and visual images are stored

**Sheet Music:** A common term for notated music

**Song:** A piece of music for a voice or voices

**Tempo marking:** Words and other instructions in musical scores used to define the speed and manner of performance. The tempo marking is typically found in Italian and include:

- *Adagio* = slowly
- *Moderato* = moderately
- *Allegro* = quickly[3]

2 All definitions have been paraphrased or excerpted from the *Grove Music Online* dictionary. It can be found online at oxfordmusiconline.com/grovemusic/. To learn more about the basics of reading music, watch Tim Hansen, *How to Read Music.* https://youtu.be/ZN41d7Txcq0.

3 For information about the history of music notation, see, "Music History from Primary Sources: The Art of Musical Notation," Library of Congress, accessed October 15, 2021. https://www.loc.gov/collections/moldenhauer-archives/articles-and-essays/guide-to-archives/music-history/.

## Finding Notated Music in the Library of Congress

Thousands of examples of notated music are available online from the Library of Congress. Starting on **loc.gov**, locate the drop-down menu, enter your search terms, select “Notated Music,” and click the search icon. Once notated music is open, narrow your search using the left-hand menu bar. You can filter by date, location, or collection.

Many Library of Congress digital collections include notated music. Start at the Digital Collections page (**loc.gov/collections/**) and use the left-hand filter to limit collections containing either audio recordings or notated music. Here are a few examples you might explore:

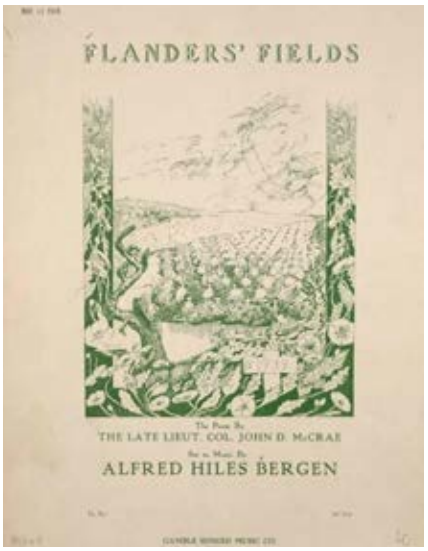
› **World War I Sheet Music Collection** (**loc.gov/collections/world-war-i-sheet-music/**): Most of the music in this extensive collection ranges from 1917 to the early 1920s. The themes include democracy, unity, and patriotism.

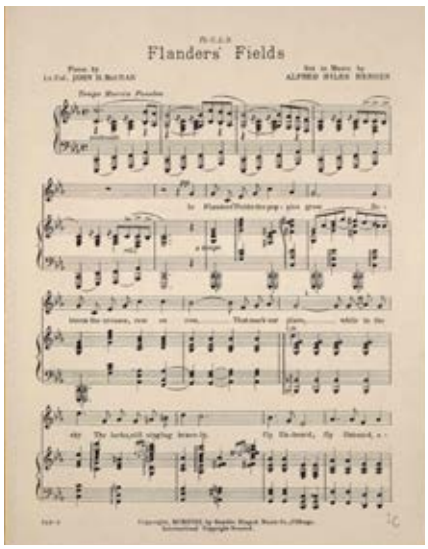
Flanders' Fields

In Flanders' Fields the poppies grow
Between the crosses, row on row,
That mark our place, while in the sky
The larks, still singing bravely, fly
Unheard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset's glow,
Loved and were loved, and now we lie
In Flanders' Fields.

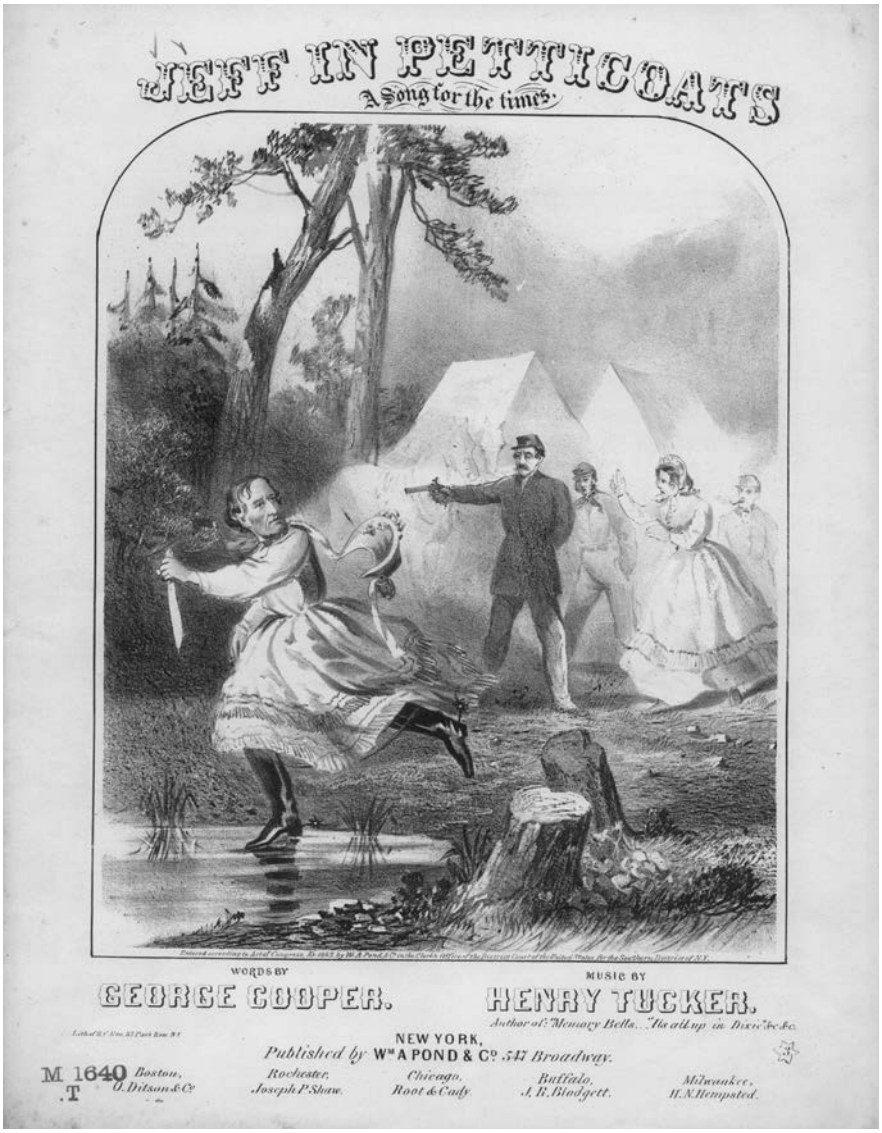
Take up our quarrel with the foe;
To you, from failing hands, we throw
The torch; be yours to hold it high;
If ye break faith with us who die
We shall not sleep, though poppies blow
In Flanders' Fields.




Lieutenant Colonel John D. McCrae initially wrote the lyrics (words) of the song “Flanders’ Fields” as a poem. The poem was set to music by Alfred Hiles Bergen in 1918. Library of Congress (2009440638).

- **Civil War Sheet Music Collection** (**loc.gov/collections/civil-war-sheet-music/**): Over 2,500 American Civil War (1861–1865) songs demonstrate the power that music played to unite each side against the other.




This song's cover, "Jeff in Petticoats," was written in support of the Union immediately following the American Civil War. It spread the tale of Confederate President Jefferson Davis attempting to escape from Union troops dressed in a petticoat, traditionally women's clothing. Library of Congress (ihas.200002147).

- **Women's Suffrage in Sheet Music** (**loc.gov/collections/womens-suffrage-sheet-music/**): This collection focuses on the rallying cries of women for more rights, especially suffrage (the right to vote) from 1838 to 1923. It also contains songs from the Anti-Suffrage Movement, which helps show multiple perspectives.

See **Chapter Four** for more help searching the collections of the Library of Congress.

## Recorded Sound

The Library of Congress contains the nation's largest public collection of over three million recorded sounds from nearly every imaginable genre. Its sound recordings are audio files gathered from different types of technology, ranging from early cylinders and records to digital media.

**Sound Recording and Oral Histories**

To learn more about how sound recording technology was used to record oral histories, see **Chapter Fifteen**.

## Finding Recorded Sound in the Library of Congress

Many types of recorded sound are found in the Library of Congress, including:

- **Early recordings** from Emile Berliner, a German American inventor, and others showcasing some of the earliest sound recordings
- **Spoken-word recordings** of authors reading their work, speeches by prominent politicians from 1918 to 1920, personal messages from soldiers, and more
- **Classical music** and **jazz**

### Songs of America

A great resource to find recorded music is *The Library of Congress Celebrates the Songs of America* Digital Collection (**loc.gov/collections/songs-of-america/about-this-collection/**). It contains songs about immigration and migration, work, sports, politics, and social change. To access these sub-collections, click the "Articles and Essays" tab (**loc.gov/collections/songs-of-america/articles-and-essays/**), and click "Historical Topics" on the left-hand side.

## Analyzing Notated Music and Recorded Sound

Once you have found a piece of music you are considering using for your National History Day project, the next step is to analyze it to see how it fits into your historical argument. If your selection is recorded sound, check to see if you can find notated music. If it is notated music, search for a recorded version. Having both is not required, but if both versions are available, analyzing them will give you a more complete understanding of the music.

**What if the recorded sound and notated music are not the same?**

Because music changes over time, you might find recorded sound and notated music similar but not the same. Searching for both versions can help you understand and analyze the piece. Always note the changes and consider why the lyrics, tempo, or beat might have changed.

If you can find both the sheet music and an audio recording, consider breaking your analysis down into the following parts: cover, lyrics, instrumentation, and recording.

The song "Battle-Cry of Freedom" was one of the most popular songs of the American Civil War. It was written in response to President Abraham Lincoln's July 2, 1862, call for additional troops and proved an immediate success.[4] As the *Chicago Daily Tribune* reported, "The music of this stirring song was capitally rendered, and was received with the utmost enthusiasm and applause."[5] However, not all Americans wanted to join the war effort.

- Access the notated music at **loc.gov/item/ihas.200001814/**.
- Access the sound recording at **loc.gov/item/jukebox-5699/**.

You can analyze sheet music and recorded sound using the Library of Congress Primary Source Analysis Tool (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**). The prompting questions will guide analyzing a piece of sheet music or recorded sound.

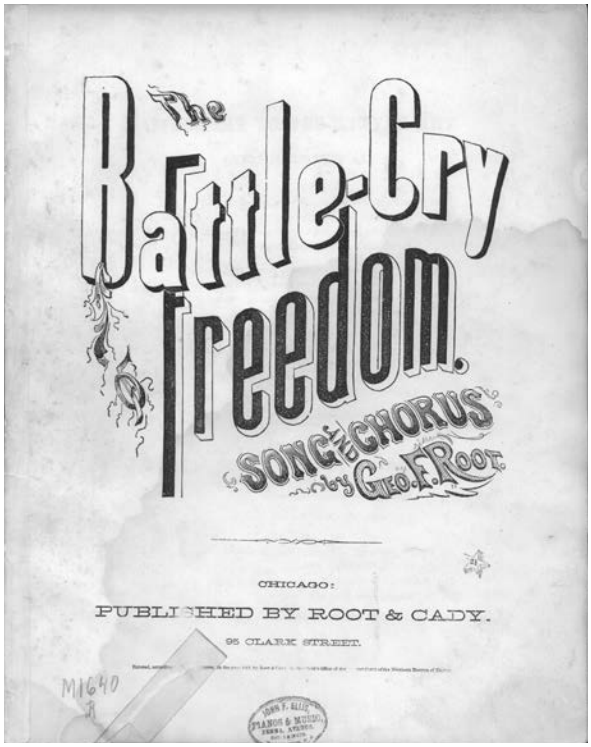
4 Christian McWhirter, "Birth of the 'Battle Cry,'" *The New York Times*, July 27, 2021. https://opinionator.blogs.nytimes.com/2012/07/27/birth-of-the-battle-hymn/?_r=1.

5 "The Great War Meeting," *Chicago Daily Tribune* [Chicago, Illinois], July 28, 1862. https://chroniclingamerica.loc.gov/lccn/sn84031490/1862-07-28/ed-1/seq-4/.

- **Observe:**
  - Sheet music: When you look at the sheet music or listen to the recording, what do you notice? Is the cover printed with a design or image? What names or places appear in the lyrics? Do any words stand out as interesting or unusual?
  - Recorded sound: What do you hear? What catches your attention? Describe the music. Can you recognize any of the instruments? Can you understand the lyrics being sung? What other details can you hear?
- **Reflect:**
  - Sheet music: What was the purpose of this piece of music? Who would have played this music? How does what you read or hear connect to what you know about the topic or the time period? How is this different from music written today?
  - Recorded sound: What was the purpose of this recording? Who recorded it? What was happening at the time it was recorded? What can you learn from listening to this recording?
- **Question:** What questions does this source generate? Write down what you wonder about the music. You might ask: Who? What? Where? When? Why? How?
- **Investigate:** Decide which questions are researchable and identify resources to help you form answers. You might dive into the music itself or seek answers from other primary or secondary sources.

### Analyzing a Primary Source

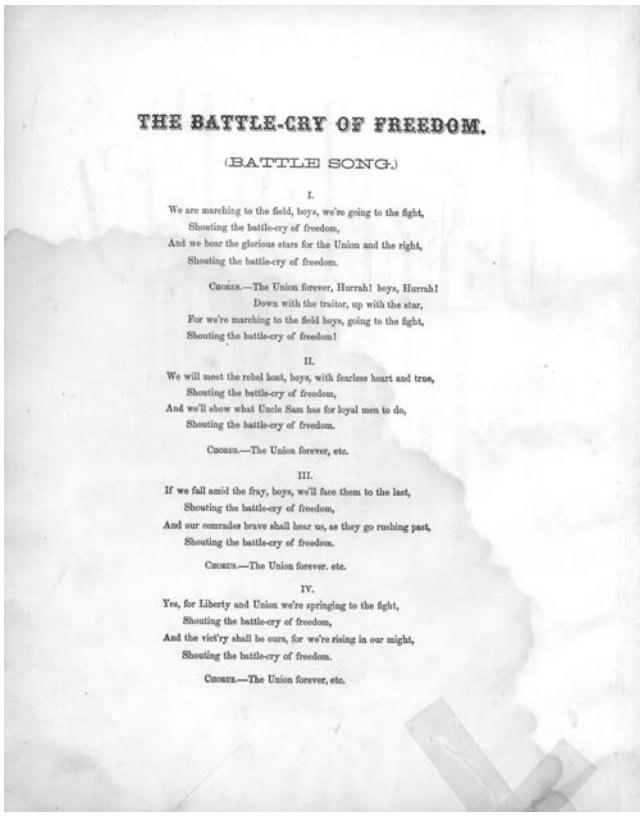
Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.




Using this method, start by looking at the cover of the notated music (**loc.gov/item/ihas.200001814/**).

| Observe | Reflect | Question |
|---|---|---|
| The words “Battle-Cry” and “Freedom” have a different kind of font than the rest of the words.<br><br>It is published in Chicago in 1862.<br><br>It was written by Geo. F. Root.<br><br>The title ends with the phrase “Song and Chorus.”<br><br>The name “Root” is also part of the publishing company name. | The lettering in “Battle-Cry Freedom” is three-dimensional so that it stands out.<br><br>The words “Battle-Cry” and “Freedom” look powerful. They look like something meant to inspire men to war.<br><br>It might be a Union song because it is from Chicago during the American Civil War.<br><br>It looks like “Battle-Cry” is defending the word “Freedom” because it is in front of the word. | What does that mean in this context?<br><br>What is emerging from the “B” in “Battle-Cry”?<br><br>Did Geo. F. Root write other songs?<br><br>Why is Geo. abbreviated? What does it stand for?<br><br>Is there a relationship between the writer and publisher?<br><br>What inspired Geo. F. Root to write the song? |

Now move on to the lyrics (**loc.gov/item/ihas.200001814/**).



THE BATTLE-CRY OF FREEDOM.

(BATTLE SONG.)

I.

We are marching to the field, boys, we're going to the fight,
Shouting the battle-cry of freedom,
And we bear the glorious stars for the Union and the right,
Shouting the battle-cry of freedom.

CHORUS.—The Union forever, Hurrah! boys, Hurrah!
Down with the traitor, up with the star,
For we're marching to the field boys, going to the fight,
Shouting the battle-cry of freedom!

II.

We will meet the rebel host, boys, with fearless heart and true,
Shouting the battle-cry of freedom,
And we'll show what Uncle Sam has for loyal men to do,
Shouting the battle-cry of freedom.

CHORUS.—The Union forever, etc.

III.

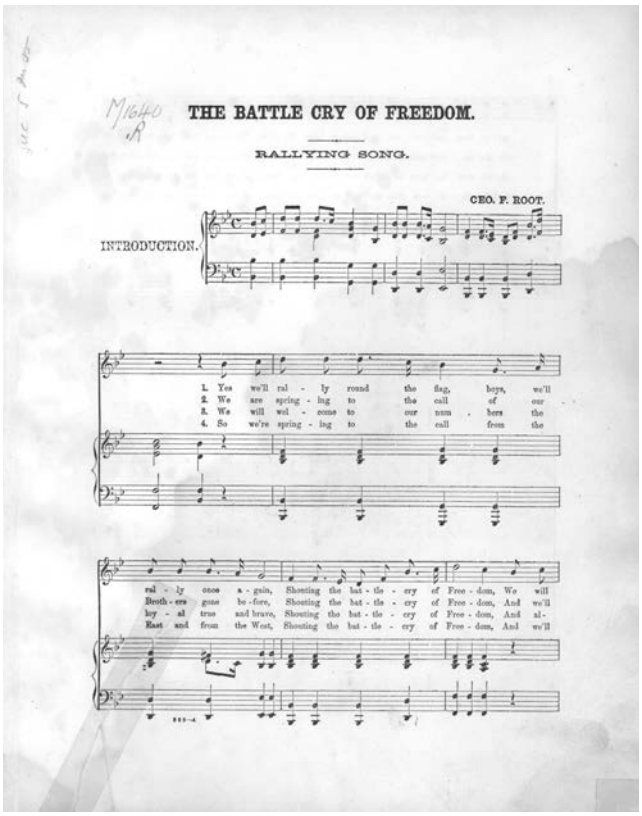
If we fall amid the fray, boys, we'll face them to the last,
Shouting the battle-cry of freedom,
And our comrades brave shall hear us, as they go rushing past,
Shouting the battle-cry of freedom.

CHORUS.—The Union forever. etc.

IV.

Yes, for Liberty and Union we're springing to the fight,
Shouting the battle-cry of freedom,
And the vict'ry shall be ours, for we're rising in our might,
Shouting the battle-cry of freedom.

CHORUS.—The Union forever, etc.



THE BATTLE CRY OF FREEDOM.

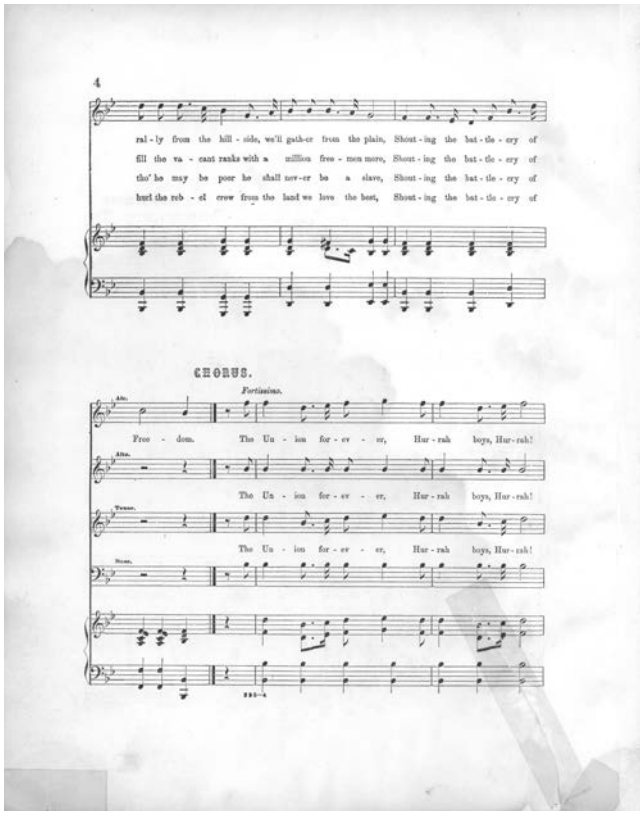
RALLYING SONG.

GEO. F. ROOT.

INTRODUCTION.

1. Yes we'll ral - ly round the flag, boys, we'll
2. We are spring - ing to the call of our
3. We will wel - come to our num - bers the
4. So we're spring - ing to the call from the

ral - ly once a - gain, Shouting the bat - tle - cry of Free - dom, We will
Broth - ers gone be - fore, Shouting the bat - tle - cry of Free - dom, And we'll
boy - s true and brave, Shouting the bat - tle - cry of Free - dom, And al -
East and from the West, Shouting the bat - tle - cry of Free - dom, And we'll



4

ral - ly from the hill - side, we'll gath-er from the plain, Shout - ing the bat - tle - cry of
fill the va - cant ranks with a million free - men more, Shout - ing the bat - tle - cry of
tho' he may be poor he shall nev-er be a slave, Shout - ing the bat - tle - cry of
hurl the reb - el crew from the land we love the best, Shout - ing the bat - tle - cry of

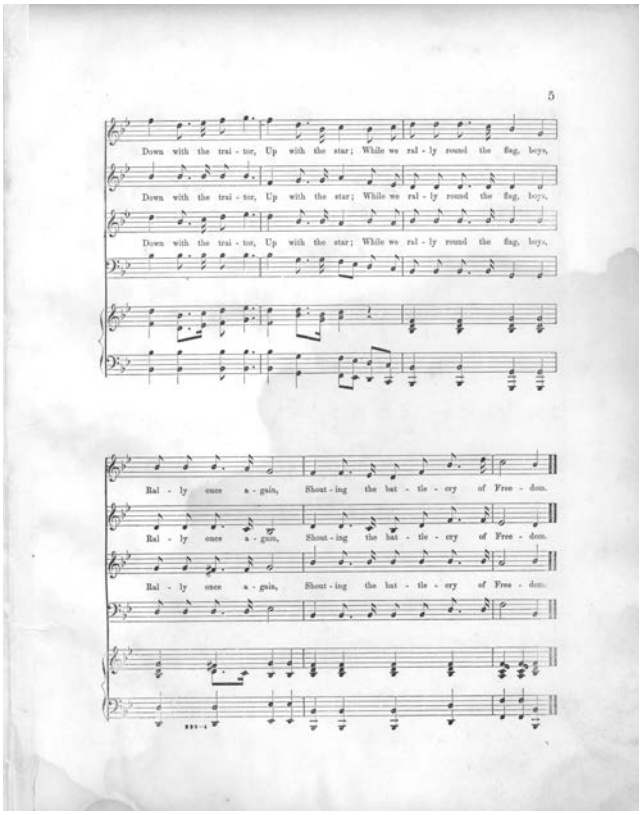
CHORUS.

*Fortissimo.*

Free - dom. The Un - ion for - ev - er, Hur - rah boys, Hur - rah!

The Un - ion for - ev - er, Hur - rah boys, Hur - rah!

The Un - ion for - ev - er, Hur - rah boys, Hur - rah!



5

Down with the trai - tor, Up with the star; While we ral - ly round the flag, boys,

Down with the trai - tor, Up with the star; While we ral - ly round the flag, boys,

Down with the trai - tor, Up with the star; While we ral - ly round the flag, boys,

Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.

| Observe | Reflect | Question |
| --- | --- | --- |
| The sheet music is divided into three sections: the cover, the "Battle Song" (lyrics printed, verse by verse), and the "Rallying Song" (lyrics and music with piano accompaniment). | It uses "we" to create a sense of unity. | Is the song really strongly antislavery? |
| The song has four verses, separated by a repeated chorus. | Freedom is an ideal that Americans hold strongly. | |
| The song talks about freedom. | The mood of the lyrics is very confident and inspiring. | |
| The song talks about soldiers who are "loyal, true, and brave." | It reminds the soldiers that they are a part of history. | |
| The song refers to those who served the country in the past. | It sounds like they want to defeat the Confederacy. | |
| The lyrics refer to "traitors" and "rebels." | They were fighting for the freedom of enslaved people. | |
| The anti-slavery reference does not come until the third verse and is referenced specifically only once. | The mood is informal; calling the men "boys" sounds like friends talking to one another. | |
| The song says the men were fighting to preserve the union: "The union forever hurrah boys hurrah." | The repetition makes it very memorable. It sounds like it was written so that when others heard the song, they would remember it. | |

Next, consider the instrumentation.

| Observe | Reflect | Question |
|---|---|---|
| The song begins with a short musical introduction without lyrics.<br><br>The tempo marking shows it has a chorus section that is meant to be sung "*fortissimo,*" or very loudly. | The piano part appears simple with only a few notes. It looks like it was made to be played by people who were not professional pianists. | What would the song sound like if it were made to be played without lyrics? |

Finally, listen to the recording (**loc.gov/item/jukebox-5699**/).

| Observe | Reflect | Question |
|---|---|---|
| The singer is male.<br><br>The singer begins by announcing the title and his name.<br><br>There is a piano playing.<br><br>The singer rolls his r's.<br><br>You can clearly hear the lyrics over the piano.<br><br>The recording has a lot of static in the background. | The choice of a man to sing this song makes sense because soldiers were men during this period.<br><br>The singing sounds different from what you hear on the radio today. | Why is the singer singing the way he is? Is it an accent or just a stylized way of singing at the time?<br><br>What instruments would be used if playing the song during or on the way to battle?<br><br>How was this recording played?<br><br>Where was this recording played?<br><br>How popular was this song? |

Once you have finished your analysis, ask yourself how the piece helps you understand the time. For example:

- "'Battle-Cry of Freedom' helps me understand the Northern perspective."
- "The song shows the American love of the ideal of freedom and the importance of unity, and it briefly addresses the need to end slavery."

Ask how it connects to what you know or what you would like to know. Some popular songs lead to different versions. This particular song was so popular that numerous versions were created, including a Confederate version, written in 1864 (**loc.gov/item/ihas.200002539/**), and "The New Battle Cry of Freedom," written in 1918 during World War I (**loc.gov/item/2007499148/**). How do the songs compare? Why would different versions be created?

When you find a song in your NHD research, be sure to ask yourself:

- Who is the intended audience?
- Why was this written?
- Is it based on anything that came before?

### Search Tip

When you search for popular songs such as "Battle-Cry of Freedom," you might find more than one version exists. Notice the publication date. Be sure to use the version that was available in the time you are exploring.

To effectively analyze sheet music or recorded sound, one of the most helpful historical thinking skills is close reading or close listening. Close reading and close listening are strategies where the source is read or listened to several times to uncover the underlying meaning of the piece. To learn more about this strategy, see **Chapter Six**.

Some strategies to develop your close reading and listening skills:

- Look at the bibliographic information. When was this item created? What was happening in the world at the time? This will help you to understand the message better.
- Read the sheet music or listen to the music at least twice. It is easy to miss details if you listen only once.

- If the music has lyrics, pay particular attention to the word choices the creator made. What words, symbols, or images do you notice? Recall that the writer of “Battle-Cry of Freedom” used images like the flag and stars to convey his meaning.
- If you are reading sheet music, circle any unfamiliar words to look up. Next, underline any words that stand out to you.
- Ask yourself: Whose perspective is presented? Whose perspective is missing?
- Look for any poetic devices like repetition, rhyme, mood, or metaphor. What do these choices show?
- What kinds of directions appear on the sheet music? Is it meant to be played quietly or loudly? Why are these choices made?

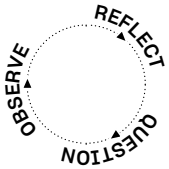
## Your Turn

Now it is your turn. Think about the topic you have chosen to research. What role might music play in supporting your thesis? How can you go from someone who experiences music to someone who **uses** it in historical research?

Search the Library of Congress for a piece of music that might connect to your research topic. Once you find a piece of music (be sure to see if you can find both notated music and a sound recording), use the Library of Congress Primary Source Analysis Tool to analyze it.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

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# Chapter Twelve
# Political Cartoons

Political cartoons are visual ways to express an opinion about a political issue. Political cartoons have been around for a long time but became more popular in the late 1800s, when competing newspapers employed cartoonists to broaden their appeal to a variety of readers.[1]

Political cartoons sometimes feature caricatures of public figures and convey a position on a topic. A **caricature** is a drawing exaggerating the features of the person. For example, a cartoonist might draw a person's nose or ears much larger than in real life.

Political cartoons are **editorial**. They demonstrate the artist's opinion on a subject. Researching political cartoons on an issue can help you understand a broad spectrum of political views.[2]

**Did you know?**

Some historians think that some examples of ancient Egyptian hieroglyphics were comical representations of various officials, making them the oldest political cartoons identified to date.

1 To learn more about the history of political cartoons, see the Teacher's Guide that accompanies the Library of Congress *Political Cartoons and Public Debates* Primary Source Set at https://www.loc.gov/classroom-materials/political-cartoons-and-public-debates/. See also Richard Samuel West, "The First 150 Years of the American Political Cartoon," Historical Society of Pennsylvania. http://digitalhistory.hsp.org/hint/politics-graphic-detail/essay/first-150-years-american-political-cartoon.

2 Stephen Wesson, "Political Cartoons: Seriously Funny," *Teaching with the Library of Congress Blog*, June 9, 2011. https://blogs.loc.gov/teachers/2011/06/political-cartoons-seriously-funny/.

Be careful when working with political cartoons. Keep in mind that political cartoons provide insight into what the cartoonist thought about the topic. Political cartoons express an opinion rather than convey the facts about a subject. They can be a fantastic resource for examining different views on a historical subject from the same time period as the subject itself. Political cartoons help demonstrate that you understand your topic from multiple points of view.

During the early twentieth century, magazines like *Puck* and *Harper's Weekly* were widely read around the country. Many cartoons from those magazines are available to researchers today.

For example, President Theodore Roosevelt was a popular subject for political cartoonists. Roosevelt, a Republican, was referred to as a Progressive president because his time in office was part of an era of social and political reforms. Roosevelt was very popular with many people for his reforms, but others thought he was changing society too quickly. Consider these two cartoons and think about the point that each one makes about Roosevelt.

Puck, the magazine's mascot, bows before Theodore Roosevelt paying him compliments, January 4, 1899. Library of Congress (2012647452).

The first cartoon (**loc.gov/item/2012647452**) shows Puck, the mascot of *Puck* magazine, bowing before Theodore Roosevelt as he "pays his compliments." Roosevelt was the governor of New York (before he became vice president and later president of the United States). A statue of George Washington is visible in the background. Roosevelt is sitting at his desk, which contains books, an inkwell, and papers with the terms "canal investigation," "civil service reform," "international regard," and "police reform." This cartoon portrays a very positive perspective of Roosevelt.

Not all traditional Republicans thought Roosevelt's ideas were the best way forward for the country, September 25, 1912. Library of Congress (2011649386).

This cartoon shows a different perspective on Roosevelt (**loc.gov/item/2011649386**). He is depicted as a frog (wearing glasses) with his chest puffed out, trying to make himself look larger than he is. The frog is standing on a log labeled "progress" sinking into a pond labeled "practical politics." The most famous Republican president, Abraham Lincoln, is depicted as a bull (a much larger and stronger animal), giving the frog a disapproving look. The cartoon's caption, "Or bust. The frog who wanted to be as big as the bull," indicates that the cartoonist is making fun of Roosevelt, who cannot measure up to Lincoln.

**Does this look familiar?**

If the image of the bull and the frog looks familiar, you might recognize a similarity to Aesop's Fables—the story of "The Frogs and the Ox." You can read an adapted version of this fable for children. Access the book, *The Aesop for Children,* at **loc.gov/item/19014083/**. Click on the book, and then jump to image 19 to begin the story.

If you were researching Roosevelt's career as a Progressive reformer, you might use these two cartoons show two different perspectives—those who supported his work and those who opposed it. What makes these cartoons particularly interesting is that the same artist, Udo J. Keppler, drew both of them (the first one in 1899 and the second one in 1912). Cartoons help show that there is more than one way to look at a topic, and that views of a person or event can change over time.

## Finding Political Cartoons in the Library of Congress

The Library of Congress contains thousands of digitized political cartoons. Sometimes researchers struggle to find sources, but the problem can be the exact opposite with political cartoons. So many are available that it is challenging to narrow down the ones you want to use.

### The Basic Search

The easiest way to search the Library of Congress for political cartoons is to use the "search Loc.gov" box at the upper right of the screen at **loc.gov**. The pull-down menu on the left of the box allows you to limit the format of resources you want to search. Political cartoons are under "Photos, Prints, Drawings." Searching for "Theodore Roosevelt political cartoon" will limit the results.

Refer to **Chapter Four** for specific tips and tricks for searching the Library of Congress.

The search will take you to a new page. If you wanted to see only political cartoons about President Roosevelt published during his presidency (1901–1909), use the left-hand menu, narrow the date twice, the first time by selecting the 1900–1999 category and then a second time by selecting 1900–1909. If you wanted cartoons from Roosevelt's run on the Progressive Party ticket in 1912, you would narrow the range down to 1910–1919.

### Digital Collections

Another method of searching for political cartoons is to explore collections of items that the Library of Congress has digitized. On the main page at **loc.gov**, find the clickable link for "Digital Collections" (**loc.gov/collections**). This page will automatically narrow the search window to only digital collections. Searching the digital collections for "political cartoons" reveals more than a dozen collections that include political cartoons, with several devoted exclusively to them. Three collections that can be especially helpful for National History Day® (NHD) students include:

- *Cartoon Drawings*, **loc.gov/collections/cartoon-drawings/**
- *Cartoon Prints, American*, **loc.gov/collections/american-cartoon-prints/**
- *Cartoon Prints, British*, **loc.gov/collections/british-cartoon-prints/**

## Analyzing Political Cartoons

Once you have selected a political cartoon, you might want to use, you need to understand and analyze it. The Library of Congress Primary Source Analysis Tool will help (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**).

- **Observe:** When you look at the political cartoon, what do you notice? What people and objects are shown? What (if any) words do you see? Do you see any symbols? What other details can you see?
- **Reflect:** What is happening in the cartoon? What was happening when it was made? Who is the audience for this cartoon? What is the opinion being expressed? How does the cartoonist try to persuade this audience? How is a cartoon different from a photograph?
- **Question:** What questions does this source generate? Write down what you wonder about the cartoon. You might ask: Who? What? Where? When? Why? How?
- **Investigate:** Decide which questions are researchable and identify resources to help you form answers. You might dive into the cartoon itself or seek answers from other primary or secondary sources.

Consider this example. In 1912, Theodore Roosevelt, unhappy with the work of his successor, William Howard Taft, decided to run for a third term as president. On October 14, 1912, a would-be assassin shot Roosevelt before he gave a campaign speech in Milwaukee, Wisconsin. Two items in his pocket deflected the bullet—his 50-page speech (folded in half)

and his metal glasses case. Roosevelt was injured but insisted on giving his speech before seeking medical care.[3]

### Analyzing a Primary Source

Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.

Consider this political cartoon (**loc.gov/item/2010717717**):

Political cartoon, "We are against his politics, but we like his grit," by William Allen Rogers, c. 1912. Library of Congress (2010717717).

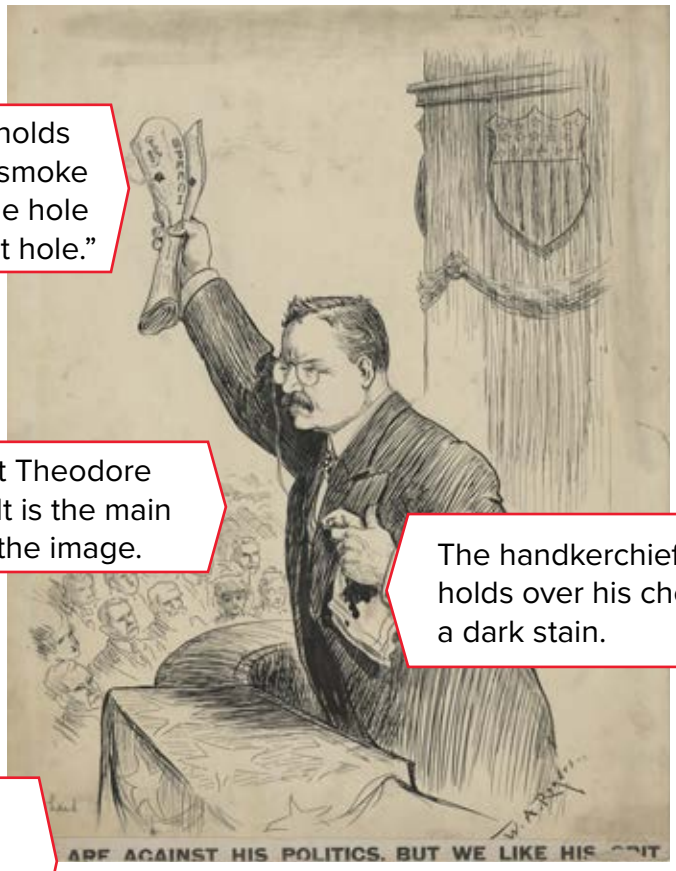
3 To learn more about this event, read Heather Thomas' *Headlines and Heroes* blog from the Library of Congress at https://blogs.loc.gov/headlinesandheroes/2019/07/the-pocket-items-that-saved-the-life-of-theodore-roosevelt/.

## Observe

The first step is to observe the cartoon. Look carefully at the elements that make up the cartoon. What can you tell about the artist's tone and intent? The title or caption is an obvious element. This cartoon is titled, "We are against his politics, but we like his grit."

Next, look at the elements of the image itself. Who or what is the main figure? What is in the background? What smaller details or symbols provide clues about how the artist sees the event they are portraying?

In this cartoon, Roosevelt is the main figure. He is giving a speech, standing behind an American flag. He stands above a seated crowd. He is holding a roll of paper clearly labeled "speech," and there looks to be some smoke or dust coming from a hole in the paper. He is also holding a cloth that has a dark stain on it against his chest.




The speech he holds has a hole with smoke rising from it. The hole is labeled "bullet hole."

President Theodore Roosevelt is the main figure in the image.

The handkerchief he holds over his chest has a dark stain.

This cartoon has a caption, "We are against his politics but we like his grit."

### Reflect

Another step in analyzing a political cartoon is to reflect.

- What is happening in the cartoon?
- What was happening in the world when the cartoon was made?
- What are the issues and events behind it?
- What is the artist trying to persuade the viewer to think?

This cartoon caption reads, “We are against his politics, but we like his grit.” The cartoon praises President Roosevelt’s bravery and courage. Roosevelt is the dominant figure in the cartoon, holding up his speech even though he appears to be bleeding. This cartoon was drawn in 1912, likely soon after the incident occurred.

NHD students could use this cartoon to show public support for Roosevelt as well as those who disagree with his political stance. It does not state what happened (other research fills in that gap). Instead, it shows what an artist, and maybe others, thought about the events in 1912.

### Question

When analyzing a political cartoon, generate questions to help deepen your understanding. Consider questions such as:

- What does the shield behind Roosevelt represent?
- Who are the members of the audience? How did they react to the speech?
- How does this cartoon compare to other cartoons about this event?

Some people admired President Roosevelt, and others despised him. Like all political figures, he made controversial decisions. Political cartoons can present differing perspectives on a historical subject, event, or issue. Political cartoons can help researchers better understand how people at the time viewed an event. They also can help researchers avoid one of the biggest hurdles in understanding the past: we already know their future.

### Investigate

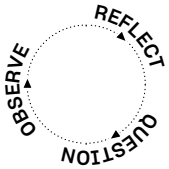
Decide which questions are researchable and identify resources to help you form answers. You might research more about President Roosevelt’s policies and public opinion about his presidency or learn more about the publications where these cartoons were published.

## Your Turn

Now, select a political cartoon that interests you. Then, fill in each section with your notes as you work through the observe, reflect, question process described above.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

# Bibliography

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Rogers, William Allen. "We are against his politics but we like his grit." Political Cartoon. c. 1912. Library of Congress (2010717717). https://www.loc.gov/item/2010717717/.

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*Political Cartoons and Public Debates*. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/political-cartoons-and-public-debates/.


## Secondary Sources


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# Chapter Thirteen
# Film and Video

Film and video sources are exciting because they allow viewers to see a piece of history in action. You can hear the voices of the past, see people's movements, and get a glimpse of the world as it once was.

Start with the basics. What is film? What is video? **Film** refers to the actual material on which moving images are printed. A reel of film recorded moving pictures before the invention of video in the late 1980s. A **video** refers to a videotape or something shot on a video camera (including your smartphone). Today, almost all movies and videos you see are technically videos.

If you are researching a topic after the year 1888 (the year a French inventor created the first moving image), you may be able to find some film and video sources related to your topic. Film did not become popular until the 1920s. More current research topics will probably have more film available. Early filmmakers made **actuality** films (sometimes called actualities). These were short, nonfiction films. They ranged from the 1901 inauguration of President William McKinley (**loc.gov/item/mp76000380/**) to the recording of a man sneezing (**loc.gov/item/00694192/**).[1] As the technology improved in the early 1900s, motion pictures began to take more of a narrative format. At that point, films became longer and started to tell stories.

Film and video can be excellent resources for a National History Day® (NHD) project. Some students might choose to explore the history of an aspect of the film industry. In this case, Library of Congress Digital Collections such as the *Origins of American Animation* (**loc.gov/collections/origins-of-american-animation/**) or *Inventing Entertainment: The Early Motion Pictures and Sound Recordings of the Edison Companies* (**loc.gov/collections/edison-**

1 To learn more about Thomas Edison's groundbreaking work in early filmmaking, see "Overview of the Edison Motion Pictures by Genre," Library of Congress, https://www.loc.gov/collections/edison-company-motion-pictures-and-sound-recordings/articles-and-essays/history-of-edison-motion-pictures/overview-of-the-edison-motion-pictures-by-genre/.

**company-motion-pictures-and-sound-recordings/**) can prove to be gold mines for primary and secondary sources.

Students might focus their work on a particular historical event and search out newsreels or films created to deliver news to the public. They might explore sources like the *All-American News [1942–1948]* (**loc.gov/item/2018600164/**), which played in movie theaters and moved to television. They could examine films made by the U.S. government to share information with its citizens, such as the 1945 film "The Calls that Cure" (**loc.gov/item/2001642627/**), encouraging families to call and speak with wounded family members as they recover from injuries suffered during World War II.

Documentary students can use footage to offer eyewitness perspectives and provide visual and audio evidence from the time. **Documentary** films can provide content and video footage, such as the 1927 film, "The Story of the Panama Canal" (**loc.gov/item/mp76000330/**). Other students might examine film footage of the first war captured on film from the Library's *The Spanish American War in Motion Pictures* Digital Collection (**loc.gov/collections/spanish-american-war-in-motion-pictures/**).[2] Note that some of the films in this collection are actually historical reenactments, where events were staged and recreated after they happened.

Students can incorporate film and video into multimedia components of NHD websites or exhibits.[3] Students who create projects that focus on the history of a particular industry or economic movement might search the Library for commercials, such as the 1935 refrigerator commercial, "The Oasis" (**loc.gov/item/2020600745/**).

Performance students might explore the home movies of individuals featured in the Library's collections to help select costumes or props. The Library contains some home movies from famous figures, including astronomer Carl Sagan (**loc.gov/item/2013607053/**) and lyricist Ira Gershwin (**loc.gov/item/mbrs02064050/**).

Paper students might want to watch recorded interviews of people who participated in historical events. Many of the interviews are considered oral histories. To learn more about oral histories, see **Chapter Fifteen**. *The Civil Rights History Project* (**loc.gov/collections/civil-rights-history-project/**) can help students studying the 1963 March on Washington, music in the Civil Rights Movement, or the role of women or children in the movement.

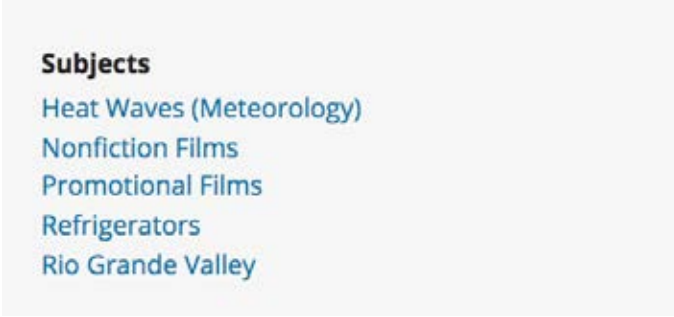
2 To learn more about this collection, see Karen C. Lund, "The Motion Picture Camera Goes to War," *Library of Congress Information Bulletin*, March 1998. https://www.loc.gov/loc/lcib/9803/film.html.

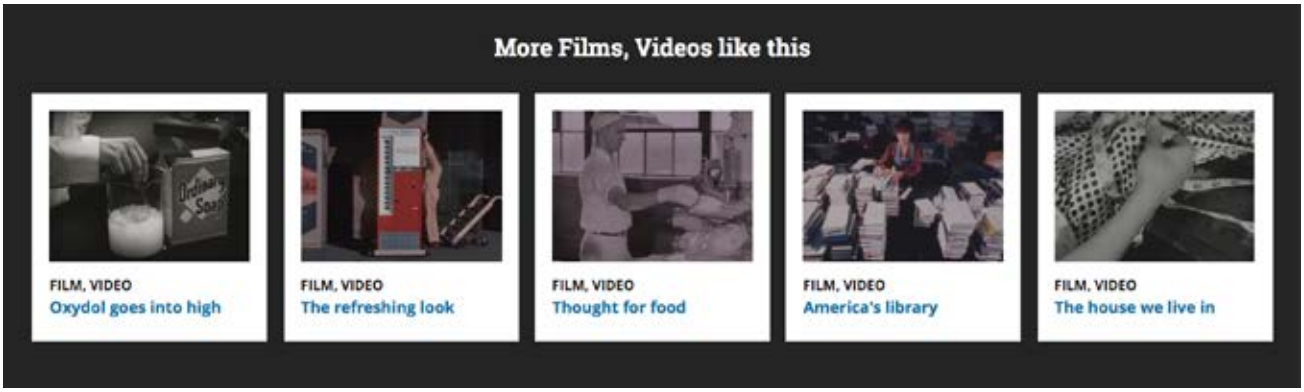
3 Be sure to check the current NHD *Contest Rule Book* for rules regarding multimedia in these categories at nhd.org/rulebook.

## Finding Film and Video in the Library of Congress

The Library of Congress houses many films digitized for researchers. You can start by entering keywords into the "Search Loc.gov" box on the Library's website (**loc.gov**). Choose "Films, Videos" from the drop-down menu on the left to limit your search to this format. Use the filters on the left-hand side of your results page to limit by date, location, or language. Remember to play with multiple keywords to maximize your results. For more information on searching the Library of Congress, see **Chapter Four**.

When you find a good source at the Library of Congress, let it lead you to other sources. For example, look at the item record for the commercial, "The Oasis" (**loc.gov/item/2020600745/**). Use the hyperlinked subjects on the right-hand side to connect to related materials such as promotional films, refrigerators, or heat waves. Scroll down to "More Films, Videos like this" to see other sources that might be helpful to your research.




## Analyzing a Film or Video

When you find a film that supports your research, watch it carefully and pay attention to the details. What choices did the director or the actors make? Consider the various elements, from the dialogue (what is spoken) to the cinematography (what the director and editor show) to the music and other production elements.

When you analyze a film or video, it is essential to identify its creator and production date. Historians call this **sourcing**. On the Library of Congress website, you can find this information, if it is available, on the same page as the video source, under the heading "About this Item." Next, place the film or video in historical context. Using that information and the genre of the film, try to determine the intended audience.

**Contextualization** is needed when analyzing film and video sources (to learn more, see **Chapter Five** and **Chapter Six**). To understand the film, consider what was happening when the film was made. For example, if you watched a film about communism produced by the U.S. government in the 1950s, you would need to know that there was extreme tension between the ideals of democracy and communism. Knowing the disagreements between the U.S. and the Soviet Union that existed in this time period would help you determine the film's intention.

After you have sourced your video, use the Library of Congress Primary Source Analysis Tool (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**). This tool asks you to observe, reflect, and question. The Analyzing Motion Pictures Teacher's Guide on this page offers questions to help analyze your source.

### Analyzing a Primary Source

Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.

Once you have selected a film, use the Library of Congress Primary Source Analysis Tool to help understand and analyze it (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**).

- **Observe:** Make a note of what you see while watching the film. Are people in the film? If so, who are they? What are they doing? How are they dressed? Where does it take place? Is music playing in the background? Is there narration or dialogue?
- **Reflect:** Watch the film again and reflect on what you have just seen. What message was sent to the audience? How does the narration or dialogue add to your understanding of what is happening? Who was the intended audience? How does this film inform your understanding of your topic? How does it align with the other research you have done? How does the music make the audience feel?

- **Question:** List questions you have about the source. The questions do not have to be something that you can definitively answer.
- **Investigate:** Decide which questions are researchable and identify resources to help you form answers. You might learn more about the film or seek answers from other primary or secondary sources.

Watch the film again and reflect on what you have just seen. What was the intended message of the film? Who was the intended audience? How does this film inform your understanding of your topic? How does it align with the other research you have done?

List questions you have about the source. The questions do not have to be something that you can definitively answer.

Consider an example. This film is titled “Emigrants [i.e. Immigrants] Landing at Ellis Island” (**loc.gov/item/00694367**).

**Sourcing and Contextualizing**

| | |
|---|---|
| What is the title? | “Emigrants [i.e. Immigrants] Landing at Ellis Island” |
| When was it created? | 1903 |
| What context can you give this film? | At this time in U.S. history, immigration was reaching a peak. Between 1892 (when Ellis Island first opened) and 1924, nearly 12 million immigrants came through this immigration depot. These immigrants were known as "new" immigrants, as they came from Eastern and Southern European countries more than the Western European countries of the "old" immigrants. |
| Who created it? | Thomas A. Edison, Inc. |
| What genre of film is it? | Short films, nonfiction films, actualities (films of events that happened) |
| How long is the film? | 2:38 |
| Where can I view this film (URL)? | **loc.gov/item/00694367** |

**Observe**

| | |
|---|---|
| Describe what you see and hear (people, places, things). | The film begins with a large, open ferryboat coming into the harbor. The boat has the name "Wm Myers" on it.[4] People are on both decks of the boat. It shows the boat docking at the harbor. Men are bringing the walkway down for passengers to disembark. They are wearing dark pants, white shirts with suspenders, and hats. Some men are standing to the side, watching the ship arrive.<br><br>The first person off the boat is a well-dressed man with a bowler hat walking quickly. Once he gets off the boat, one of the men watching walks away. The next person to leave the boat is a middle-aged woman, followed by a man who appears to be a worker on the boat. The woman is wearing what looks like a scarf on her head. The man is escorting the woman. This begins a steady flow of people coming off the boat—men, women, and children of different ages. Some people are individuals. Others are in family groups. Some carry suitcases; others bags on sticks, or baskets with their possessions. Dress styles vary. The men are generally all wearing suits with ties and hats. |
| What do you notice first? | I first noticed the number of people on the boat. People are on both decks, some hanging off the edge. |
| Do you see only live-action, or are there special effects and animation? | This film is live-action, with no special effects or animation. |
| Describe any words you see on the screen. | The only words I see are the title in the beginning. |
| Is there music? Describe it. | Instrumental music plays in the background. |
| Is there a narrator? If so, what is the narrator saying? | No. |

4 Wm is a common abbreviation for the name William.

**Reflect**

| | |
|---|---|
| What was the purpose of this film? | The purpose of this film was to show the variety of people coming to Ellis Island and immigrating to the United States in the early twentieth century. This was interesting to Americans who would pay to watch Edison's work. |
| Who was the intended audience? | The intended audience was any paying customer. |
| What message did the film send to its audience? | The film sent the message that many different people are coming into the United States. |
| What feelings or emotions did the creators of the film hope to communicate? | This is unclear. It might be communicating the feeling of compassion and empathy for newcomers to the United States. They are from all walks of life and are entering a new place. It might also be looking at these people in a negative light. |
| How does this film fit in with your other research? | In my research on immigration in the early 1900s, this film visualizes the staggering numbers I read about in my secondary sources. It also shows that these people came from many different countries, not just one location. It shows immigrants include individuals and families. It humanizes my research to see their faces and their movements. |

**Question**

| | |
|---|---|
| Write down any questions you have about the film. If it helps, think of it in this context:<br><br>What do you wonder about? Who? What? When? Where? Why? How? | I wonder who these people were. Did any of them go on to do anything significant in history?<br><br>What caused these people to immigrate to the United States?<br><br>How long did these people stay on Ellis Island?<br><br>Where did all these people come from? Who did they leave behind? Did they ever return home? |

## Your Turn

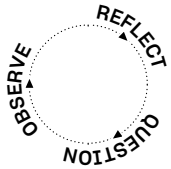
Now find a film that fits your research topic. Complete the Sourcing Chart and the Primary Source Analysis Tool for your film or video. Use the prompts in the Analyzing Motion Pictures Teacher's Guide (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**) to help guide your analysis.

**Sourcing Chart**

| | |
|---|---|
| What is the title? | |
| When was it created? | |
| What context can you give this film? | |
| Who created it? | |
| What genre of film is it? | |
| How long is the film? | |
| Where can I view this film (URL)? | |

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

# Bibliography

## Primary Sources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*Inventing Entertainment: The Early Motion Pictures and Sound Recordings of the Edison Companies.* Digital Collection. Library of Congress. https://www.loc.gov/collections/edison-company-motion-pictures-and-sound-recordings/.

*Origins of American Animation.* Digital Collection. Library of Congress. https://www.loc.gov/collections/origins-of-american-animation/.

*Spanish American War in Motion Pictures.* Digital Collection. Library of Congress. https://www.loc.gov/collections/spanish-american-war-in-motion-pictures/.

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McKinley, William, *et al.* "The Story of the Panama Canal." Newsreel. 1927. Library of Congress (mp76000330). https://www.loc.gov/item/mp76000330/.

## Secondary Sources

**Book**

*Contest Rule Book.* College Park, National History Day: 2020. https://nhd.org/rulebook.

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"Teacher's Guides and Analysis Tool." Library of Congress. Accessed November 1, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

# Chapter Fourteen
# Manuscript Collections

What important papers do families pass down between generations? Do you have diaries or letters from your ancestors? Maybe you have scrapbooks, press clippings, or military service records. You might have school records, legal files, or financial paperwork. These are examples of what you might find in manuscript collections. The Library of Congress collects manuscripts from individuals, families, and organizations.

The manuscript collections at the Library of Congress might allow you to find unique sources that your research subject wrote or gathered. You might discover personal correspondence that offers you a story that is not available in published materials. Maybe you locate a diary that could help you compare what someone wrote privately versus what they stated publicly in a speech. Manuscript records often include personal details not available in other primary sources.

The following are some manuscript collections that can be helpful for National History Day® (NHD) research projects:

**Carrie Chapman Catt Papers**

- The Carrie Chapman Catt Papers (1890–1920) explore Catt's role as an influential suffragist, pacificist, and political activist. Her collection includes diaries, speeches, articles, correspondence, and digitized images. **loc.gov/collections/carrie-chapman-catt-papers/**

**Samuel F.B. Morse Papers**

- The Samuel F. B. Morse Papers draw together letters, diaries, and maps. The collection focuses on Morse's invention of the telegraph and his travels in the United States and abroad. The collection spans the time period from 1793 to 1919, but most of the collection focuses on 1807 to 1872. **loc.gov/collections/samuel-morse-papers/**

**National American Woman Suffrage Association (NAWSA) Records**

- The National American Woman Suffrage Association Records covers 1839 to 1961, with most records from 1890 to 1930. The collection tracks NAWSA activists' participation in abolition, woman's suffrage, and the ratification of the Nineteenth Amendment. The collection features images, scrapbooks, newspaper articles, and letters. **loc.gov/collections/national-american-woman-suffrage-association-records/**

**John J. Pershing Papers**

- The John J. Pershing Papers explore Pershing's career in the U.S. Army and as commander-in-chief of the American Expeditionary Forces in World War I. The collection (1882–1972) features correspondence, photographs, and other memorabilia. It also includes materials from Pershing's time as an attaché in Japan and the Philippines. **loc.gov/collections/john-pershing-papers/**

**Theodore Roosevelt Papers**

- The Theodore Roosevelt Papers is an expansive collection that includes personal and official correspondence, diaries, book drafts, articles, speeches, and scrapbooks. The collection documents Roosevelt's time in public service, including his role in the Panama Canal, conservation, the Russo-Japanese War, and corporation regulation. **loc.gov/collections/theodore-roosevelt-papers/**

**Horatio Nelson Taft Papers**

- Horatio Nelson Taft worked at the U.S. Patent Office during the Civil War and kept a diary documenting daily life in Washington, D.C., during this tumultuous time. **loc.gov/collections/diary-of-horatio-taft/**

**Mary Church Terrell Papers**

- The Mary Church Terrell Papers document the African American educator, suffragist, and civil rights advocate. The collection includes diaries, correspondence, press clippings, speech drafts, and writings. **loc.gov/collections/mary-church-terrell-papers/**

**Wilbur and Orville Wright Papers**

- The Wilbur and Orville Wright Papers feature over 10,000 items and 49,000 images. Students interested in the Wright brothers' efforts to create the first powered and controlled flying machine can explore diaries, notebooks, family papers, correspondence, and scrapbooks related to the Wright brothers' work and the history of aviation. **loc.gov/collections/wilbur-and-orville-wright-papers/**

## Finding Manuscript Collections in the Library of Congress

The Library of Congress presents many of its manuscripts in Digital Collections (**loc.gov/collections/**). Some feature the life of a single person, such as civil rights activist Mary Church Terrell (**loc.gov/collections/mary-church-terrell-papers/**). Other collections feature the work of an entire organization, such as the National American Woman Suffrage Association (NAWSA) records (**loc.gov/collections/national-american-woman-suffrage-association-records/**).

Mary Church Terrell was a prominent African American proponent for civil rights and women's rights. Library of Congress (97500102).

### Working with Manuscripts

Working with manuscripts is both exciting and challenging. Handwriting can be tough to read. Sometimes the papers are so specific you might not understand their significance. Historical context is critical to analyzing primary sources. When you find a collection that looks promising, click the "About this Collection" tab to read a description, and then see if there is a tab called "Articles and Essays." Remember to consult your teacher or librarian for help when needed. Also, note that manuscript collections are only searchable if they have been transcribed.

You can search for manuscripts at the Library of Congress in several different ways. Start on the Library of Congress website (**loc.gov**) at the "Search Loc.gov" box. To limit the search to manuscripts, change the drop-down menu from "Everything" to "Manuscripts/Mixed Material." You can also visit the landing page for Manuscripts and Mixed Material at **loc.gov/manuscripts/**.

- Type in a **search term.** Get creative with search terms. Start with a name, event, or even an era specific to the NHD topic. For example, try Jackie Robinson, Women's March, or Reconstruction. Remember to try different search terms. You might try "World War I" or "Great War" (the common term from that time). Using your initial searches, note unfamiliar keywords and use them to search for others.
- Select a **subject heading.** The Library of Congress organizes and categorizes information using subject headings. For example, if you are studying Mary Church Terrell's life and work, you can find her marriage certificate (**loc.gov/resource/mss42549.mss42549-034_00429_00454/?sp=20**) in the Library's collections. Scroll down the page and look for a list of Subject Headings. To the right, you will see a hyperlinked list of "Subjects." Click one or more to see where they bring you.

Marriage Certificate

THIS IS TO CERTIFY that

Robert H. Terrell

of Washington D.C.

and Mary E. Church

of Memphis, Tenn.

were by me joined together in

Holy Matrimony

at Memphis Tenn. according to the ordinance of God and the Laws of the State of Tennessee on the twenty eighth day of October 1891

William Klein

Dean of S. Mary's

Marriage license of Robert H. Terrell and Mary E. Church, October 28, 1891. Mary Church Terrell Papers, Library of Congress (mss42549, box 51; reel 34).

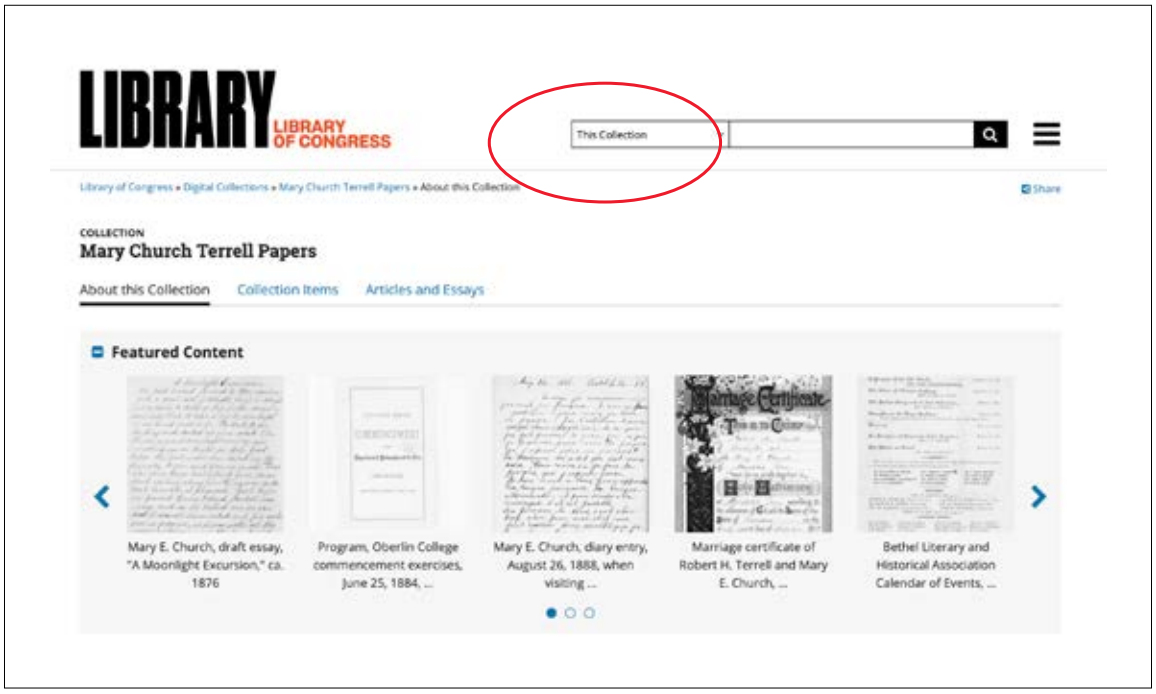
**Subject Headings**

- African Americans--Civil rights
- Educators
- Terrell family
- Coordinating Committee for the Enforcement of the D.C. Anti-Discrimination Laws
- National American Woman Suffrage Association
- National Association of Colored Women (U.S.)
- National Woman's Party
- War Camp Community Service (U.S.)
- Women's International League for Peace and Freedom
- Young Women's Christian Association
- International Purity Conference
- National Purity Conference
- African Americans--Education
- African Americans--Societies, etc
- Civil rights
- Race relations
- Segregation--Washington (D.C.)
- Women--Societies and clubs
- Women--Suffrage
- Women's rights
- Civil rights leaders
- Lecturers
- Manuscripts
- United States

**Subjects**

African Americans
Civil Rights
Civil Rights Leaders
Coordinating Committee for the Enforcement of the D.C. Anti-Discrimination Laws
Education
Educators
International Purity Conference
Lecturers
Manuscripts
National American Woman Suffrage Association
National Association of Colored Women (U.S.)
National Purity Conference
National Woman's Party
Race Relations
Segregation
Societies and Clubs
Societies, Etc
Suffrage
Terrell Family
War Camp Community Service (U.S.)
Washington (D.C.)
Women
Women's International League for Peace and Freedom
Women's Rights
Young Women's Christian Association

- Consider terms **connected** to the NHD subject. Think about someone's job or title or organization and search for that rather than only the person's name.
  - Example One: Mary Church Terrell helped establish the National Association of Colored Women (NACW), so try searching for "NACW" as well as Terrell's name.
  - Example Two: If you are researching Julia Stimson, the U.S. Army Nurse Corps superintendent during World War I, try her name first. If no results, try searching "U.S. Army Nurse Corps" and refine the results by date.
- **Search within a collection**. If you have identified a collection, click the collection to enter it. Select "This Collection" from the drop-down menu in the search box and type in what you want to search. This will search for items in that collection, but only if the collection has been transcribed.




To find collections with manuscripts, go to the "Digital Collections" page (**loc.gov/collections**). Scroll down and look on the left-hand side where it says "Refine your results" and then "Part of." Under "Part of," check off the filter to get to collections that include manuscripts. You can explore collections that come up in that search.

### Subject Headings and Keyword Searching

**Subject headings** are formal terms that the Library uses. You may not know the accurate subject heading for the search you are doing, which is why it may be more helpful to start with **keywords**. Once you find a good source, check the subject headings to lead you to more sources. Use your first few searches to help you do more searches. You might not have thought of all the relevant keywords to search when you first started. After your first successful search, write down in your notebook what the related keywords are so that you can use those to do your next search.

## Analyzing a Manuscript

Once you find manuscripts related to your topic, your next step is to analyze them for use in your NHD project. Using the Library of Congress Primary Source Analysis Tool, the process of observing, reflecting, and questioning can help you understand the source. You can access the Primary Source Analysis Tool and the Teacher's Guide for Analyzing Manuscripts at **loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**.

- **Observe:** When you read the manuscript, what do you notice first? How much of the text can you read? What does it say? What looks strange or unfamiliar? What do you see on the page besides writing? What other details can you see?
- **Reflect:** Why was this source created? Who do you think created it? What was happening when it was made? Who was intended to read this, if anyone? What can you learn from examining this?
- **Question:** What questions does this source generate? Write down what you wonder about the manuscript. You might ask: Who? What? Where? When? Why? How?
- **Investigate:** Decide which questions are researchable and identify resources to help you form answers. You might dive into the manuscript collection itself or seek answers from other primary or secondary sources.

### Analyzing a Primary Source

Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.

Consider an example from the Anna E. Dickinson Papers (**loc.gov/item/mss184240122/**). Anna Dickinson was a prominent abolitionist who toured the country giving lectures from a young age. She was also well-connected to the Women's Rights Movement.[1] She knew Frederick Douglass and Theodore Tilton, the editor of *The Independent*, published in New York City. The letter below from Douglass to Dickinson refers to their involvement in the 1866 Southern Loyalists Convention in Philadelphia. The convention organizers wanted to show unity and support for Republican President Andrew Johnson in the aftermath of the American Civil War. Many northern Republicans felt President Johnson failed to address civil rights for African Americans.

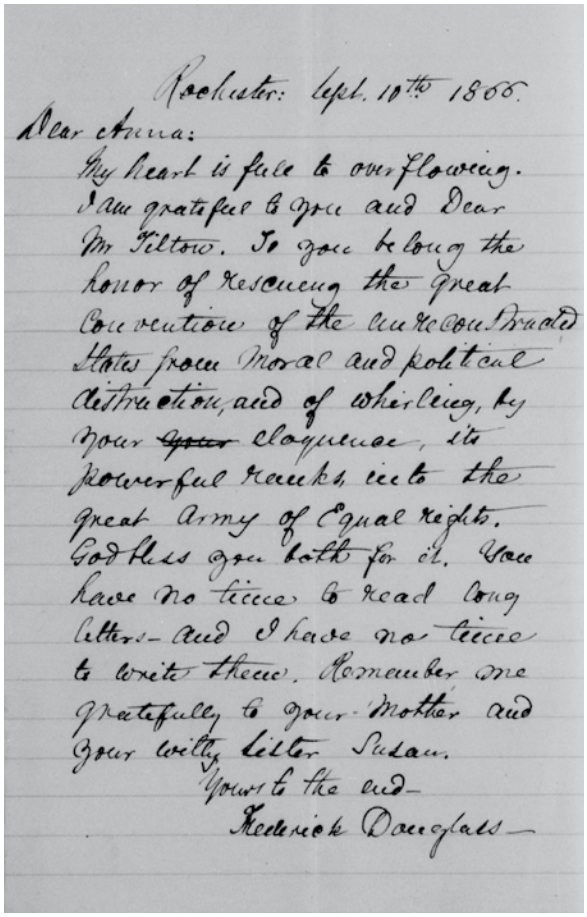
Tilton showed his support for Douglass by walking arm-in-arm with him in the procession of convention delegates through Philadelphia. Douglass and Dickinson spoke at the convention, urging attendees to advocate for the universal right for African American men to vote. Dickinson's, Douglass's, and Tilton's public statements at the Philadelphia convention in 1866 promoted the Fifteenth Amendment to the U.S. Constitution, ratified in 1870.[2]

1 "About this Collection," Library of Congress. Accessed July 31, 2021. https://www.loc.gov/collections/anna-e-dickinson-papers/about-this-collection/.

2 David Blight, *Frederick Douglass: Prophet of Freedom* (New York: Simon & Schuster, 2018), 483–487.

**By the People** (**crowd.loc.gov/**) invites you to transcribe, review, and tag digitized pages from the Library's collections. Everyone is welcome to take part. Volunteer-created transcriptions improve search, readability, and access to handwritten and typed documents for everyone, including people who are not fully sighted. Immersing in primary documents helps build close reading and interpretive skills. It also gives a powerful and intimate sense of the writer and the writer's time.

**Letter from Frederick Douglass to Anna Dickinson, September 10, 1866**



Rochester. Sept. 10th 1866

Dear Anna:

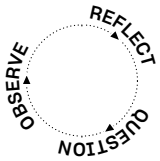
My heart is full to overflowing. I am grateful to you and Dear Mr. Tilton. To you belong the honor of rescuing the great Convention of the unreconstructed States from moral and political destruction, and of whirling, by your ~~your~~ eloquence, its powerful ranks into the great Army of Equal rights. God bless you both for it. You have no time to read long letters - and I have no time to write them. Remember me gratefully to your Mother and your witty Sister Susan.

Yours to the end -

Frederick Douglass

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




Here's a model analysis of the letter, recorded on the Primary Source Analysis Tool. Ask your teacher or librarian for help if you struggle to understand handwriting in sources.

**OBSERVE**

- Letter from Frederick Douglass to Anna E. Dickinson from Rochester dated September 10, 1866
- Cursive writing
- Some words are a bit challenging to read*
- Plain, lined paper
- It fits on one page and is purposefully brief (refers to the author and recipient not having time)

**REFLECT**

- Short letter between people already familiar with one another
- The affectionate tone reveals their friendship and Douglass's familiarity with Dickinson's family
- Written in the aftermath of the Civil War during Reconstruction
- Written specifically after the Southern Loyalists Convention of 1866 in Philadelphia
- Both Douglass and Dickinson were engaged in the work of rebuilding the nation with a focus on equality

**QUESTION**

- What role did Douglass and Dickinson play in the Southern Loyalists Convention?
- What did Dickinson do at the convention that made Douglass so grateful?

**FURTHER INVESTIGATION:**

What was the relationship between Douglass, Dickinson, and Tilton?
What were the goals of the Southern Loyalists Convention? What were the outcomes?
How did Douglass and Dickinson's collaboration evolve throughout Reconstruction?

**ADDITIONAL NOTES:**

Having historical context about the civil rights work of Douglass, Dickinson, and Tilton would help in understanding this document.

**Need More Help?**

If you still have questions about a source, the Library of Congress has an "Ask a Librarian" feature (**ask.loc.gov/**). You can browse their Frequently Asked Questions, send a general inquiry, or during certain hours you can even start a chat session. Keep your notebook nearby so you can write down information the librarian shares.

In NHD projects, primary sources are central to building your main historical argument. Manuscripts can be the source of quotations. Secondary sources can guide your analysis, but ultimately your NHD project will be more fully developed when supported by primary source evidence.

## Your Turn

Using what you have learned, examine a source from a manuscript collection. You can either:

- Take a closer look at the Library of Congress record for the letter from Frederick Douglass to Anna Dickinson (**loc.gov/item/mss184240122/**) or
- Identify a separate source and use it to answer the questions.

## About this Item

**Title**
Anna E. Dickinson Papers: General Correspondence, 1859-1911; Douglass, Frederick, 1866-1874

**Contributor Names**
Dickinson, Anna E. (Anna Elizabeth), 1842-1932

**Created / Published**
1866 - 1874

**Subject Headings**
- Reconstruction (U.S. history, 1865-1877)
- United States--History--Civil War, 1861-1865
- Antislavery movements--United States
- Slavery--United States
- Lecturers
- Theater--United States
- Women--Suffrage--United States
- Women's rights--United States
- Actresses
- Reformers
- Manuscripts
- United States

**Genre**
Manuscripts

**Call Number/Physical Location**
series: General Correspondence, 1859-1911
mss18424, box 7; reel 8

**Source Collection**
Anna E. Dickinson papers

**Repository**
Manuscript Division

**Digital Id**
http://hdl.loc.gov/loc.mss/ms006005.mss18424.0122

**Online Format**
image

**IIIF Presentation Manifest**
Manifest (JSON/LD)

**Finding Aid**
View Anna E. Dickinson Papers Finding Aid

**Part of**
Anna E. Dickinson Papers: General Correspondence, 1859 to 1911 (188)
Anna E. Dickinson Papers (404)
Manuscript Division (166,599)

**Format**
Manuscript/Mixed Material

**Contributors**
Dickinson, Anna E. (Anna Elizabeth)

**Dates**
1866 to 1874

**Locations**
United States

**Languages**
English

**Subjects**
Actresses
Antislavery Movements
Civil War
History
Lecturers
Manuscripts
Reconstruction (U.S. History,)
Reformers
Slavery
Suffrage
Theater
United States
Women
Women's Rights

### More Manuscripts/Mixed Material like this

MANUSCRIPT/MIXED MATERIAL
**Anna E. Dickinson Papers: General Correspondence, 1859-1911; "P" miscellaneous, 1861-1907, undated**

MANUSCRIPT/MIXED MATERIAL
**Anna E. Dickinson Papers: General Correspondence, 1859-1911; "Q" miscellaneous, 1892-1905, undated**

MANUSCRIPT/MIXED MATERIAL
**Anna E. Dickinson Papers: General Correspondence, 1859-1911; Redpath, James, 1868-1879, undated**

MANUSCRIPT/MIXED MATERIAL
**Anna E. Dickinson Papers: General Correspondence, 1859-1911; Reid, Whitelaw, 1863-1879, undated**

MANUSCRIPT/MIXED MATERIAL
**Anna E. Dickinson Papers: General Correspondence, 1859-1911; Rich, Carol, 1879-1888, undated**

What “Subjects” do you see hyperlinked that you might want to search next?

From the “More Manuscripts/Mixed Material like this” list of suggested documents, how might you decide which one to look at next?

What names would you want to look up first?

What strikes you on this page that you would want to explore more?

How can this primary source provide evidence for your NHD project?

# Bibliography

## Primary Sources

### Digital Collections

*Anna E. Dickinson Papers.* Digital Collection. Library of Congress. https://www.loc.gov/collections/anna-e-dickinson-papers/.

*Carrie Chapman Catt Papers.* Digital Collection. Library of Congress. https://www.loc.gov/collections/carrie-chapman-catt-papers/.

*John J. Pershing Papers.* Digital Collection. Library of Congress. https://www.loc.gov/collections/john-pershing-papers/.

*Mary Church Terrell Papers.* Digital Collection. Library of Congress. https://loc.gov/collections/mary-church-terrell-papers/.

*National American Woman Suffrage Association Records.* Digital Collection. Library of Congress. https://www.loc.gov/collections/national-american-woman-suffrage-association-records/.

*Samuel F. B. Morse Papers at the Library of Congress.* Digital Collection. Library of Congress. https://www.loc.gov/collections/samuel-morse-papers/.

*Theodore Roosevelt Papers.* Digital Collection. Library of Congress. https://www.loc.gov/collections/theodore-roosevelt-papers/.

*Wilbur and Orville Wright Papers at the Library of Congress.* Digital Collection. Library of Congress. https://www.loc.gov/collections/wilbur-and-orville-wright-papers/.

### Manuscript/Mixed Material

Frederick Douglass to Anna E. Dickinson. Letter. September 10, 1866. Anna E. Dickinson Papers, Library of Congress (mss18424, box 7; reel 8). https://www.loc.gov/item/mss184240122/.

Robert H. Terrell to Mary E. Church. Marriage Certificate. October 28, 1891. Mary Church Terrell Papers, Library of Congress (mss42549, box 51; reel 34). https://www.loc.gov/item/mss425490762/.

### Photograph

[*Mary Church Terrell, three-quarter length portrait, seated, facing front*]. Photograph. c. 1880–1900. Library of Congress (97500102). https://www.loc.gov/item/97500102/.

## Secondary Sources


### Book

Blight, David. *Frederick Douglass: Prophet of Freedom.* New York: Simon & Schuster, 2018.

### Website

"Teacher's Guide and Analysis Tool." Library of Congress. Accessed July 31, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

# Chapter Fifteen
# Oral Histories

Oral histories are created when someone with direct experience of a historical event is interviewed by another person. These interviews are recorded (by transcript, audio, or video files) to preserve the person's experience for the historical record. Oral histories preserve information, traditions, and culture. They provide evidence that helps us understand how an event affected a person while giving individual perspectives and insight into historical time periods.

Finding an oral history can be an asset to a National History Day® (NHD) student. The opportunity to listen to someone tell their own story about an event in history offers a unique insight into the past. These primary sources help researchers understand history from the perspective of someone who was there.

Most oral history recordings were created after 1900. The recordings allow you to hear a firsthand account in the voice of the person who experienced the event. Sound and video recording can capture unexpected historical context, including accents, tone, or emotions.

### Conducting Oral History Interviews

Sometimes when you select a more recent history topic, you might have the opportunity to conduct an oral history interview. Imagine if you could interview anyone connected to your NHD topic:

- What would you hope to learn?
- What methods might you use to record the interview?
- What questions would you ask?

For more information about conducting interviews for projects, explore the NHD Guidelines for Conducting Interviews page at **nhd.org/guidelines-conducting-interviews**.

## Finding Oral Histories in the Library of Congress

The Library of Congress houses thousands of oral histories in its collections. These include digitized audio, video, and transcript formats.

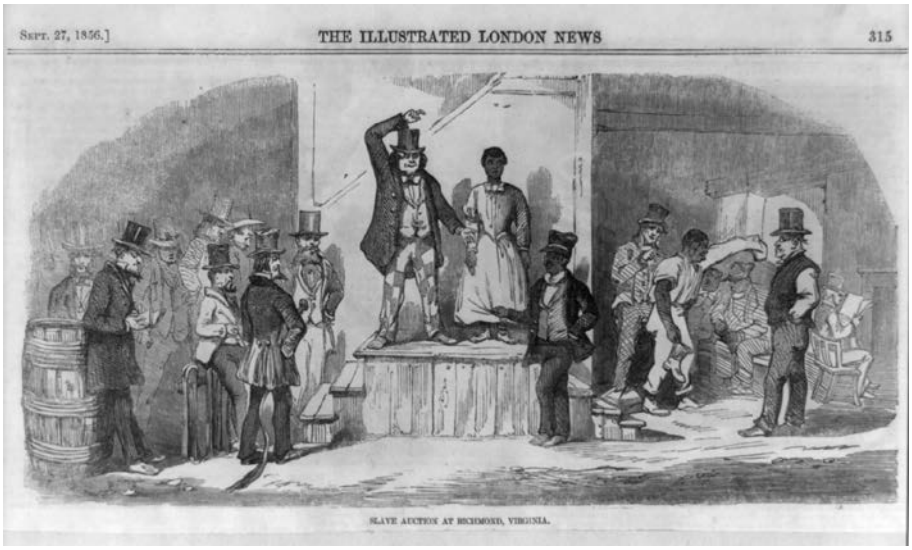
### Oral Histories of Formerly Enslaved People

One of the earliest and most well-known oral history collections is the Folklore Project of the Federal Writers' Project (FWP). The FWP was a federal government program created during the New Deal. From 1936 to 1940, it employed writers who gathered accounts of individuals who lived during the Great Depression. You can explore the Digital Collections at **loc.gov/collections/?q=federal+writers+project**.

Millions of Africans and their descendants were forced into a brutal and oppressive system of slavery that operated in North America and the Caribbean from the 1500s through the 1800s. Enslaved people labored against their will. The Thirteenth Amendment (1865) to the U.S. Constitution abolished slavery in the United States after the American Civil War.[1] The Federal Writers' Project conducted interviews that recorded the experiences of formerly enslaved people. Searching the Digital Collections (**loc.gov/collections/**) for the term

1 For more information, see the Library of Congress Research Guide, *13th Amendment to the U.S. Constitution: Primary Documents in American History* at guides.loc.gov/13th-amendment. To find more of the Library's resources on slavery, see *Slavery in America: A Resource Guide* at guides.loc.gov/slavery-in-america/digital-collections.

“Slave Narratives” will bring up multiple collections. Select the collection, *Born in Slavery: Slave Narratives from the Federal Writers’ Project, 1936–1938* (**loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/about-this-collection/**). This collection contains transcriptions and photographs. Another collection, *Voices Remembering Slavery: Freed People Tell Their Stories* (**loc.gov/collections/voices-remembering-slavery/about-this-collection/**), includes audio recordings. Read the information provided about what the collection includes in the “About this Collection” sections of each collection. For more detailed information, check out the “Articles and Essays” section.




An engraving depicting an enslaved woman being sold at an auction. Library of Congress (98510266).

Searching for “Slave Narratives” in the “Search Loc.gov” box on the Library of Congress website (**loc.gov**) will generate links to articles, blogs, books, collections, films, individual narratives, and volumes of work. You can narrow your search using filters as described in **Chapter Four**.

Another helpful collection is *Voices Remembering Slavery: Freed People Tell Their Stories* (**loc.gov/collections/voices-remembering-slavery/about-this-collection/**). To explore an example, enter “Slave narratives Harriet Smith” in the Library of Congress search box, where you will find a four-part audio recording of Smith conducted in 1941 (**loc.gov/item/afc1941016_afs05499a**).[2]

2 Access the Smith interviews at loc.gov/item/afc1941016_afs05499a. Scroll down to “More Audio Recordings like this” to access parts two, three, and four.

William Moore was a formerly enslaved person. He was 82 when photographed in Texas as part of the Federal Writers' Project between 1936 and 1938. Library of Congress (mesnp163132).

## Veterans History Project

The American Folklife Center at the Library of Congress (**loc.gov/folklife/**) houses the Veterans History Project (**loc.gov/vets/**). This project includes audio, video, visual, and text-based primary source accounts of U.S. military veterans spanning from World War I through modern conflicts in Afghanistan and Iraq.

## Analyzing an Oral History

Oral histories can reveal unique information that can provide evidence to support a historical argument. Consider this example. During World War II, the U.S. Marine Corps recruited young Diné (Navajo) men to transmit secret messages that the Japanese military could not decipher.[3] Years later, the Veterans History Project recorded some former Code Talkers' remembrances. The interview with Alfred K. Newman (**guides.loc.gov/navajo-code-talkers/profiles/alfred-newman**) reveals more than just his experiences as a Code Talker. Newman shared memories of an American Indian residential school he attended and school officials' expectations for Diné students to learn English.

### Analyzing a Primary Source

Analyzing a primary source uses a few key skills: observing, reflecting, and questioning. You can apply these skills in many combinations and any order. Primary sources invite you to slow down, observe, and piece together ideas. Most importantly, primary sources spark questions. For an overview of strategies for practicing these key skills, see **Chapter Two**.

**Observe**: Go to the Research Guide for Alfred K. Newman, Sr. (**https://guides.loc.gov/navajo-code-talkers/profiles/alfred-newman**). Scroll down to "Interview Excerpts" and listen to the first clip, "Growing up on the reservation . . . for speaking [Diné]."[4] Identify details from the interview. Take notes of the impressions you have. Here are a few questions to get you started:

- What can you observe when you listen to this segment of the interview?
- What did you learn about Newman's home life?
- What did you learn about Newman's school experiences?

3 Diné is an Athapascan word that means "man" or "The People." The mainstream term "Navajo" was adopted from the Tewa language by Spanish colonizers and appears in historical and modern references to the Navajo Nation and its people. Diné is the appropriate term when referring to their people. To learn more about appropriate terminology, see "The Impact of Words and Tips for Using Appropriate Terminology: Am I Using the Right Word?" from the Smithsonian National Museum of the American Indian at americanindian.si.edu/nk360/informational/impact-words-tips. You will still need to search the term "Navajo Code Talkers" to find primary and secondary sources.

4 The term "[Diné]" appears in brackets here because it is referring to the people and replacing the historic use of the term "Navajo." It is appropriate to replace a historically used word with the preferred modern terminology out of respect for the cultures and people being referenced.

- What, if anything, surprised you?
- Were there any details or terms that caught your attention or were unfamiliar?

**Reflect:** Record the thoughts you have about the interview clip. How does this interview connect to prior knowledge you have of World War II and Code Talkers?

- What are some of your overall impressions of Newman?
- What clues can you hear that might indicate Newman's age?
- Do you think Newman was comfortable speaking with the interviewer? Why or why not?
- Can you detect an accent?
- What tones or emotions do you hear in the interview?
- How might information about Newman's upbringing or schooling be relevant to his later experience as a Code Talker?

**Question:** What do you wonder about this oral history? What questions do you have after listening to this portion of the interview?

**Investigate:** Decide which questions are researchable and identify resources to help you form answers. You might dive deeper into the oral history or seek answers from other primary or secondary sources.

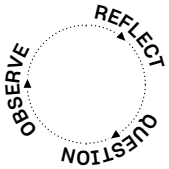
Use the Library of Congress Primary Source Analysis Tool to organize your observations reflections, questions and areas for further investigation (**loc.gov/programs/teachers/getting-started-with-primary-sources/guides/**). This analysis can help you determine if the oral history (or perhaps segments of it) is useful for your NHD project.

### Navajo Code Talkers

For more information about the Navajo Code Talkers, visit the Research Guide *Navajo Code Talkers: A Guide to First-Person Narratives in the Veterans History Project* at **guides.loc.gov/navajo-code-talkers**. There you can click the "Code Talker Profiles" to learn more about Alfred K. Newman, Sr., and many others.

# PRIMARY SOURCE ANALYSIS TOOL

NAME:




| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

## Thinking Critically about Oral Histories

Oral histories can reveal unexpected clues to the past, but NHD researchers need to think critically when reading, listening to, and viewing them. By nature, an oral history is a conversation between two people about events that happened in the past (often the distant past). Memories are not always factually accurate. People sometimes exaggerate (or downplay) how an event happened for various reasons. Or they may not accurately recall the details of a past event.

Consider the *Voices Remembering Slavery* collection discussed earlier in this chapter. Conducting recorded interviews during the 1930s and 1940s was challenging. Imagine what it would have been like to haul heavy recording equipment to a home located off a long, muddy road. The interviewees' homes could be small, and daily life continued around them. The microphones picked up background noises (dogs barking or children talking). Most of the interviewees lacked experience speaking for an audio recording. Sometimes the sound quality was scratchy, or the volume made it hard to understand what was said.[5]

An additional 2,300 non-audio interviews with formerly enslaved people are available online: *Born in Slavery: Slave Narratives* (**loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/about-this-collection/**) from the Federal Writers' Project, 1936–1938. The contextual and interpretive material accompanying those interviews are often equally useful for understanding the recordings in this presentation. The interviewers who conducted these interviews had varying levels of training on how to conduct an oral history interview. They transcribed the oral histories the way that they heard them, using spelling designed to capture the tone of a person's voice. Not all of the interviews were transcribed accurately.

Remember also that formerly enslaved people were older adults in the 1930s. The memories they described happened more than 70 years before the interview, when they were children or adolescents. The interviews occurred during the Great Depression in the era of Jim Crow. Many faced conditions of extreme poverty in a challenging economic environment where racial violence was common.[6]

5 The Works Progress Administration (WPA) was a federal agency during the New Deal that provided financing for public works projects. One of those projects was the Federal Writer's Project (FWP). To learn more about the Works Progress Administration (WPA) Collections, read "An Introduction to the WPA Slave Narratives." loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/articles-and-essays/introduction-to-the-wpa-slave-narratives/. To access the digital collection, *Florida Folklife from the WPA Collections, 1937 to 1942*, go to loc.gov/collections/florida-folklife-from-the-works-progress-administration/about-this-collection/.

6 To access the Digital Collection, see loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/articles-and-essays/introduction-to-the-wpa-slave-narratives/limitations-of-the-slave-narrative-collection/.

Charley Williams (photographed in Oklahoma with his granddaughter at age 94) and Sarah Frances Shaw Graves (photographed in Missouri at age 87) gave interviews where they recounted their memories of life as enslaved people. Library of Congress (mesnp.130330 and mesnp.100126).

Many terms used in older oral histories are authentic to the time. People spoke in ways that were considered acceptable when the interview was conducted. You may find language that is either dated or offensive to current researchers.

Researchers need to be sensitive to how this affects their research. When you encounter language that is unacceptable today, you need to make choices:

- If you are pulling a direct quotation, discuss with your teacher or librarian how to handle the dated or offensive language. Do you need to use this particular quote? Can you use part of it? Should you redact an offensive word or phrase?
- When you describe or summarize a discussion that includes such a phrase, use modern terms, not those considered acceptable in an earlier time.

## Your Turn

Think about how you might use oral history in an NHD project. Search the list of Digital Collections that contain oral histories (**loc.gov/collections/?q=oral+histories**). Oral histories often cover a range of topics. For example, Alfred Newman's oral history was intended to capture his experience as a World War II Code Talker but included information about his experiences at the Rehoboth Mission Boarding School.

Consider the interview with Alfred Newman describing his experience at Rehoboth Mission Boarding School or an oral history that connects to your research topic.

Consider each of the NHD categories. To learn more about the NHD categories, see **Chapter One**. Brainstorm two or three ways you would integrate information from this oral history into a:

Documentary:

Exhibit:

Paper:

Performance:

Website:

# Bibliography

## Primary Sources

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“The Limitations of the Slave Narrative Collection.” Library of Congress. Accessed December 9, 2021. https://www.loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/articles-and-essays/introduction-to-the-wpa-slave-narratives/limitations-of-the-slave-narrative-collection/.

### Photographs

*Charley Williams and Granddaughter, Age 94.* Photograph. 1936–1938. Library of Congress (mesnp130330). https://www.loc.gov/item/mesnp130330/.

*Sarah Frances Shaw Graves, Age 87. P*hotograph. 1936–1938. Library of Congress (mesnp100126). https://www.loc.gov/item/mesnp100126/.

*A wave of charging Fourth Division Marines begin an attack from the beach at Iwo Jima, on D-Day as another boatload of battle-tested veterans is disgorged on the beach by an invasion craft.* Photograph. February 19, 1945. Library of Congress (96506979). https://www.loc.gov/item/96506979/.

*William Moore, Age 82.* Photograph. 1936–1938. Library of Congress (mesnp163132). https://www.loc.gov/item/mesnp163132/.

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*13th Amendment to the U.S. Constitution: Primary Documents in American History.* Research Guide. Library of Congress. https://guides.loc.gov/13th-amendment.

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# Chapter Sixteen
# Establishing an Argument and Organizing Research

In the last several chapters, we reviewed the different formats of sources you can use to create a National History Day® (NHD) project. Those chapters showed the resources and tools available at the Library of Congress. This chapter addresses ways to establish an argument using the information you found and to choose the right method of presentation for your final project.

To review the important skills for argument and organization, it is helpful to have a sample topic. Consider the topic of child labor in the early twentieth century. American factories relied on children as workers. Employers often hired children because they could perform specific jobs at very low wages. It became a heated debate among differing factions. As the nation's industries developed, many Americans became concerned about children working in factories. Reformers considered factories' reliance on children to be exploitation. Americans concerned with child labor practices pushed lawmakers to end most forms of child labor.

This photograph of a girl working in a North Carolina textile factory is one of thousands taken by Lewis W. Hine, 1908. Library of Congress (2018673972).

## Crafting a Historical Argument

A **historical argument** is "a conclusion or interpretation of a topic's significance in history supported by evidence."[1] When you create a project for NHD, you present a historical argument.

### A Historical Argument Makes a Claim

A historical argument must be an actual argument or claim. It is important to prove something rather than simply describe it. Historians make arguments because their work challenges readers to understand past events in new and exciting ways. **When you argue about the past, you are constructing history.**

Notice how the statements in the left column of the following chart simply state something that once happened. The arguments on the right take an arguable position on what occurred in the past. In an argument, go beyond **what** happened to explain **why** or **how** it happened.

1 Crystal Johnson, *A Teacher's Guide to the National History Day Program* (College Park: National History Day, 2020), 51.

| Statement of Fact | Arguable Claim |
|---|---|
| In the early twentieth century, reformers, working-class families, and labor unions wanted to end industries' reliance on child labor. | In the early twentieth century, labor leaders joined reformers to convince the American public that the cost of relying on child labor was too high. This effort helped children while strengthening the power of unions. |
| Children made up a very large proportion of the industrial workforce in the early twentieth century. | American firms' reliance on child labor was commonplace in early twentieth-century America. They had logical and economically valid reasons for hiring children. |
| Several states and the U.S. Congress created laws protecting youth in the early twentieth century. | Reformers' ability to shape public opinion through photography and gripping first-hand testimony was chiefly responsible for laws that reduced industry's reliance on child labor in the early twentieth century. |

## Elements of Strong Historical Arguments

A historical argument **states a topic**. You need to let your readers or viewers know what you are studying. You need to clearly identify the topic (child labor) and identify the person, people, or groups involved in that topic (reformers, labor leaders, child laborers, political leaders, business owners).

A historical argument **establishes boundaries or parameters**. Let your readers or viewers know which period you are studying (late nineteenth and early twentieth century). Boundaries help an author understand what evidence to include and what to leave out.

A historical argument **uses a historical lens**. History is the study of change over time. To consider change over time, historians look at the past through three lenses.

- **Perspective** allows you to consider how people and groups in the past share a space in time with others. For this topic, do you want to focus on the perspective of the factory owners, the child laborers, the reformers, or the labor unions?
- **Agency** pushes you to think about who had the power to make decisions in the past. You need to consider those involved and how their decisions did or did not affect change.
- **Hindsight** is the lens through which you understand a past event or trend differently than it was understood at the time.

You employ a historical lens to explore why your topic is significant. It helps you answer the "so what?" question for the project.

Consider one of the sample arguable claims:

Establishes parameters or boundaries

States a topic

In the early twentieth century, labor leaders joined reformers to convince the American public that the cost of relying on child labor was too high. This effort helped children while strengthening the power of unions.

Historical lens: This claim shows agency. It shows how labor leaders and reformers took action to help children and strengthen unions at the same time.

A historical argument connects your topic to the National History Day annual theme (**nhd.org/theme**). The NHD theme helps you analyze the topic. Connecting the historical argument to the annual theme is important because themes are an essential element in doing history. Themes help historians find and discuss connections across time and place.

Take a few minutes to practice these skills with your research topic.

List your topic and the annual NHD theme (**nhd.org/theme**).

Topic:

NHD Annual Theme:

| | |
|---|---|
| Who are the people or groups you are examining? | |
| When does your topic begin and end? | |
| What historical lens (perspective, agency, or hindsight) offers the most insight into your topic? | |
| How is your topic connected to the NHD annual theme? | |

To practice the skill of historical argumentation, write down three statements of fact about your topic based on your research. Then, turn each statement into a historical argument. Remember to state your topic, establish boundaries, employ a historical lens, connect to the NHD theme, and pose an actual argument.

| Statement of Fact | Arguable Claim |
|---|---|
| | |
| | |
| | |

## Crafting a Solid Thesis Statement

Your **thesis statement** is a "short statement that tells the reader or viewer what the author will prove" in your project.[2] It is your historical argument in statement form. Your thesis will probably be two or three sentences long.

Your thesis needs to be clear and specific. The claim, or argument, must be precise. The argument may change as you uncover more evidence in your research. It is wise to allow the evidence to direct you as you adjust and narrow your argument.

Here are some sample thesis statements for a research project on child labor in the early twentieth century. The highlighted sections show the various elements of a good argument.

2 Johnson, *A Teacher's Guide*, 51.

**Key:**

the topic of the argument

boundaries or parameters of the argument

the argument

connection to the NHD theme

**NHD Theme:** ***Turning Points in History***

**Lens:** Hindsight

**Sample Thesis Statement:** Though considered cruel by modern standards, American industry employed children for various practical economic and social reasons in the early twentieth century. However, a coalition of reformers and labor leaders convinced the American public that the cost of relying on children as laborers was too high and turned to the federal government for help. They motivated Congress to make laws that ended this exploitation of children.

**NHD Theme:** ***Conflict & Compromise in History***

**Lens:** Perspective

**Sample Thesis Statement:** America's profound industrial growth in the late nineteenth and early twentieth centuries came with significant costs, including a reliance on child labor. Some states wanted to limit child labor, but feared losing businesses to states that did not. This conflict between states necessitated a federal compromise, which limited the employment of children in factories but not on farms.

**NHD Theme:** ***Leadership & Legacy in History***

**Lens:** Agency

**Sample Thesis Statement:** Industrial work, quite often dangerous work, characterized the life of American children in the early twentieth century. Today, education, recreation, and leisure occupy the hours teenagers used to spend on the factory floor. For this economic and social transformation to take place, a coalition of leaders, including reformers, journalists, and labor leaders, exposed child labor as inhumane and unproductive for a prosperous society. We see their legacy in today's workplace safety laws.

The National Child Labor Committee used exhibit displays like this to draw attention to their cause. Library of Congress (2018675791).

Thesis statements serve an essential purpose. The thesis statement results from your effort to master an understanding of a complex event in the past. It is a roadmap for a reader. Imagine someone (a parent, a teacher, a friend) has time to read only the thesis. If the thesis is clear and specific, it will be enough for that reader to understand the argument.

You may begin with a possible claim or argument in mind, but as your research develops you may want to revise your thesis statement. Your final thesis or argument is based on a study of all the evidence. Effective research will turn up evidence that both supports and challenges the argument you wish to make.

### Practice Thesis Writing

Here is a place where you can practice the work of thesis writing. Use the box below, and check your work against the standards you see to the right.

| Thesis: | Check to see if your thesis meets these standards. |
| --- | --- |
| | › Is it clear and easy to read?<br>› Does it set specific boundaries?<br>› Does it employ a historical lens?<br>› Does it connect to the NHD theme?<br>› Does it make a precise historical claim? |

## Using Primary Sources to Support an Argument

When you use evidence from primary sources in your projects, you are truly engaged in constructing history. The Library of Congress defines primary sources as "original documents and objects that were created at the time under study."[3] In many ways, primary sources are like pieces of evidence directly touching the event. Primary sources are the raw materials of history. So when you employ primary sources to support your arguments, you become an interpreter. You become a historian.

Not all primary sources are created equal. You need to determine if the primary sources are original, reliable, and relevant to your project. How well a primary source passes this test allows it to become part of your work. It is important to share what makes it relevant to your historical argument.

3 "Getting Started with Primary Sources," Library of Congress, accessed July 9, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

This 1911 photograph of boys working in the coal industry is an example of a primary source you might find in researching a topic on child labor. Library of Congress (2018676224).

## Outlining a Historical Argument

Engaging in historical research is as messy as it is fun. Most often, you find yourself with more information than you know how to use. So how do you make sense of what you have found? This is where you draft an **outline**. Outlining is a critical step in organizing the pieces of research into something the audience can understand. Here are four tips to help you create an outline:

- Tip One: Organize your project around answers to your research questions.
- Tip Two: Identify your most important claim and consider leading with your strongest discovery.
- Tip Three: Summarize the most important background information.
- Tip Four: Include your strongest evidence in your outline.

Continuing to use the debate over child labor as a sample topic: What might it look like to organize the claims and evidence for a project on child labor in the early twentieth century?

## Tip One: Use Your Research Questions

First, let your research questions guide you in creating the outline. As you uncover information, you answer questions that you have about your topic. These answers are discoveries you make inside your bigger historical argument. Your most important answers can be different subtopics, or sections, in your work. Write out these answers in statement form and allow them to serve as your subtopics. Remember to connect these discoveries to your thesis and the NHD theme.

Here are some examples of research questions and answers that can be subtopics:

| |
|---|
| *How did Americans become aware of the problem of child labor?*<br>Reformers relied heavily on the photography of Lewis Hine to show how children worked in American factories. |
| *How successful were reformers in ending child labor?*<br>Reformers' efforts led to several attempts at passing laws at the state and federal levels in the early twentieth century. However, the most significant fix occurred two decades later, during the 1930s. |
| *What explains the reformers' success in confronting child labor?*<br>Building support among the public and lawmakers proved to be a successful combination for the reformers in their quest to reduce America's reliance on child labor. |

Here is a chance for you to practice this technique. Use the space on the next page to write out some of the research questions you have posed. Write out the answers you have for them. These answers could serve as subtopics for your project.

Research Question:

Answer:

Research Question:

Answer:

Research Question:

Answer:

## Tip Two: Summarize the Context

Remember the background information or historical context that your audience will need to understand your topic and its importance.[4] It is likely that the most important contextual information will be a section in your project.

### Sample Historical Context

The historical context for a research project on child labor in the early twentieth century might include the following facts:

- An agricultural society was accustomed to seeing children work. As families moved from farms, it was logical to send children to work in factories.
- Some technological advances made it easier for factories to put children to work. This was especially true in the textile and food processing industries.
- States or the federal government rarely passed laws protecting or regulating child laborers. Laws requiring students to attend schools were not as strict as they are today.
- Immigrant families often relied on the wages their children made.
- Factories could pay children less than adults. As firms competed with one another, child labor was a crucial way to control costs and successfully compete.
- The Progressive Era (1900–1929) featured a large number of politically engaged Americans working to reform many aspects of American society.

## Tip Three: Weigh Your Claims

Weigh your different answers and the evidence you used to arrive at them. You will probably find that one particular answer and its evidence seem most important, or most intriguing, in advancing your claim. Consider making your strongest claim your first major topic in the outline of your project. It is often tempting to save the best for last. The drawback to such an approach is that you might not give that best material the time and space it demands. Consider leading with your strongest discovery.

4 If you need more help with historical context, see Chapter Five.

### Tip Four: Include Your Strongest Evidence

Include your best two or three pieces of evidence for each subtopic or claim in your outline. This will go a long way in helping you determine what is most important to include. It will also help your teacher, parent, or peer give you advice to execute your project.

## Drafting an Outline

Read the outline below to see how it reflects the tips for organizing an argument.

### Sample Outline for a Project on Child Labor

I. Thesis: Though inhumane and cruel by modern standards, American industry employed children for economic and social reasons. However, a coalition of reformers and labor leaders convinced the American public that the cost of relying on children as laborers was too high. The coalition motivated Congress to pass laws in the early twentieth century that ended this exploitation of children.

II. Historical Context: Many industries relied on child labor throughout the United States in the early twentieth century.

   A. The arguments from a 1917 Supreme Court case *Hammer v. Dagenhart* summarize reasons for and show the customary use of child labor.

   B. The National Child Labor Committee was a political interest group that pushed for changes in the law. The testimony the committee gathered about working conditions throughout the country demonstrates how widespread child labor was.

III. First Claim: Reformers used investigative journalism and appealed to emotion to build support for laws that would outlaw child labor.

   A. Lewis Hine's photojournalism created powerful imagery to support the crusade seeking to outlaw child labor. One particular series showed the plight of a girl, Phoebe, who had accidentally cut her thumb working at a cannery.

   B. Newspapers published articles and speeches from social reformers including Florence Kelley to call attention to the need to end child labor.

IV: Second Claim: Reformers' efforts led to several attempts at passing laws at the state and federal levels, though the most significant fix occurred two decades later.

   A. Reformers pushed for laws in most American states to confront the problems of child labor. They met with mixed success in the state legislatures.

   B. The crusade against child labor reached a climax with the passage of the Keating-Owen Act of 1916. Though it was later declared unconstitutional by the Supreme Court, this law represented a major achievement by reformers.

V: Third Claim: Building support among the public and lawmakers proved to be a successful strategy for the reformers in their quest to reduce the nation's reliance on child labor.

   A. Reformers used emotional appeals in newspapers and through exhibits of photographs to support a ban on child labor.

   B. Reformers also made practical appeals, arguing that more technologically advanced factories would not need children and would lead to a more educated workforce.

VI: Conclusion: In the short term, much of what the reformers accomplished was undone by the Supreme Court. In the long run, however, their ideas prevailed. A key law from the New Deal, the Fair Labor Standards Act of 1938, contained much of the language from the Keating-Owen Act.

This sample outline offers summaries of some of the strongest evidence for each part of the project. The final project would include more details.

## Create Your Own Outline

I. Thesis Statement: _____

II. Historical Context: _____

Details: _____

III. First Claim: _____

Evidence: _____

IV. Second Claim: _____

Evidence: _____

V. Third Claim: _____

Evidence: _____

VI. Conclusion: _____

Evidence: _____

# What Is the Best Method of Presentation for Your Project?

NHD offers five different project categories that provide a unique way to show what you have learned: exhibits, websites, documentaries, performances, and papers (**nhd.org/categories**).

Any method of presentation can work with any historical argument. The claim you are trying to make does not dictate what method you choose. However, you should consider what you enjoy doing and what tools you have available when selecting a method of presentation. The types of evidence you have uncovered in your research also play a role in selecting your project category.

## How Do You Enjoy Spending Your Time?

To figure out what method of presentation is best for your project, ask yourself a few questions. First, what type of project do you enjoy spending time creating?

| | | | |
|---|---|---|---|
| **Do you enjoy designing artistic layouts?** If so, then an exhibit or website might be a good fit. | **Do you enjoy creating a narrative or even playing the part of someone from the past?** If so, consider a documentary, paper, or performance. | **Do you enjoy the creative work of finding props and creating artistic layouts?** If so, consider a performance or exhibit. | **Do you enjoy the challenge of learning how to use computer applications to share what you have learned?** If so, consider a website or documentary. |

What are some of the ways you enjoy showing what you have learned?

## What Resources Are You Comfortable Using?

Second, think about the resources you are comfortable using. Some people find working with computer applications and other technological tools a rewarding challenge. If that sounds true for you, a website or documentary might be a good fit. Keep in mind that creating a documentary requires access to editing software. Website creation also requires you to become familiar with NHDWebCentral (**website.nhd.org/**).

Exhibits are excellent forms of presentation for students with the dedication, tools, and patience to work with their hands. A lot of planning is involved in designing and then bringing to life the display that makes for a strong exhibit.

In performances, it is important that one likes to write and revise a script (and then memorize and act it out). Many performances feature students taking on the personality of someone who lived long ago. Papers require writing and editing, but offer a more generous word-count limit to share what you have learned.

What are some of the tools and resources you have available? What tools and resources are you comfortable using?

### Your Evidence and Your Presentation

The third and final consideration involves what category your evidence, particularly your primary source evidence, supports. Consider the most revealing evidence you have found. What type of project would allow you to best use those sources?

- Photographs, images of primary documents, charts, and maps lend themselves best to exhibits, websites, and documentaries.
- If your most compelling evidence comes from manuscripts, interviews, and other written works, you may want to consider a performance or paper.
- Research sometimes leads you to evidence in the form of intriguing media such as film clips and sound files. In those cases, documentaries and websites are best.

What method of presentation does your evidence lead you to consider? Why?

You have much to consider when you decide on a method of presentation. Remember, do not lock yourself into a project category too early. Let the evidence you have found help you determine what category to choose.

## Student Voice

No matter the type of final product you are completing, your voice will play an enormous role in how successful you are in reaching your audience. It might sound obvious that your voice matters in a documentary, performance, or paper. But it is also crucial in your website or exhibit. When you use your voice, you demonstrate that you understand the theme, argument, and supporting evidence in your project.

Expressing your voice begins early in the research process when you formulate research questions. Formulating good questions is a challenging job. Those questions, and the answers you uncover, begin the work of employing your voice throughout the project. Be authentic in your final product, and let your questions and answers be the glue that connects your evidence.

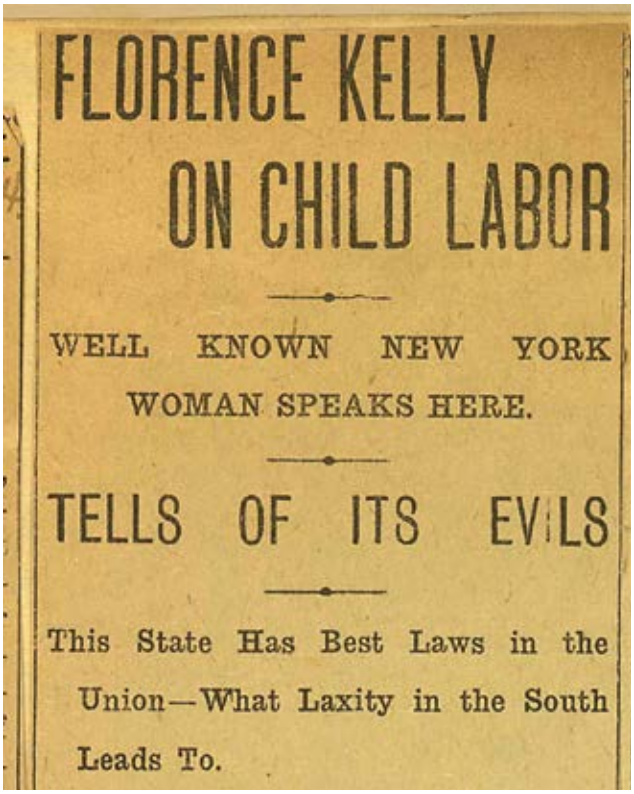
Historical research brings the temptation to rely too much on quotations. After all, you find them a lot in your research. And your primary sources are filled with fascinating observations from people long ago. The key drawback to using quotations is that when you quote, you are not using your voice. Sometimes quoting is the best way to use the evidence, and when you quote, make sure to use your voice to let your audience know why you chose the quotations you selected.

### Summarizing and Paraphrasing

**Summarizing** is using your words to convey the ideas or observations of someone else.

**Paraphrasing** is rewording, while still offering credit. When you convey others' ideas using about the same number of words, you are paraphrasing.

In addition to using quotations as evidence, quite often, you will summarize or paraphrase the evidence that you are using. Summarizing and paraphrasing are vital to sharing history. These skills allow you to present more evidence with fewer words. Most importantly, summarizing and paraphrasing allow you to express your learning in your own voice.



FLORENCE KELLY
ON CHILD LABOR

WELL KNOWN NEW YORK WOMAN SPEAKS HERE.

TELLS OF ITS EVILS

This State Has Best Laws in the Union—What Laxity in the South Leads To.

Newspaper headline reporting on one of Florence Kelley's speeches. Miller NAWSA Suffrage Scrapbooks, Library of Congress (rbcmiller001727).

Here is an example of three different ways to present a piece of evidence, using a 1904 article from Geneva, New York, covering a speech made by child labor reformer Florence Kelley. This article quotes Kelley talking about how the lack of laws protecting children from factory work leads to more reliance on children.

| | |
|---|---|
| Quotation: "'You rarely hear of an annex being made to a northern mill but new mills and large additions to old ones is [*sic*] an almost daily occurrence in the manufacturing sections of teh [*sic*] south. This is due largely, although not entirely, to the fact that the laws in the north are more stringent regarding child labor and there are better conditions for cheap production of cotton goods in the south.'" | |
| Source: **loc.gov/item/rbcmiller001727/** | |
| If you choose to use this quotation, explain the quotation. | This excerpt from Kelley's speech showed how reformers needed to make a case for a national law rather than just rely on efforts by different states. |
| One can also paraphrase what Kelley said. | Florence Kelley pointed out that northern textile mills were relying less on child labor and that stricter laws in the north were part of the reason for that. But the more significant problem, to Kelley, was that factories in areas of the country without such laws were beginning to rely more and more on working children. Economics and the law were driving the problem of child labor to the south. |
| One can also summarize what Kelley said. | Florence Kelley's speech reflected the belief that ending child labor required a national effort. Otherwise, the practice of using children would simply move elsewhere. |

Take a few minutes to practice using your voice. Find a quotation that offers a clear perspective on your topic. Then use this chart to explore different ways to use your voice with that evidence.

| Quotation: | |
|---|---|
| Source: | |
| Explain how you would use this quotation. | |
| Paraphrase the quotation. | |
| Summarize the quotation. | |

Review your answers above. Which of these approaches does the best job showing what you have learned? Which of these approaches best shows why it is important? Which one best uses your voice?

When using visual evidence such as photographs, maps, and media clips, explaining, paraphrasing, and summarizing are also valuable skills. Using these skills allows you to show what you know and why it matters in a way that sounds authentic.

## Your Turn

This section reviewed some of the most challenging work for historians: organizing and making historical arguments. These tasks are also quite rewarding. When you structure what you have learned into a pattern that makes sense to you and your audience, and then use it to prove a new insight about the past, you construct history.

Good luck with your research. And remember to have fun as you engage in your work as a historian. You have something valuable to contribute!

Take a few minutes to summarize your learning by answering the questions in this chart.

| |
|---|
| What is your research topic? |
| What is a historical argument, or thesis, you can use for your project? |
| What is your strongest evidence supporting your thesis? |
| How do you enjoy showing what you know? |
| What is the type of project you plan on creating with your research? |

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# Chapter Seventeen
# Annotated Bibliographies and Responsible Researching

Historians use primary and secondary sources to support ideas and claims. It is essential to give credit to sources used in any type of research and project creation. Therefore, responsible researchers create bibliographies and avoid **plagiarism** (passing off other people's ideas as their own).

As noted in the previous chapter, arguments created with original ideas do not get cited. However, researchers need to cite the evidence used to support these arguments in a bibliography. That evidence can include:

- **Quotations:** a word-for-word borrowing of another's ideas
- **Paraphrases:** using another author's ideas using your own words

No matter which option you choose, it is crucial to include all referenced materials in an annotated bibliography to show responsible scholarship in a National History Day® (NHD) project.

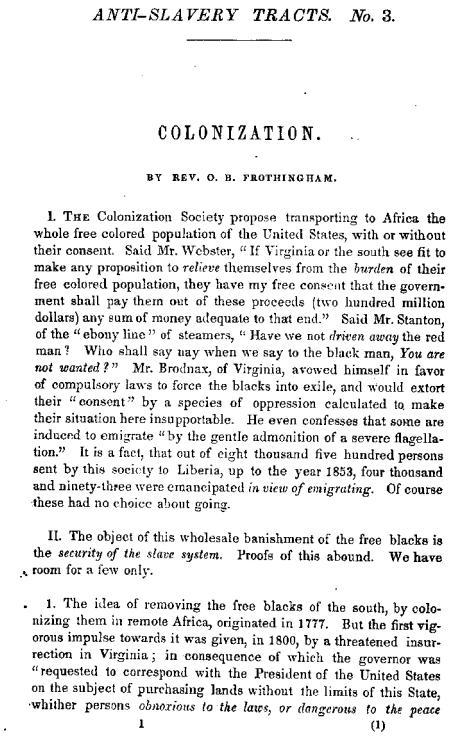
## Organizing Evidence

The goal of all historians is to present a wide variety of research. This means consulting many sources. Historians need to use both primary sources (diaries, photographs, accounts, newspaper articles) and secondary sources (books, articles, and credible websites) to understand their topic and support their argument. One challenge all researchers face is the need to organize their sources of information so that they can refer back to them later.

**Want to learn more about wide research in an NHD project?**

Check out the *NHD Quick Tip* video, "What Is Wide Research?," at **youtube.com/watch?v=GgAZBGT_n94**.

Consider an example. In the early nineteenth century, a group called the American Colonization Society (ACS) was created to establish a colony in West Africa. The purpose of this colony, known as Liberia, was to provide a home for previously enslaved people from the United States.[1] There were arguments for and against the mission of the ACS. This primary source, written and published at the time of the debate in 1855, is the first page of an abolitionist pamphlet against colonization.[2]



*ANTI-SLAVERY TRACTS. No. 3.*

COLONIZATION.

BY REV. O. B. FROTHINGHAM.

I. THE Colonization Society propose transporting to Africa the whole free colored population of the United States, with or without their consent. Said Mr. Webster, "If Virginia or the south see fit to make any proposition to *relieve* themselves from the *burden* of their free colored population, they have my free consent that the government shall pay them out of these proceeds (two hundred million dollars) any sum of money adequate to that end." Said Mr. Stanton, of the "ebony line" of steamers, "Have we not *driven away* the red man? Who shall say nay when we say to the black man, *You are not wanted?*" Mr. Brodnax, of Virginia, avowed himself in favor of compulsory laws to force the blacks into exile, and would extort their "consent" by a species of oppression calculated to make their situation here insupportable. He even confesses that some are induced to emigrate "by the gentle admonition of a severe flagellation." It is a fact, that out of eight thousand five hundred persons sent by this society to Liberia, up to the year 1853, four thousand and ninety-three were emancipated *in view of emigrating*. Of course these had no choice about going.

II. The object of this wholesale banishment of the free blacks is the *security of the slave system*. Proofs of this abound. We have room for a few only.

1. The idea of removing the free blacks of the south, by colonizing them in remote Africa, originated in 1777. But the first vigorous impulse towards it was given, in 1800, by a threatened insurrection in Virginia; in consequence of which the governor was "requested to correspond with the President of the United States on the subject of purchasing lands without the limits of this State, whither persons *obnoxious to the laws, or dangerous to the peace*

1 (1)

The first page of a pamphlet, *Colonization*, published by the American Anti-Slavery Society, 1855. Library of Congress (11008402).

1 "History of Liberia: A Time Line," Library of Congress, accessed July 22, 2021. https://www.loc.gov/collections/maps-of-liberia-1830-to-1870/articles-and-essays/history-of-liberia/.

2 Octavius Brooks Frothingham, *Colonization* (New York: American Anti-Slavery Society, 1855), Library of Congress (11008402). https://lccn.loc.gov/11008402.

Assume that you are completing an NHD project on the American Colonization Society. This pamphlet is a document created to convince readers of a particular contemporary idea in just a few pages. Read the first page of this pamphlet. How might you use this as evidence in an NHD project?

This secondary source blog from the Library of Congress describes the anniversary of Liberian independence (**blogs.loc.gov/international-collections/2016/07/liberia-africa-oldest-independent-and-democratic-republic-celebrates-its-169th-independence-anniversary/**).[3]

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Liberia, Africa's Oldest Independent and Democratic Republic, Celebrates Its 169th Independence Anniversary

July 26, 2016 by Anchi Hoh

*(The following is a post by Angel D. Batiste, Area Specialist, African and Middle Eastern Division.)*

The West African country of Liberia shares special historical ties to the United States, dating back to its founding in 1822 by former slaves and free-born Blacks from the United States under the sponsorship of the American Colonization Society (ACS). Established in 1816, the ACS was chartered to send freed slaves to Africa as an alternative to emancipation in the United States. Between 1822 and the American Civil War, the Society assisted in the repatriation of nearly 19,000 American-born blacks to Liberia. Prominent supporters of the ACS efforts were Presidents Thomas Jefferson, James Madison and James Monroe.

The so-called "back-to-Africa" movement was an issue on which both whites and blacks were divided. Some blacks supported emigration because they thought that they would never receive justice in the United States. Others believed African-Americans should remain in the United States to fight against slavery and for full legal rights as American citizens. Many whites saw colonization as a way to rid the nation of its black population, while others believed that freed blacks could realize their potential better in Africa free of racial discrimination. Still others believed black American colonists could play a central role in Christianizing and civilizing Africa.

This blog post, written by Angel D. Batiste, was published on the *4 Corners of the World International Collections Blog* from the Library of Congress, July 26, 2016.

The author uses various sources to construct the analysis of this topic. One of the advantages of secondary sources is that they can often lead you to additional primary sources.[4] In this blog post, the secondary narrative includes primary source images. For example, the 1854 photograph of Joseph Jenkins Roberts, the first African American governor and later president of Liberia, is linked in the post.[5]

3 Angel D. Batiste, "Liberia, Africa's Oldest Independent and Democratic Republic, Celebrates Its 169th Independence Anniversary," *4 Corners of the World International Collections Blog*, July 26, 2016. https://blogs.loc.gov/international-collections/2016/07/liberia-africa-oldest-independent-and-democratic-republic-celebrates-its-169th-independence-anniversary/.

4 To learn more about using secondary sources to set historical context, see Chapter Five.

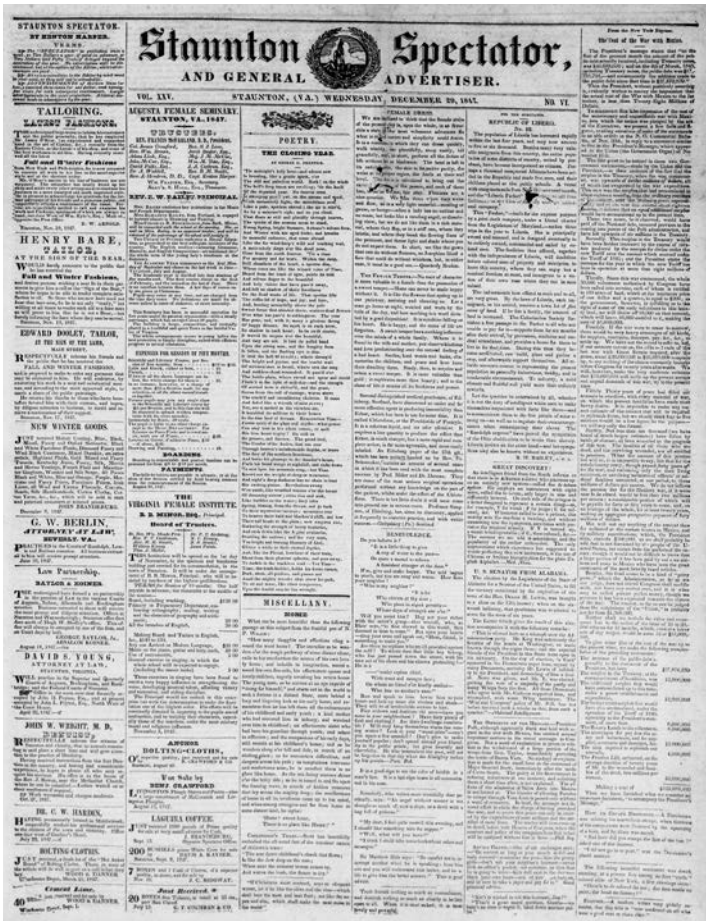
5 Rufus Anson and Augustus Washington. [*Joseph Jenkins Roberts, Half-length Portrait, Full Face*], photograph, January 1854, Library of Congress (2004664353). https://www.loc.gov/item/2004664353/.

### Finding Primary Sources in Secondary Sources

It is important to try to trace the origin of primary sources found within a secondary source. In this case, the caption below the image of Joseph Jenkins Roberts gives the title and photographers. This information can be used to find the original primary source. Since the author drew this source from the Library's digital collections you can click the image to access the full record at **loc.gov/pictures/item/2004664353/**.

## Source Analysis Practice

Take a look at the newspaper article (**chroniclingamerica.loc.gov/lccn/sn84024719/1847-12-29/ed-1/seq-1/**). It was published in Staunton, Virginia, on December 29, 1847. Do you think it is a primary source or secondary source for an NHD project on the American Colonization Society? Why?



Staunton Spectator, AND GENERAL ADVERTISER.

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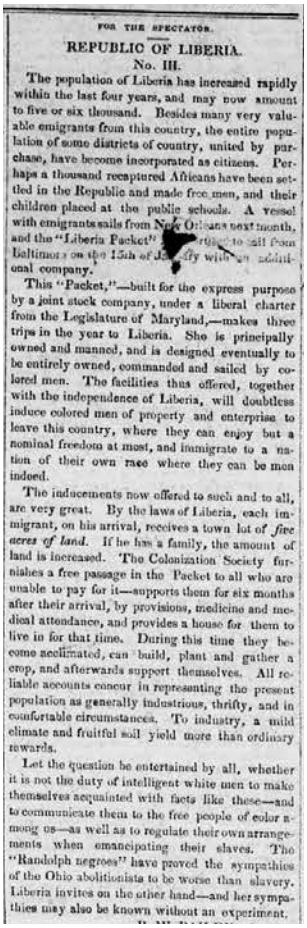


FOR THE SPECTATOR.

REPUBLIC OF LIBERIA.

No. III.

The population of Liberia has increased rapidly within the last four years, and may now amount to five or six thousand. Besides many very valuable emigrants from this country, the entire population of some districts of country, united by purchase, have become incorporated as citizens. Perhaps a thousand recaptured Africans have been settled in the Republic and made free men, and their children placed at the public schools. A vessel with emigrants sails from New Orleans next month, and the "Liberia Packet" [illegible] to sail from Baltimore on the 15th of January with an additional company.

This "Packet,"—built for the express purpose by a joint stock company, under a liberal charter from the Legislature of Maryland,—makes three trips in the year to Liberia. She is principally owned and manned, and is designed eventually to be entirely owned, commanded and sailed by colored men. The facilities thus offered, together with the independence of Liberia, will doubtless induce colored men of property and enterprise to leave this country, where they can enjoy but a nominal freedom at most, and immigrate to a nation of their own race where they can be men indeed.

The inducements now offered to such and to all, are very great. By the laws of Liberia, each immigrant, on his arrival, receives a town lot of *five acres of land*. If he has a family, the amount of land is increased. The Colonization Society furnishes a free passage in the Packet to all who are unable to pay for it—supports them for six months after their arrival, by provisions, medicine and medical attendance, and provides a house for them to live in for that time. During this time they become acclimated, can build, plant and gather a crop, and afterwards support themselves. All reliable accounts concur in representing the present population as generally industrious, thrifty, and in comfortable circumstances. To industry, a mild climate and fruitful soil yield more than ordinary rewards.

Let the question be entertained by all, whether it is not the duty of intelligent white men to make themselves acquainted with facts like these—and to communicate them to the free people of color among us—as well as to regulate their own arrangements when emancipating their slaves. The "Randolph negroes" have proved the sympathies of the Ohio abolitionists to be worse than slavery. Liberia invites on the other hand—and her sympathies may also be known without an experiment.

This newspaper article was published in 1847, making it a primary source. Even though the author, R. W. Bailey, was not a direct observer of the events described in the article, he is a primary source describing the views of the ACS at that time.[6]

To learn more about historical newspapers, see **Chapter Nine.**

## Tracking Sources

Throughout the research process, record sources. Keeping a record will make it easy to find and use sources when constructing a project and creating a bibliography.

Think and take notes on these questions in the chart as you evaluate each source:

- What is the title and format of the source? (Hint: This shows the range and depth of the research.)
- Who is the original author or creator?
- Where is this source found?
- How does this source help you understand your topic?

**Sample Project: Chart for Tracking Sources**

Research Topic: Founding of Liberia

| Title and Format | Author or Creator | Location | Connection to the Topic |
|---|---|---|---|
| [*Joseph Jenkins Roberts, Half-length Portrait, Full Face*]<br><br>primary source photograph | Rufus Anson and Augustus Washington | Library of Congress<br><br>**loc.gov/pictures/item/2004664353/** | The photograph shows a Virginian as the first African American governor and later president of Liberia. |

6 R. W. Bailey, "Republic of Liberia," *Staunton Spectator, and General Advertiser* [Staunton, Virginia], December 29, 1847. https://chroniclingamerica.loc.gov/lccn/sn84024719/1847-12-29/ed-1/seq-1/.

| Title and Format | Author or Creator | Location | Connection to the Topic |
|---|---|---|---|
| "Republic of Liberia"<br><br>primary source newspaper | R. W. Bailey<br><br>*Staunton Spectator, and General Advertiser* | Chronicling America<br><br>**chroniclingamerica.loc.gov/lccn/sn84024719/1847-12-29/ed-1/seq-1/** | The article presents the assumption that by offering freedom, land, and education, people will move to Liberia. |
| "Liberia, Africa's Oldest Independent and Democratic Republic, Celebrates Its 169th Independence Anniversary"<br><br>secondary source blog | Angel D. Batiste | Library of Congress<br><br>**blogs.loc.gov/international-collections/2016/07/liberia-africa-oldest-independent-and-democratic-republic-celebrates-its-169th-independence-anniversary/** | The blog post explains the goals of the ACS and the arguments against formerly enslaved people moving to West Africa. It includes many primary sources. |

Use the chart to capture and organize your sources as you research.

**Chart for Tracking Sources**

Research Topic: _____

| Title and Format | Author or Creator | Location | Connection to the Topic |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

## Annotated Bibliography

An annotated bibliography is a specifically formatted list of source citations for readers to be able to reference. Historians use bibliographies to be responsible researchers as they use evidence from others to support their original argument.[7] The main goals of an annotated bibliography are to:

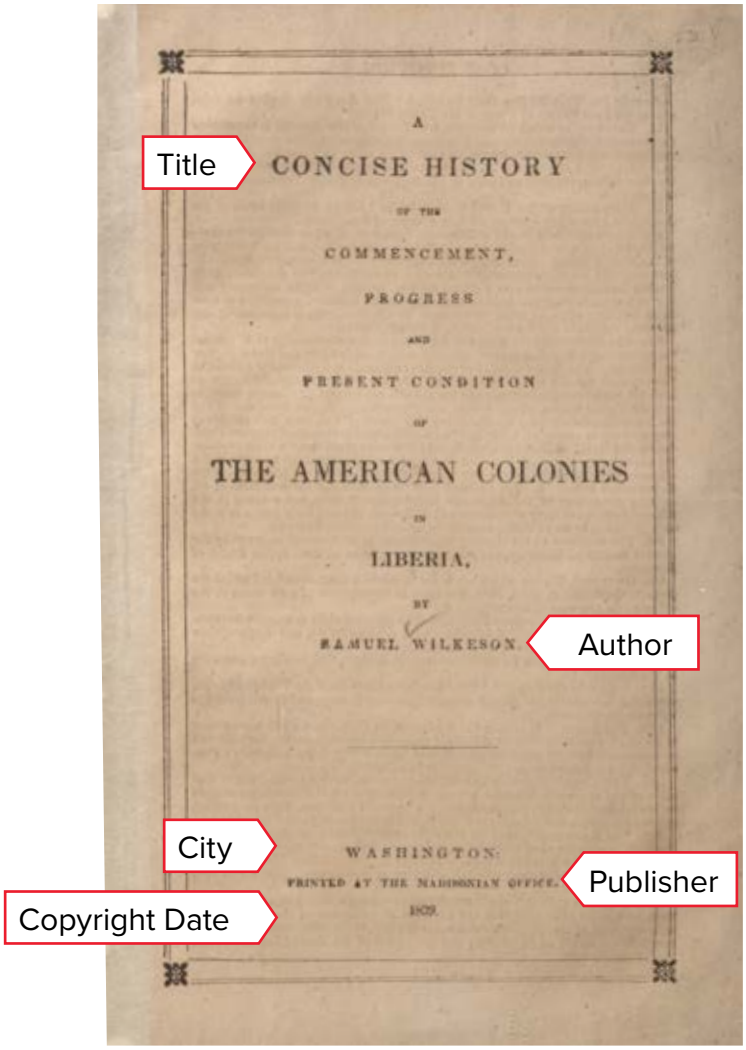
- Give credit to the original authors, avoiding plagiarism
- Show the value of a source to the research
- Reflect varied perspectives with different types of sources
- Provide a path to learn more about the ideas presented in the research

## Citations

A citation gives a road map to show the reader how to get to a source. It provides the who, what, where, and when of the source. Therefore, depending on the format, different information will be required. This example of a book citation includes the author, title, city, publisher, and copyright date. Look at the title page on the next page. The book is a history of the "American colonies" in Liberia published in 1839. This book is available online through the Library of Congress (**loc.gov/item/01013028/**).[8]

7 "Annotated Bibliography," National History Day, accessed July 20, 2021. https://www.nhd.org/annotated-bibliography.

8 Samuel Wilkeson, *A Concise History of the Commencement, Progress and Present Condition of the American Colonies in Liberia* (Washington, D.C.: Madisonian, 1839).




The next step in creating a citation is putting it in the correct format. Historians use the *Chicago Manual of Style* as a guide for citations. Begin with the author's last name followed by a comma and then the first and middle name or middle initial(s). Use periods between each section. Next is the title in italics. This is followed by the publishing city, the publishing company, and the date.

**Complete Citation**
Wilkeson, Samuel. *A Concise History of the Commencement, Progress and Present Condition of the American Colonies in Liberia*. Washington, D.C.: Madisonian, 1839.

National History Day projects require you to separate your annotated bibliography into primary and secondary sources. Within each section the citations are placed in alphabetical order by the first word of the citation (excluding "a," "an," and "the"). Depending on the type of source, you will need additional information in the citation. For example, an online source needs the URL. Refer to the Annotated Bibliography (**nhd.org/annotated-bibliography**) page of the National History Day website for more information on specific types of sources and examples.

### Bibliography Generators

A bibliography generator is an online program used to create citations. The user inputs information from a source, and the program generates the citations in the chosen bibliographic style. Both free and paid programs are available. Each entry in the Library's catalog has a "Cite This Item" option. Using bibliography generators is acceptable but check for the correct formatting.

### Citation Styles

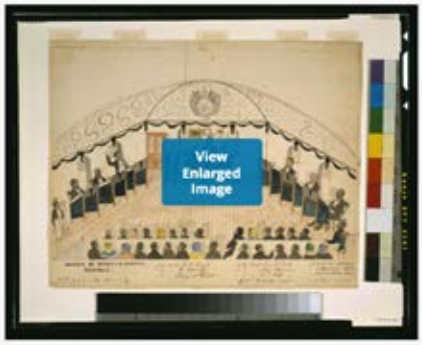
Note that style guides to generate citations change over time. Always check with a teacher or librarian to be sure you are using the most up-to-date guide.

## Citing Primary Sources from the Library of Congress

When citing sources from the Library of Congress, use the available information from the item record. Here is one for a drawing of the Liberian Senate (**loc.gov/item/96521350/**). What kind of information does it provide?

PHOTO, PRINT, DRAWING

# [Liberian senate] / drawn by Robert K. Griffin, Monrovia.




[ digital file from color film copy transparency ]

Download: TIFF (39.1 MB) Go

## About this Item

Title

**Title**
[Liberian senate] / drawn by Robert K. Griffin, Monrovia.

**Summary**
Drawing shows an assembly of the Senate of Liberia; members are numbered, includes corresponding key.

**Contributor Names**
Griffin, Robert K., 1836?-, artist

Artist

Date

**Created / Published**
[ca. 1856]

**Headings**
Drawings--Color--1850-1860.
Group portraits--1850-1860.
Portrait drawings--1850-1860.
Watercolors--1850-1860.

**Notes**
- Title devised by Library staff.
- Forms part of: Marian S. Carson Collection (Library of Congress).
- Exhibited: American Treasures at the Library of Congress, Washington, D.C.
- Exhibited: A durable memento: Portraits by Augustus Washington, African American daguerreotypist.

What it is

**Medium**
1 drawing : watercolor, ink, and graphite : 39.4 x 49.2 cm (sheet)

**Call Number/Physical Location**
DRWG 1 - Griffin, no. 1 (C size) [P&P]

**Repository**
Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA
http://hdl.loc.gov/loc.pnp/pp.print

Source

URL

**Part of**
Drawings (Documentary) (2,967)
Prints and Photographs Division (943,336)
Library of Congress Online Catalog (1,235,826)

**Format**
Photo, Print, Drawing

**Dates**
1856

**Locations**
Liberia

**Languages**
English

**Subjects**
Color
Drawings
Government Officials
Group Portraits
Liberia
Portrait Drawings
Watercolors

**Featured in**
Reason Gallery A - American Treasures of the Library of Congress

The item record provides some details needed to create a citation. For an individual source from the Library of Congress, make sure to include the following in a citation:

Creator. *Title.* What it is. Date. Library of Congress (item number). URL.

Griffin, Robert K. [*Liberian Senate].* Drawing. c. 1856. Library of Congress (96521350) https://www.loc.gov/item/96521350/.

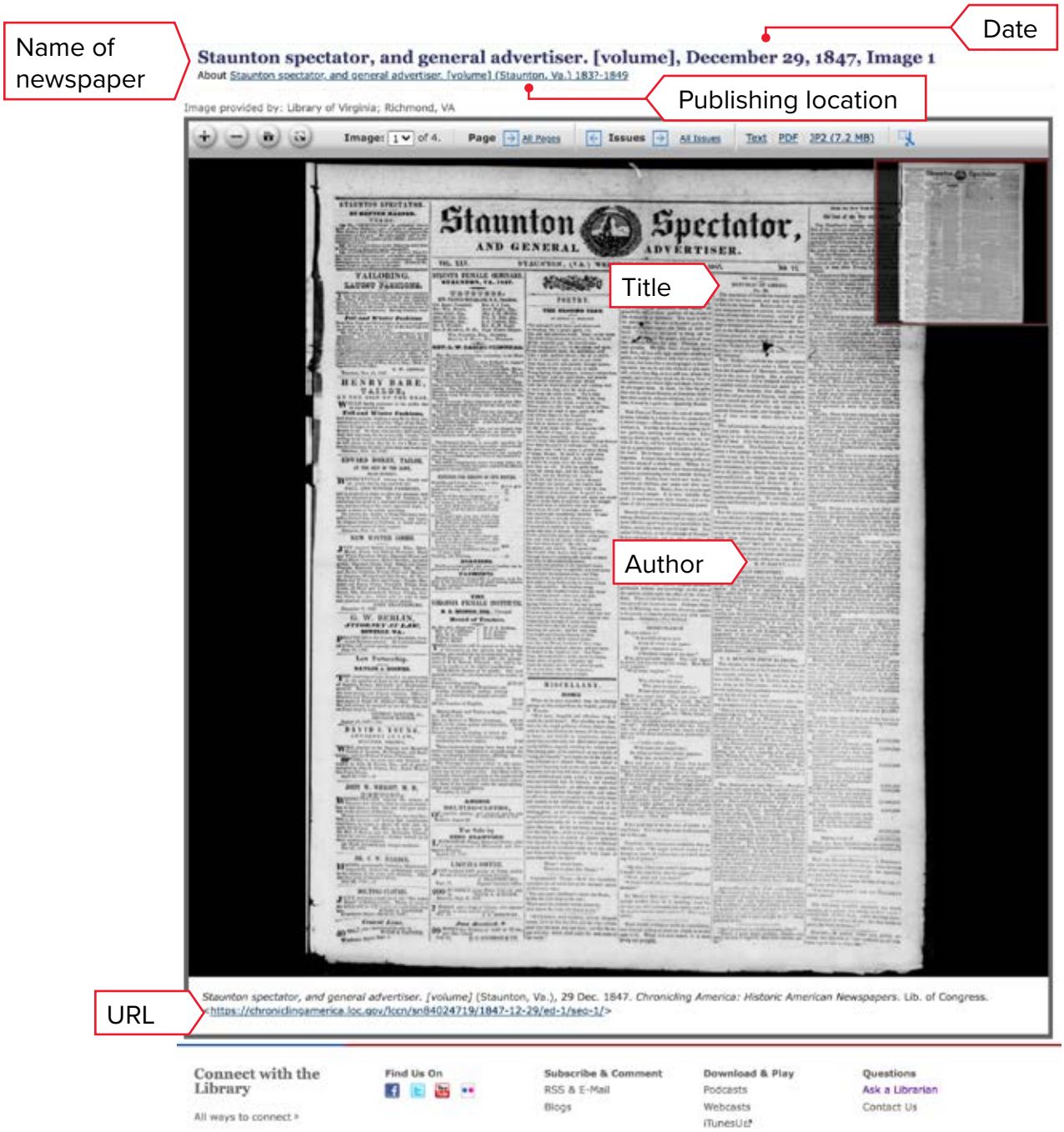
**Why do some titles have brackets around them?**

Titles appear in brackets when the Library of Congress staff gives a title to an item that does not have one of its own.

**What does the c. (circa) before a year mean?**

Circa is used to indicate an approximation of time because an exact date is unknown.

Another common type of source is newspaper articles. On this page, you can find all of the information you need to cite the article (**chroniclingamerica.loc.gov/lccn/sn84024719/1847-12-29/ed-1/seq-1/**).




To cite a newspaper article from Chronicling America (**chroniclingamerica.loc.gov**), include the following:

Author. "Article Title." *Newspaper* [Publishing location], date. URL.

Bailey, R. W. "Republic of Liberia." *Staunton Spectator, and General Advertiser* [Staunton, Virginia], December 29, 1847. https://chroniclingamerica.loc.gov/lccn/sn84024719/1847-12-29/ed-1/seq-1/.

## Annotations

The final step in creating an annotated bibliography entry is writing the annotation. An annotation explains how and why you used this source. The student historian writes it in two to three sentences after the citation. In particular, the annotation provides information about the research process related to this specific source including:

- Notes the format of the source (newspaper, photograph, etc.)
- Analyzes why the source was chosen
- Describes how the source is used to understand the topic
- Indicates how the source is incorporated into the project

Avoid a long, drawn-out explanation of the source. The annotation is not a summary of the content. Consider this example of a citation with an annotation.

**Secondary Source**

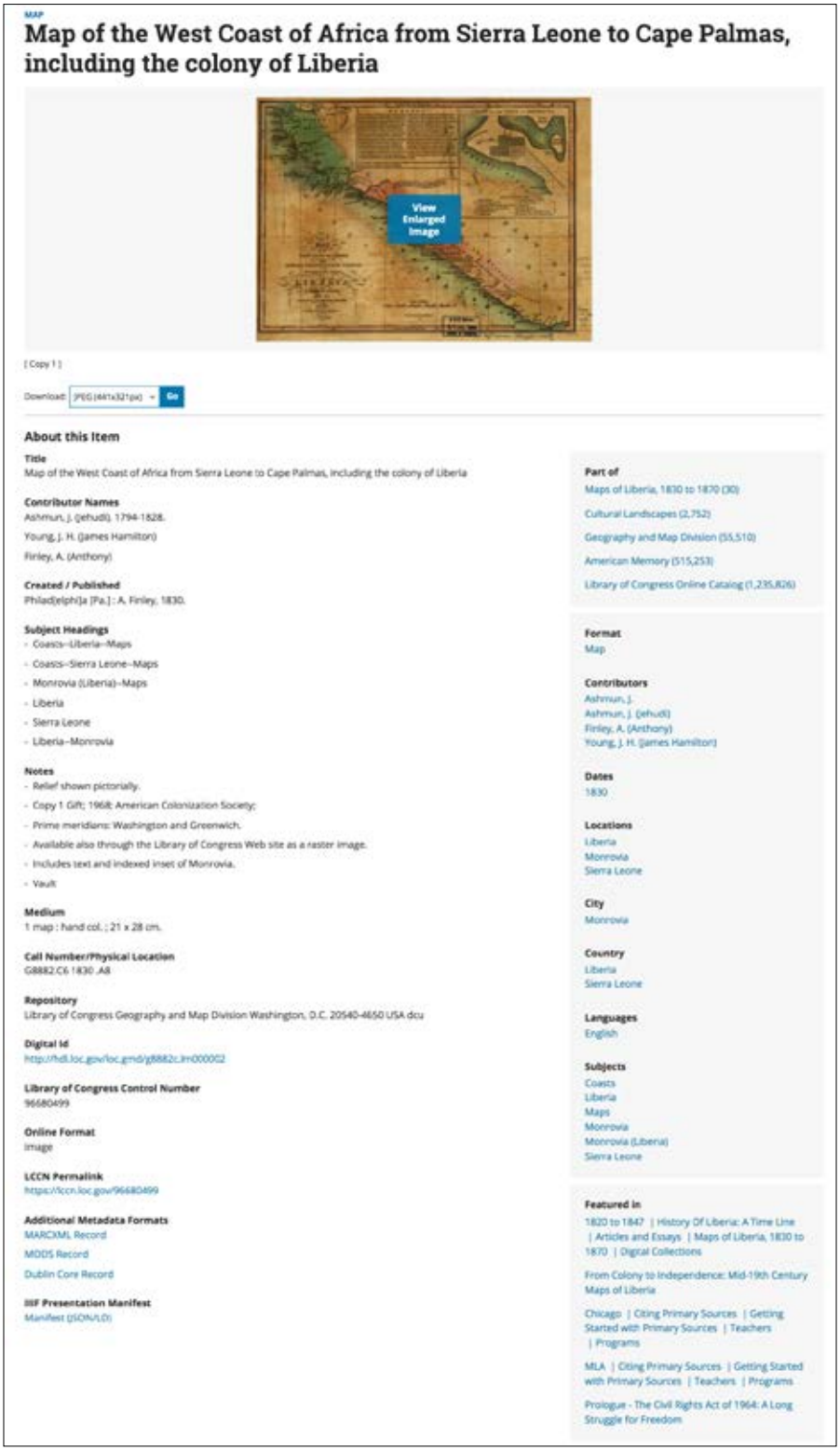
*The African-American Mosaic*. Exhibition. Library of Congress. https://www.loc.gov/exhibits/african/afam002.html.

> This is an online exhibition about the movement of African Americans to Liberia. The collection of primary source images and secondary analysis contributed to my understanding of the debate between abolitionists and the American Colonization Society. It also gave details about the path to independence for the state of Liberia that I used in the "debate" section of my exhibit.

**Note: The annotation does not summarize what the debate is about or the events on the path to independence. It just describes the source and how it contributed to the research.**

## Your Turn

It is now your turn to practice analyzing a source. Assume that you are researching the history of Liberia for an NHD project. Here is a map of Liberia with its item record (**loc.gov/item/96680499/**).



MAP

**Map of the West Coast of Africa from Sierra Leone to Cape Palmas, including the colony of Liberia**

View Enlarged Image

[ Copy 1 ]

Download: JPEG (441x321px) Go

**About this Item**

**Title**
Map of the West Coast of Africa from Sierra Leone to Cape Palmas, including the colony of Liberia

**Contributor Names**
Ashmun, J. (Jehudi), 1794-1828.
Young, J. H. (James Hamilton)
Finley, A. (Anthony)

**Created / Published**
Philad[elphi]a [Pa.] : A. Finley, 1830.

**Subject Headings**
- Coasts--Liberia--Maps
- Coasts--Sierra Leone--Maps
- Monrovia (Liberia)--Maps
- Liberia
- Sierra Leone
- Liberia--Monrovia

**Notes**
- Relief shown pictorially.
- Copy 1 Gift; 1968: American Colonization Society;
- Prime meridians: Washington and Greenwich.
- Available also through the Library of Congress Web site as a raster image.
- Includes text and indexed inset of Monrovia.
- Vault

**Medium**
1 map : hand col. ; 21 x 28 cm.

**Call Number/Physical Location**
G8882.C6 1830 .A8

**Repository**
Library of Congress Geography and Map Division Washington, D.C. 20540-4650 USA dcu

**Digital Id**
http://hdl.loc.gov/loc.gmd/g8882c.lm000052

**Library of Congress Control Number**
96680499

**Online Format**
Image

**LCCN Permalink**
https://lccn.loc.gov/96680499

**Additional Metadata Formats**
MARCXML Record
MODS Record
Dublin Core Record

**IIIF Presentation Manifest**
Manifest (JSON/LD)

**Part of**
Maps of Liberia, 1830 to 1870 (30)
Cultural Landscapes (2,752)
Geography and Map Division (55,510)
American Memory (515,253)
Library of Congress Online Catalog (1,235,826)

**Format**
Map

**Contributors**
Ashmun, J.
Ashmun, J. (Jehudi)
Finley, A. (Anthony)
Young, J. H. (James Hamilton)

**Dates**
1830

**Locations**
Liberia
Monrovia
Sierra Leone

**City**
Monrovia

**Country**
Liberia
Sierra Leone

**Languages**
English

**Subjects**
Coasts
Liberia
Maps
Monrovia
Monrovia (Liberia)
Sierra Leone

**Featured in**
1820 to 1847 | History Of Liberia: A Time Line | Articles and Essays | Maps of Liberia, 1830 to 1870 | Digital Collections
From Colony to Independence: Mid-19th Century Maps of Liberia
Chicago | Citing Primary Sources | Getting Started with Primary Sources | Teachers | Programs
MLA | Citing Primary Sources | Getting Started with Primary Sources | Teachers | Programs
Prologue - The Civil Rights Act of 1964: A Long Struggle for Freedom

## Analyze the Source

Examine the item, and then take notes in the chart on these questions:

- What is the title and type of the source? (This shows the range and depth of the research.)
- Who is the author or creator?
- Where is this source found?
- How does this source help you understand the NHD theme and your topic?

| Title and Format | Author or Creator | Location | Connection to the Topic |
|---|---|---|---|
| | | | |

## Create a Citation

Using a source from the Library of Congress, follow the *Chicago Manual of Style* format to create a citation with annotation.

Use the following format:

Creator. Title. What it is. Date. Library of Congress (item number). URL.

| **Citation** |
|---|
| **Annotation** |

# Bibliography

## Primary Sources


### Book

Wilkeson, Samuel. *A Concise History of the Commencement, Progress and Present Condition of the American Colonies in Liberia.* Washington, D.C.: Madisonian, 1839. Library of Congress (01013028). https://www.loc.gov/item/01013028/.

### Digital Collection

*Maps of Liberia, 1830 to 1870.* Digital Collection. Library of Congress. https://www.loc.gov/collections/maps-of-liberia-1830-to-1870/about-this-collection/.

### Drawing

Griffin, Robert K. [*Liberian Senate].* Drawing. c. 1856. Library of Congress (96521350). http://www.loc.gov/pictures/item/96521350/.

### Map

Ashmun, J., J. H. Young, and A. Finley. *Map of the West Coast of Africa from Sierra Leone to Cape Palmas, Including the Colony of Liberia.* Map. 1830. Library of Congress (96680499). https://www.loc.gov/item/96680499/.

### Newspaper Article

Bailey, R. W. "Republic of Liberia." *Staunton Spectator, and General Advertiser* [Staunton, Virginia], December 29, 1847. https://chroniclingamerica.loc.gov/lccn/sn84024719/1847-12-29/ed-1/seq-1/.

### Pamphlet

Frothingham, Octavius Brooks. *Colonization.* New York: American Anti-Slavery Society, 1855. Library of Congress (11008402). https://lccn.loc.gov/11008402.

### Photograph

Anson, Rufus, and Augustus Washington. [*Joseph Jenkins Roberts, Half-length Portrait, Full Face].* Photograph. January 1854. Library of Congress (2004664353). https://www.loc.gov/item/2004664353/.

## Secondary Sources


### Article

"History of Liberia: A Time Line." Library of Congress. Accessed July 22, 2021. https://www.loc.gov/collections/maps-of-liberia-1830-to-1870/articles-and-essays/history-of-liberia/.

### Blog Posts

Batiste, Angel D. "Liberia, Africa's Oldest Independent and Democratic Republic, Celebrates Its 169th Independence Anniversary." *4 Corners of the World International Collections Blog*. July 26, 2016. https://blogs.loc.gov/international-collections/2016/07/liberia-africa-oldest-independent-and-democratic-republic-celebrates-its-169th-independence-anniversary/.

Lederle, Cheryl. "What Makes a Primary Source a Primary Source?" *Teaching with the Library of Congress Blog*. October 4, 2011. https://blogs.loc.gov/teachers/2011/10/what-makes-a-primary-source-a-primary-source/.

### Exhibition

*The African-American Mosaic*. Exhibition. Library of Congress. https://www.loc.gov/exhibits/african/afam002.html.

### Website

"Annotated Bibliography." National History Day. Accessed July 20, 2021. https://www.nhd.org/annotated-bibliography.

# Documentaries

## Suggested Formats for National History Day® (NHD)

While any kind of source may be used in any kind of NHD research project, certain formats of sources lend themselves to specific categories. If you are creating a documentary, you might want to consider the following sources:

### Prints and Photographs

- Provide visual evidence
- Zoom in to draw attention to specific elements of photographs
- Convey the emotional mood of individuals participating in historical events
- Illustrate visual context (e.g., clothing, buildings, transportation)

### Film and Video

- Provide visual and audio evidence from the time period
- Show visuals for historical context
- Demonstrate change over time
- Diversify the types of visuals in your documentary

### Political Cartoons

- Provide visual evidence
- Illustrate a point of view from the time period
- Demonstrate how artists used visual imagery to shape public opinion
- Provide insight into values and beliefs from a particular time period

### Notated and Recorded Music

- Provide background music
- Suggest titles for time period-appropriate soundtracks
- Provide visual evidence for select topics
- Express audio context

### Oral Histories

- Provide visual or audio evidence from people who observed or experienced historical events
- Describe the individual and community impacts of historical events
- Preserve a record of voices from the past that might otherwise be lost from history
- Demonstrate multiple perspectives

# Exhibits

## Suggested Formats for National History Day® (NHD)

While any kind of source may be used in any kind of NHD research project, certain formats of sources lend themselves to specific categories. If you are creating an exhibit, you might want to consider the following sources:

### Prints and Photographs

- Provide visual evidence
- Provide ideas for exhibit design (e.g., using similar colors or patterns to those found in photographs)
- Convey the emotional mood of individuals participating in historical events
- Illustrate visual context (e.g., clothing, buildings, transportation)

### Newspapers

- Establish historical context
- Contribute quotations illustrating how the public might have learned and shaped opinions about historical events
- Provide textual evidence to support an argument
- Demonstrate varying perspectives on contentious moments in history

### Maps

- Provide viewers an understanding of how geography shaped historical events
- Show change over time and help viewers understand how places looked differently in the past
- Provide visual evidence
- Demonstrate connections between places, people, industries, transportation, etc.

### Political Cartoons

- Provide visual evidence
- Illustrate a point of view from the time period
- Demonstrate how artists used visual imagery to shape public opinion
- Provide insight into values and beliefs from a particular time period

### Film and Video

- Provide a media interactive
- Present moving images showing what life was like during the time period
- Provide ideas for exhibit design (e.g., incorporating colors, symbols, and other visual cues found in videos into design elements)

# Papers

## Suggested Formats for National History Day® (NHD)

While any kind of source may be used in any kind of NHD research project, certain formats of sources lend themselves to specific categories. If you are writing a paper, you might want to consider the following sources:

### Prints and Photographs

- Provide ideas for visually descriptive text (e.g., "The crowd carried signs reading...")
- Establish historical context

### Newspapers

- Contribute quotations illustrating how the public might have learned and shaped opinions about historical events
- Establish historical context
- Provide a journalist's perspective—reputable newspapers help show how events are interconnected
- Demonstrate varying perspectives on contentious moments in history

### Political Cartoons

- Summarize and analyze popular impressions of historical events as they unfolded
- Illustrate how artists used visual imagery to shape public opinion
- Provide insight into values and beliefs from a particular time period

### Manuscript Collections

- Supply quotations from people involved in historical events
- Present graphs or statistics
- Depict relationships, social connections, or organizational memberships
- Share record-keeping or day-to-day details demonstrating ordinary life in the past

### Oral Histories

- Offer a voice from people who observed or experienced historical events
- Describe the individual and community impacts of historical events
- Preserve a record of voices from the past that might otherwise be lost from history
- Demonstrate multiple perspectives

# Performances

## Suggested Formats for National History Day® (NHD)

While any kind of source may be used in any kind of NHD research project, certain formats of sources lend themselves to specific categories. If you are creating a performance, you might want to consider the following sources:

### Prints and Photographs

- Suggest ideas for settings, scenes, costumes, and props
- Provide ideas for how to depict the context of the time
- Convey the emotional mood of individuals participating in historical events
- Incorporate into a visual backdrop or a graphic for scene changes

### Newspapers

- Offer quotations to incorporate in the script
- Provide a journalist's perspective—reputable newspapers help you understand how events are interconnected
- Establish context

### Notated and Recorded Music

- Provide background music
- Create an audio track to accompany spoken monologue or dialogue
- Convey the tone or mood of a historical event

### Manuscript Collections

- Supply quotations from people involved in historical events
- Depict relationships and social connections through excerpts from letters, diaries, etc.
- Suggest ideas for scenes and characters
- Convey day-to-day details demonstrating ordinary life in the past

### Oral Histories

- Suggest ideas for scenes and characters
- Offer quotations to incorporate in the script
- Describe the personal and community effects of historical events
- Demonstrate multiple perspectives

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# Websites

## Suggested Formats for National History Day® (NHD)

While any kind of source may be used in any kind of NHD research project, certain formats of sources lend themselves to specific categories. If you are creating a website, you might want to consider the following sources:

### Prints and Photographs

- Provide visual evidence
- Add visual interest elements and interactivity to increase viewer engagement and understanding
- Convey the emotional mood of individuals participating in historical events
- Illustrate visual context (e.g., clothing, buildings, transportation)

### Newspapers

- Demonstrate how public understanding of historical events changed over time as new information became available
- Provide visual evidence
- Establish context
- Highlight contrasting or significant perspectives

### Maps

- Create an interactive element demonstrating change over time
- Provide viewers an understanding of how geography shaped historical events
- Offer visual evidence
- Demonstrate connections among places, people, industries, transportation, etc.

### Political Cartoons

- Provide visual evidence
- Illustrate a point of view from the time period
- Demonstrate how artists used visual imagery to shape public opinion
- Illustrate visually key ideas, problems, weaknesses, or benefits of unfolding historical events, especially perceptions about potential impacts of policy changes on the public

### Film and Video

- Provide visual and audio clips from the time period or eyewitness perspectives
- Engage viewers by adding an interactive element to your site and giving information to viewers in diverse formats
- Provide ideas for website design (e.g., incorporating colors, symbols, and other visual cues found in videos into design elements)

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NHD.ORG/LIBRARY-CONGRESS-TPS