

TEACHING THE TOOLS OF THE HISTORY TRADE

**An Interdisciplinary
Curriculum Unit for
Grades 4-12**

CREATED BY

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A
History
LAB
PRODUCTION

The logo for History Lab features the word "History" in a stylized, handwritten font. The letter "o" is replaced by a globe with two arrows pointing upwards and to the right. Below "History" is the word "LAB" in a bold, blocky font. At the bottom, the word "PRODUCTION" is written in a similar blocky font.

Presented at the History Lab Summer Institute 2002

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CURRICULUM OVERVIEW

This unit is intended for teaching the use of historical inquiry tools, namely artifacts, ephemera, maps, images, people, books & periodicals, and electronic media. The unit engages students in object-based inquiry and can be adapted to various subjects in state and U.S. history.

GRADES: 4-12

SUBJECTS: Inquiry Techniques, Pacific Northwest History, U.S. History, 19th & 20th Century Art

TOPICS: Historical Inquiry, Tools of the History Trade, Elements of Art, Washington State History

KEYWORDS: History, Inquiry, Social Studies, Visual Art, Integrated Curriculum

REFERENCE MATERIALS NEEDED:

From the Mixed Up Files of Mrs. Basil E. Frankweiler. E.L. Konigsburg. New York: Aladdin Paperbacks, 1998.

History Lab "To Go!": Experiments With Time, Place, and Tools of the History Trade. Stephanie Lile. Washington State Historical Society, 2002.

Washington: Art of the State. Spirit of America series. Nancy Friedman. New York: Harry N. Abrams, 1999. (Check this series for other state history titles.)

In the Presence of the Past. Stephen Most. Washington State Historical Society, 1996.

BACKGROUND RESOURCES FOR TEACHERS:

Material Culture Studies in America. Thomas J. Schlereth (Ed). Nashville: American Association for State and Local History, 1982.

Historical Thinking and Other Unnatural Acts. Sam Wineburg. Temple University Press, 2002.

EQUIPMENT & MATERIALS NEEDED: Slides and slide projector; overhead projector if using transparencies; reference books; artifacts associated with art images; worksheets related to activities.

Internet access: www.historylab.org & www.wshs.org with associated links.

WASHINGTON STATE

ESSENTIAL UNDERSTANDINGS

Students will understand . . .

1. That the Tools of the History Trade are sources of historical evidence.
2. How to use the Tools of the History Trade and identify the Elements of Art.
3. How to “see a whole subject” by making connections between social studies and art, science, reading, writing, and communication.

ESSENTIAL QUESTIONS FOR STUDENTS

1. What is history? What is art? How do these disciplines relate to one another?
2. What are the tools of historical inquiry, how are they used, and what kinds of information do they provide?

ESSENTIAL QUESTIONS FOR TEACHERS

1. How can understanding the Tools of the History Trade and the Elements of Art help a person achieve success in other curricular areas such as reading, writing, and communication?
2. What does it mean to effectively integrate social studies and the arts in the K-12 curriculum?

KNOWLEDGE AND SKILLS

Students will learn to . . .

1. Identify and use the Tools of the History Trade (i.e. artifacts, ephemera, maps, images, people, books & periodicals, electronic media).
2. Identify the Elements of Art (i.e. line, shape, texture, value, color, space).
3. “See the whole” of an historical or artistic subject or topic by looking at it through an interdisciplinary lens.
4. Analyze and perform historical research using the Tools of the History Trade.
5. Understand how the Tools of the History Trade and the Elements of Art relate to one another.
6. Write interpretive text relating to images, objects, and the people with whom they are associated.

WASHINGTON STATE ESSENTIAL ACADEMIC LEARNING REQUIREMENTS

The following EARs are current as of June 2002 and apply to the inquiries in this unit:

History 1.1: Understand and analyze historical time and chronology

History 1.2: Understand events, trends, individuals, and movements shaping United States, world, and Washington State history

History 1.3: Examine the influence of culture on United States, world, and Washington State history

History 2.2: Understand how ideas and technological developments influence people, culture, and environment

History 2.3: Synthesize information and reflect on findings

Geography 1.1: Use and construct maps, charts, and other resources to gather and interpret geographic information

Geography 2.3: Identify the characteristics that define the Pacific Northwest and the Pacific Rim as regions

Geography 3.2: Analyze how the environment and environmental changes affect people

Social Studies Skills 1.1a: Define a central question

Social Studies Skills 1.1b: Search for relevant information

Social Studies Skills 1.1c: Determine the source

Social Studies Skills 1.1d: Evaluate information

Social Studies Skills 1.1e: Organize information

Social Studies Skills 1.1f: Apply information

Social Studies Skills 2.1a: Discussion skills

Social Studies Skills 2.1b: Group interaction skills

Social Studies Skills 3.1a: Define and clarify a problem

Social Studies Skills 3.1b: Judge information related to the problem

Social Studies Skills 3.1c: Solve problems and draw conclusions

Social Studies Skills 3.1f: Take perspective

Arts 1.1: Understands art concepts and vocabulary

Arts 1.3: Understands and applies arts styles from various artists, cultures, and times

Arts 1.4: Applies audience skills in a variety of arts settings and performances

Arts 2.1: Applies a creative process in the arts

Arts 2.3: Applies a responding process to an arts presentation

Arts 3.2: Uses the arts to communicate for a specific purpose

Arts 3.3: Develops personal aesthetic criteria to communicate artistic choices

Arts 4.2: Demonstrates and analyzes the connections between the arts and other content areas

Writing 1: The student writes clearly and effectively

1.1: develop concept and design

1.2: use style appropriate to the audience and purpose

1.3: apply writing conventions

Writing 3: The student understands and uses the steps of the writing process

3.1: prewrite; **3.2:** draft; **3.3:** revise

3.4: edit; **3.5:** publish

Writing 4: The student analyzes and evaluates the effectiveness of written work

4.1: accept and employ feedback on own writing when appropriate

4.2: offer positive feedback on others' writing

Note: Many of the social studies skills are cross-referenced with writing, reading, math, and communication.

IMAGE INSPECTOR

INQUIRY I

INQUIRY QUESTION: You are a museum curator who is planning an exhibit on Pacific Northwest pioneers. You are trying to determine whether this painting should be included in the show. But first you must determine who painted the picture and what story he or she was trying to tell. All you have to go on is a mystery biography and the information in the painting itself. Can you solve the mystery biography and find the “tools clues”?

ACTIVITY DESCRIPTION: This introductory session is the “hook.” The teacher begins by presenting a mystery art image that has a significant tie to regional history. The mystery image included in this curriculum is from the George Washington Bush series by Jacob Lawrence. Lawrence was an African American painter who made Seattle his home for many years. The five-panel series commemorating the contributions of George Washington Bush as Washington State’s first African American settler was completed by Lawrence in 1973.

Lawrence’s distinctive style and notable life make him an ideal subject for mystery Inquiry #1. Use the references listed under “Tools Clues” to be a well-informed facilitator, but don’t give it away!

Note: Middle and high school teachers may wish to break this inquiry into two sessions.

GRAPHIC ORGANIZER

- Introduce mystery image and biography
- Students try to guess the artist and identify clues
- Introduce the Tools of the History Trade
- Demo image analysis with the Image Inspector activity online or on the CD-ROM
- Present examples of “Tools Clues” relating to the mystery painting

MATERIALS NEEDED

- Transparency of painting (online)
- Overhead projector
- Mystery Biography (p. 6)
- History Lab “To Go!” Outreach Kit
- Tools Definitions (p. 24)

IMPLEMENTATION

1. Read the inquiry question aloud to your students.
TIME: 2 minutes
2. Present mystery image #1 (a painting from the “George Washington Bush” series by Jacob Lawrence) and its **mystery biography**. Based on information presented in the biography and painting, students try to determine the artist and the tools clues that lead to development of a hypothesis and plan for further research. **TIME:** 30 minutes
3. Introduce the **Tools of the History Trade** using the descriptions provided on page 24 of this unit. **TIME:** 15 minutes
4. Using an overhead of the **Image Inspector activity** online at www.historylab.org or the **Images program** on the CD-ROM, demonstrate how an image can be analyzed for “tools clues.” Work with the class to identify information in the image that would help chart the course of further research. **TIME:** 30 minutes
5. Use the “Tools Clues” listed here as examples of sources for further inquiry and to provide background information. **TIME:** 10-20 minutes

TOOLS CLUES

BOOKS

Jacob Lawrence American Painter. Ellen Harkins Wheat. Seattle: University of Washington Press, 1986.

Jacob Lawrence: Getting to Know the World’s Greatest Artists. Mike Venezia. Children’s Press, 2000.

Washington: Art of the State. Nancy Friedman. New York: Harry N. Abrams, 1999.

WEB SITES

www.historylab.org
• Letter & photo
www.wshs.org
www.historylink.org

? MYSTERY BIOGRAPHY ?

Read this aloud to the students while projecting Mystery Image #1

IT'S THE LITTLE THINGS THAT ARE BIG. A man may never see combat, but he can be a very important person. The man at the guns, there's glamour there. Men dying, men being shot, they're the heroes. But the man bringing up the supplies is important too. Take the cook. He just cooks, day in and day out. He never hears a gun fired except in practice. He's just way down below, cooking. Now the coxswain, or the gunner's mate, the man at the wheel, people admire what they do. But the cook—the cooks may not like my style of painting. But they appreciate the fact that I'm painting a cook.

During World War II, I was drafted into the Navy and first served as a steward's mate. It was hard to leave my wife, Gwen, for who knew what. Later, I served aboard the General Richardson as official Coast Guard painter. Had a show at the Museum of Modern Art in 1944. It was the "Migration" series and paintings I made while in the Coast Guard. In my earlier days, I never woulda guessed I'd be serving in the Navy.

When I was a teenager, I lived in Harlem in New York City. It was the 1930s, Great Depression and all that. I spent a lot of time at the centers where workshops were put on by the Arts Guild folks. And people would come up to the centers. People like Katherine Dunham, Countee Cullen, and the poet Langston Hughes. They didn't talk to me much because I was too young, but I'd listen to their conversations with each other. They would talk about their involvement in the arts and things like that.

In 1937, I went to the American Artists School. I had gone from making masks and stage sets out of cardboard boxes to real painting. And the concerns and stories of my community became my focus. One of my first series, I like to paint series of images that together tell a bigger story,

was Toussaint L'Ouverture. Some later ones were about Frederick Douglass and George Washington Bush. I didn't do them as just a historical thing, but because I believe these things tie up with the Negro today. We don't have a physical slavery, but an economic slavery. If these people, who were so much worse off than the people today, could conquer their slavery, we certainly can do the same thing.

Some people call my work "collage cubism." I suppose that's because it looks as if some of the figures and subjects have been cut out of paper and glued in place. Bright blocks of color. Of all the modernist concepts and styles, cubism has been the most influential. Because cubism seeks basic fundamental truths, it has enabled the artist to go beyond the superficial representation of nature to a more profound and philosophical interpretation of the material world.

Take tools for example. I like tools. I like to work with them, and I like to look at them. In many of the religious panels of the Renaissance, you see the same tools as carpenters use today. They've become a symbol of order and meaning to me. Tools appear in many of my paintings. But they are often so much a part of the story, it's difficult to discern them. Tools can be lots of things—they can be symbols of intentions or achievements.

We moved to Washington in 1971, and I taught for many years at the U. I'm a painter, but I'm a teacher too. My pictures express my life and experience. I paint the things I know about and the things I have experienced. I paint the American scene.

Who am I?

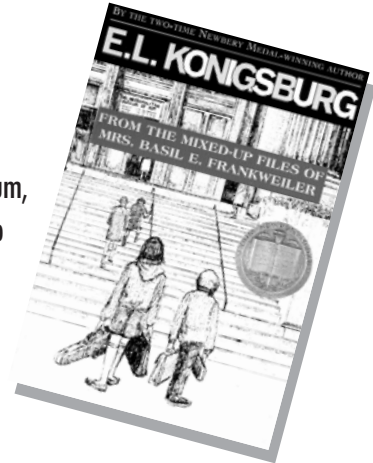
Source: Written by Stephanie Lile and based on the book *Jacob Lawrence: American Painter* by Ellen Harkins Wheat; University of Washington Press, 1986.

MAPPING A MYSTERY

INQUIRY 2

INQUIRY QUESTION:

You have great aspirations of being a mystery writer. The setting of your story is a museum, but before you begin writing, you must first investigate the use of “tools clues” that help tell a story. Can you identify all the different Tools of the History Trade and make a Tools Map that shows all of the tools used to solve the mystery in The Mixed Up Files of Mrs. Basil E. Frankweiler?



ACTIVITY DESCRIPTION:

This multiactivity session helps students learn to truly identify the Tools of the History Trade and organize the information each tool provides. Create a mini-museum in your classroom with everyday objects OR go on a field trip to a real museum. Students read the book outside of class and prepare an annotated “Tools Map” that lists all sources of historical evidence. Students also complete an Object Detective Report on an object from the “museum” collection.

GRAPHIC ORGANIZER

- Review the Tools of the History Trade
- Read: From the Mixed Up Files of Mrs. Basil E. Frankweiler
- Create a Tools Map
- Use a classroom mini-museum or a real museum to find examples of different tools
- Select a museum object to analyze

MATERIALS NEEDED

- “Mini-Museum” objects: 1-3 examples of each Tool of the History Trade
- Tools Map worksheet (p. 8)
- Tools Identification worksheet (p. 18–20)
- Object Detective Report (p. 21–23)

IMPLEMENTATION

1. Read the inquiry question to the students, and review the Tools of the History Trade definitions.
TIME: 15-20 minutes
2. Assign the fiction reading From the Mixed up Files of Mrs. Basil E. Frankweiler. Allow 3-5 days for students to complete the book. **TIME:** 10 minutes
3. Set-up a mini-museum in your classroom OR visit a real museum to go on a tools hunt in the museum exhibits. Students use the **Tools Identification** worksheet to identify 2-3 examples of each tool. **TIME:** 30-60 minutes
4. Once students have completed the identification/classification of all museum objects, have each student select an object to analyze. Use the **Object Detective Report** to guide their inquiries. **TIME:** 30 minutes
5. Once students have completed the reading, have them fill out the **Tools Map** to show how the mystery in Mixed Up Files was solved. **TIME:** 30 minutes

TOOLS CLUES

BOOKS

From the Mixed Up Files of Mrs. Basil E. Frankweiler. E. L. Konigsburg. New York: Aladdin Paperbacks, 1998.

WEB SITES

www.historylab.org
www.wshs.org

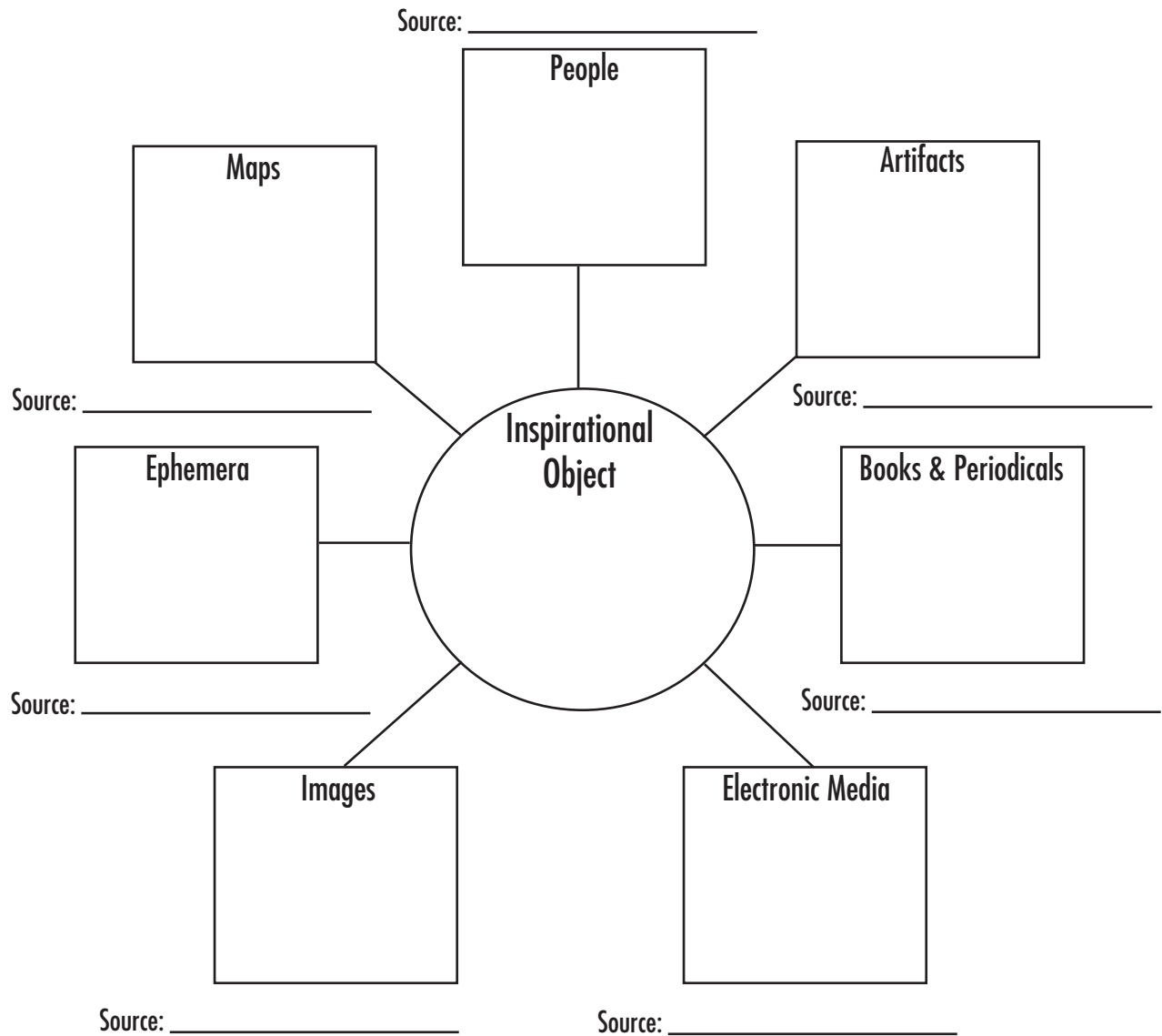
HELPFUL HINTS

- You may wish to assign the reading at the outset of this unit.
- This inquiry may require two class periods.



TOOLS MAP

Use the **TOOLS MAP** to analyze and plan stories and exhibits as in **INQUIRIES 2 & 5**.



Historical Subject: _____

SEARCHING FOR TOOLS CLUES

INQUIRY 3



INQUIRY QUESTION:

This image tells a story. Can you find it? How many “tools clues” can you find, and where might they lead you?

ACTIVITY DESCRIPTION:

This is an assessment activity in which students analyze Mystery Image #2, applying the systems of analysis they learned in the previous activities. Using the clues gathered via an **Object Detective Report**, students use the “tools clues” listed here to do in-class research and write a **mini-mystery biography** of the artist or subject of the painting. Mysteries written in this lesson need only be about two paragraphs and can be very rough drafts.

GRAPHIC ORGANIZER

- Present Mystery Image
- Object Detective Report
- Discussion and explanation
- Write mini-biography of artist or subject

MATERIALS NEEDED

- History Lab “To Go!” Outreach Kit
- Artist Background (p. 10)
- Projected image or printed copies
- Object Detective Report (p. 21–23)

IMPLEMENTATION

1. Present Mystery Image #2 and the **Object Detective Report**. Have students complete as much of the worksheet as there is information readily available, then compare with a friend in preparation for class discussion.
TIME: 30 minutes
2. Discuss, based on the information found by the students in the painting, what is happening and what “tools” appear therein.
TIME: 10 minutes
3. Referencing relevant resources, such as the **Artist Background** page, explain who Ronald Ginther was and the time period in which he lived and painted.
TIME: 10 minutes
4. Students write a 2-paragraph mystery biography of Ginther or one of the people in the painting based on the “tools clues” found in the image.
TIME: 30 minutes

TOOLS CLUES

BOOKS

Our Times: The Illustrated History of the 20th Century. Lorraine Glennon (Ed.). Atlanta: Turner Publishing, 1995.

In the Presence of the Past.

Stephen Most. Tacoma: Washington State Historical Society, 1996.

Washington: Art of the State.

Nancy Friedman. New York: Harry N. Abrams, 1999.

ADDITIONAL SOURCES

- Use your history textbook as a reference for general Depression-era information.
- Washington State and Seattle maps

ARTIST BACKGROUND

RONALD D. GINTHER

“Tools Clues” found in the painting “Unemployed Battle Police”

Each of the following Tools of the History Trade can be found in the Ginther painting and be used for further inquiry:

- **People:** Eyewitnesses to Depression-era struggles, people depicted in the painting, Depression-era historian
- **Ephemera:** Signs
- **Artifacts:** Billy clubs, buildings, clothing/uniforms

ADDITIONAL “TOOLS” RESOURCES

- **Maps:** Determine location by clues from image (“Smith Tower” and “City of Seattle” on sign)
- **Electronic Media:** Internet search for Ginther and Depression-era conflict
- **Images:** See other works by Ronald Ginther at www.historylab.org or www.wshs.org.
- **Books & Periodicals:** Use these to learn more about Seattle during the Great Depression of the 1930s.

The Short Story of Ronald D. Ginther

Ronald Debs Ginther, 1907–1969, painted the hard times of the Great Depression in a unique style of colorful, cartoon-like realism. A cook by trade, Ginther was an Industrial Workers of the World member, a Seattle Cooks and Waiters Union official and an organizer among the drifters crowding the Seattle waterfront. Working in the basement of his Seattle home, Ginther began to paint, usually from memory, scenes he had witnessed. His paintings, made of India ink

and watercolor on cardboard, are among the most vivid and realistic records of Seattle’s bad times that exist.

Ginther’s portraits re-create “a world,” wrote Wallace Stegner, “of two-bit flophouses, seaman’s missions, Salvation Army shelters, greasy spoons, gutter-drunks, cops, and nameless deaths.”

“Some people say I overdone them,” Ginther said shortly before his death in 1969, “but it was worse than my pictures depict. These sketches are not near the truth.”

The collection of Ginther’s cardboard-backed paintings numbers 95, selections from which are on display in the Hooverville Shack in the Washington State History Museum’s Great Hall of Washington History. Reflecting Seattle’s Depression-era scenes, Ginther’s paintings are titled in detail: “Seattle, Wash., The Great Depression, Unemployed Battle Police, Winter of 1929-30”; “Unemployed in Jungles Outside Seattle, Cooking up a Mulligan”; “Seattle, Wash., Ten Cents a Dance”; “Skid Road Cafe—Seattle, Wash.—1930s—Irate Waitress Tangles With Drunk”; Seattle, Wash. 1934, Unemployed in Alley off Western Ave.”; “Streets of Seattle, 1936. Strike at the Seattle Post Intelligencer. Violence Flares at 6th and Pine as Attempt to Cross Picket Line Fails.”

Sources: *In the Presence of the Past*. Stephen Most. Tacoma: Washington State Historical Society, 1996, p. 29. *WSHM Field Guide to the Hall of Washington History*. Stephanie Lile (Ed). Tacoma: Washington State Historical Society, 1997 & 2001.

EYEING THE ELEMENTS

INQUIRY 4

INQUIRY SETUP:

You are a reporter investigating a case concerning six “lost” pieces of art. Each one is a unique example of a particular art element. Your mission is to determine which piece of art is the best example of a particular art element. Then you must identify a place in the state with which each artwork can be associated. But first, you must identify the Elements of Art. Can you name them?

ACTIVITY DESCRIPTION:

This activity combines art and geography to help students learn the Elements of Art and geographical features of the state. By viewing and analyzing a series of artworks, students will identify art elements as well as research “location associations” for each of the six “lost” pieces of art. These location associations can relate to the artist or the subject of the artwork. For example, a salmon can label could be associated with the Columbia River, a cannery location, or the hometown of the artist. Students must note their reasons for associating an artwork with a particular place on their “Art of the State” map—created by pasting thumbnail prints of the six artworks onto a state map, along with short labels for explanation. Each short label should make reference to a particular art element and why the image was placed on the map in that location.

The activity ends with a short quiz that requires students to name the seven Tools of the History Trade and six Elements of Art.

GRAPHIC ORGANIZER

- Set up the inquiry and introduce the Elements of Art
- Use pre-selected artworks to identify examples of art elements
- Map “location associations” for each piece of art
- Quiz on tools and elements

MATERIALS NEEDED

- Thumbnails of artworks (online)
- Elements of Art (p. 12)
- Overhead projector
- State map copies

HELPFUL HINTS

- Make an overhead transparency of the Elements description
- Post illustrated descriptions of each art element

IMPLEMENTATION

1. Read the inquiry set up. Have students brainstorm what they think the Elements of Art might be. **TIME:** 15 minutes
2. Use an overhead transparency of definitions and the Tools Clues resources to provide concrete examples of each art element. Show how the Elements of Art are present in mystery paintings #1 and #2 as well as other examples you have available. Discuss how the elements are used to communicate. **TIME:** 20 minutes
3. Using **thumbnails** of six different works of art, have students first decide which artwork best exemplifies a particular element. Then, using the Tools Clues listed here, students must research a location association for each artwork. Students then cut out the thumbnails and paste them on a state map along with short written labels relating the location association and art element for each image. **TIME:** 30-60 minutes
4. Evaluate student knowledge of the Tools of the History Trade and the Elements of Art via a short quiz. Review the quizzes and maps to provide feedback on students’ work. **TIME:** 15-30 minutes

TOOLS CLUES

BOOKS

Art of the State: Washington. Nancy Friedman. New York: Harry N. Abrams, 1999.

Teaching Art with Books Kids Love. Darcie Clark Frohardt. Fulcrum, 1999.

The Art Pack. Christopher Frayling, Helen Frayling, Ron Van Der Meer. New York: Alfred A. Knopf, 1992.

WSHM Field Guide. Washington State Historical Society, 2001.

In the Presence of the Past. Stephen Most. Tacoma: Washington State Historical Society, 1996.

WEB SITES

www.historylab.org

www.seattleartmuseum.org

THE ELEMENTS & PRINCIPLES

THE ELEMENTS OF ART

Although we are focusing primarily on the elements of art, use this saying to keep the elements and principles straight:

"The elements are the tools, the principles are the rules."

LINE

A line is whatever appears in artwork as the distance between two points. It can vary in length, width, direction, curvature, and color. Vertical, horizontal, and diagonal lines can show direction by leading our eyes through a painting or illustration. The thickness or thinness and the gesture of lines can communicate moods and emotions. Objects in a composition can create implied lines.

SHAPE & FORM

Shape is often used in connection with "form." Shape refers to **two-dimensional** objects, while form is used to describe **three-dimensional** objects. Most often applied to three-dimensional sculptures, form can also refer to the illusion of volume used to depict a three-dimensional object in a drawing or painting. Two-dimensional shapes have only height and width, as in a square or triangle. Three-dimensional shapes have height, width, and depth, as with cubes and prisms.

TEXTURE

Texture refers to the **appearance of surfaces** in a work of art. Texture gives us a visual impression of how an object would feel if we could touch it. It can look **rough** like gravel or **smooth** like glass. Artists use lines, points, and shapes to suggest the softness or roughness of fur, feathers, cloth, or hair.

VALUE

Value refers to the **amount of light and dark** in a work of art. Black is the darkest value and white is the lightest. There is a wide array of grays between the two. Value is important in art because it provides contrast and balance. It can make some parts of a drawing or painting appear more important than others. It can also help create the illusion of three-dimensional shapes.

COLOR

Color has three main characteristics: **hue, saturation/intensity, and tint/shade**. Hue is the name given to the color (e.g. "red"); saturation/intensity is the percentage of pure hue in any color (e.g. a low saturation of red would produce pink). Tint is the amount of white or light in the color, and shade is the amount of black or dark in the color. There are **primary colors** (red, blue, and yellow), and **secondary colors** (green, purple, and orange), all based on the color wheel. **Complimentary colors** are those that appear opposite each other on the color wheel (blue and orange, yellow and purple, green and red).

SPACE

Space in art can mean different things. It can mean the illusion of three dimensions created by using elements of perspective, or it can mean the area on the paper or canvas that separates one object from another. Space is often divided into **positive** and **negative**. Positive space is generally an object or design, while negative space is the area surrounding the object.

PRINCIPLES OF DESIGN

The principles of design include, but are not limited to **harmony, variety and contrast, movement, balance, and dominance**. Other terms for these principles include: Unity (harmony, proportion, scale) rhythm (movement), and emphasis (dominance).

Sources

Teaching Art With Books Kids Love. Darcie Clark Frohardt. Golden, CO: Fulcrum Resources, 1999.

The Art Pack by Christopher Frayling, Helen Frayling, and Ron Van Der Meer. New York: Alfred Knopf, 1992.

Design Through Discovery: An Introduction to Art and Design. Marjorie Elliott Bevlin. New York: Holt, Rinehart, Winston, 1984.

ARTWAYS TO THE PAST

INQUIRY 5

INQUIRY SETUP: You have been asked by a highly acclaimed museum to contribute to an upcoming exhibit called “Stories of the State.” Your portion of the exhibit must include one historic image having to do with the history of your state, supported by one example of each Tool of the History Trade. Additionally, your exhibit must feature one Element of Art that serves as a central organizer. What story will you tell? How will you find it?

ACTIVITY DESCRIPTION: This is a preparatory activity for Inquiry 6: Pictures at an Exhibition. Students select a work of art from Washington: Art of the State or In the Presence of the Past to analyze and investigate. Students may work in teams of two if you feel this strategy might be more effective than individual projects.

Identifying and implementing a course of research relating to a particular work of art is the main emphasis of this activity. Students use the Object Detective Report, and Tools Map worksheets to begin their investigation and develop an hypothesis. They conduct research on their image selections, find relationships between images and other Tools of the History Trade, and plan a small exhibit.

At the conclusion of this inquiry, students will turn in a Research Plan for review and feedback.

GRAPHIC ORGANIZER

- Review and inquiry set up
- Selection of images
- Analysis of selected images
- Research: plan & implement
- Review and feedback

MATERIALS NEEDED

- Reference books
- Tools Map (p. 8)
- Object Detective Report (p. 21)
- Research Plan (p. 14)

HELPFUL HINTS

- Provide an example of the desired project outcome
- Establish size and format limits for exhibit sections
- Review students’ Research Plans

IMPLEMENTATION

1. Read the inquiry setup aloud to the students. Review what resources can be used for initial image selection.
TIME: 10 minutes
2. Students review resources and select an image as the basis for their exhibit project. Teachers should assess each image selection to make sure it relates to the history of the state.
TIME: 30-40 minutes
3. Have students use the **Object Detective Report** and **Tools Map** worksheets to analyze their image and develop an hypothesis.
TIME: 1-2 days
4. Students complete a **Research Plan** for their image/exhibit, identifying its historic connections in preparation for Inquiry 6.
TIME: 50-60 minutes

TOOLS CLUES

BOOKS

Washington: Art of the State.
Nancy Friedman. New York: Harry N. Abrams, 1999.

In the Presence of the Past.
Stephen Most. Tacoma: Washington State Historical Society, 1996.

Smithsonian Timeline of Inventions. Richard Platt. London: Dorling Kindersley, 1994.

WEB SITES

www.historylab.org

FURTHER INVESTIGATION

Have students go one step further to create their own work of art inspired by a past event, person, place, or object in state history.

RESEARCH PLAN

Research Plans are important for organizing your thoughts and the direction of your final product. Use this worksheet with **INQUIRY 5** to help define all of the areas related to your exhibit.

Hypothesis (Story Direction):

Mystery Biography Subject:

State History Connections:

Related National Connections (if any):

Sources and keywords to start with:

Hint: Always note your sources of information and key words used for searches so that you can refer back to them. All sources should be listed in a project bibliography.

Physical Description of Exhibit:

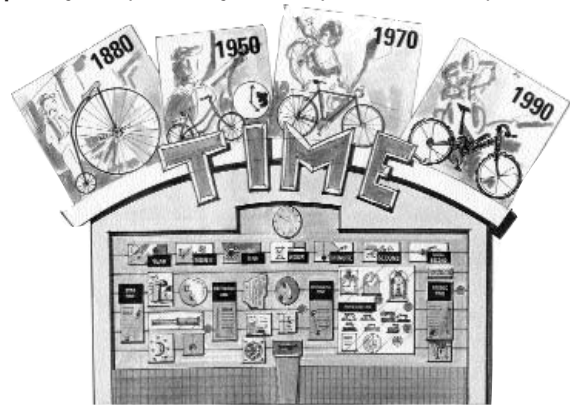
Hint: Use separate sheets of paper for your text panel drafts, installation description, and design development drawings. Make reference notes here.

- Objects used (Tools Map)
- Text panels (Mystery Biography & Answer)
- Display hardware or software (if any)
- Installation Description (written description)

Design Development Drawing(s):

What will your exhibit look like? Note any size and space restrictions here, then sketch your ideas on a separate page.

Example: Design development drawing for the History Lab's "Timeline of Timepieces."



PICTURES AT AN EXHIBITION

INQUIRY 6

INQUIRY SETUP: How can an arrangement of specially selected Tools of the History Trade tell a story? As you design and construct your exhibit section, you will need to address this question. Edit your mystery biography and explanation to tell the story to which your collection of “tools” relate. Your biggest challenge will be honing both your biography and answer panels to 50 words or less!

ACTIVITY DESCRIPTION: This is the culminating assessment activity for this unit. Students create inquiry-driven exhibit installations and accompanying mystery biographies that demonstrate their knowledge of the Tools of the History Trade, the Elements of Art, research strategies, and ability to communicate their findings with others (e.g. the “museum” audience). You will need a space for the presentation of the students’ “Tools” exhibits in preparation for the evening “opening.” The best 3-5 exhibit presentations, as evaluated by the students, will form the program for the opening guest event, with all exhibits available for viewing.

GRAPHIC ORGANIZER

- Inquiry question and initial design planning
- Exhibit development time
- Revisions on Mystery Biographies and answer text
- Installation
- Presentations
- Evaluations
- “Opening” Celebration

MATERIALS NEEDED

- Computer with layout program
- Foam core, Xacto knives or scissors, metal rulers, and Spray Mount for text panels
- Wood or foam-core risers (boxes) and other display hardware for arranging objects and securing text panels
- Invitations for the Opening
- Exhibit Evaluation forms (p. 16-17)

IMPLEMENTATION

1. Review the inquiry question, explaining that each exhibit installation needs to address this question while including the following:
 - Inspirational historic image
 - Related Tools of the History Trade: Map, person, ephemera, electronic media, artifact, book or periodical, image
 - Exhibit label that contains a 50-65 word “Mystery Biography”
 - Exhibit label that provides an answer/explanation (no more than 50-65 words) with credits

Note: The mystery biographies students write for their oral presentations may be longer than the exhibit version. Editing text for clarity and brevity as used in exhibits is a valuable exercise.

2. Students work individually or in their teams to identify exhibit components, create an installation, and write a Mystery Biography of the artist whose art is the inspiration for the exhibit. These exhibits and biographies will be presented to the class in preparation for the exhibit opening. Students use the **Exhibit Evaluation** forms to do peer reviews. Teams may revise and fine tune their presentations before the opening event.
3. Student teams present their exhibits and performances in the grand opening, “Pictures at an Exhibition.”
4. Students conclude the unit by completing self and peer reviews of project participation, describing strengths, weaknesses, challenges, and limitations.

HELPFUL HINTS

- Select a day for your exhibit opening and send invitations to parents and school associates.
- If students have difficulty finding actual objects to use in their exhibits, photographic or other 2-D representations are acceptable.
- Play the music “Pictures at an Exhibition” by M. Mussorgsky during a class work session.
- Review the exhibit photos in [History Lab “To Go!”](#) and online at www.wshs.org for exhibit ideas and reference.

FURTHER INVESTIGATION

Using Mussorgsky’s “Pictures at an Exhibition” as an example, have students identify or compose a musical interpretation of their image or historical subject.



EXHIBIT EVALUATION

• 1 •

Use these criteria to evaluate the mystery biographies and exhibits created in **INQUIRY 6**.

Directions: Evaluate each exhibit component on a scale of 1-5, writing short comments to help clarify.

1. Overall quality of mystery biography panel: (poor) 1 2 3 4 5 (excellent)

Is the writing easy to understand and fun to read? yes no

Were biographical "hints" included? yes no

Does it use questions to engage the reader? yes no

Does it meet the word-count specifications? yes no

2. Overall quality of answer/credits panel: (poor) 1 2 3 4 5 (excellent)

Is the writing easy to understand? yes no

Were historical references and information used? yes no

Is it interesting and pleasing to look at? yes no

Does it meet the word-count specifications? yes no

EXHIBIT EVALUATION

• 2 •



3. Contains the required exhibit components: (poor) 1 2 3 4 5 (excellent)

Does it include . . . ?

Inspirational historic image yes no

Tools of the History Trade

Artifact yes no

Ephemera yes no

Book and/or periodical yes no

Map yes no

Image yes no

People (Expert or Eyewitness) yes no

Electronic Media yes no

Text Panels

Mystery Biography yes no

Answer/Credits yes no

4. Overall quality of entire exhibit (how each part supports and is connected to the others):

(poor) 1 2 3 4 5 (excellent)

Why that score? Comments:

TOTAL SCORE: _____ /20



TOOLS IDENTIFICATION

• 1 •

Directions: Review the objects in your “museum” and identify three examples of each Tool of the History Trade. Look closely at each object to determine whether it is an original or reproduction. This is to determine authenticity as well as to identify various exhibit techniques.

ARTIFACTS

Artifacts are three-dimensional objects made or used by humans. They can be handmade or manufactured; representative of a place, a people, or a particular industry.

- | | (circle one) | |
|----------|--------------|--------------|
| | Original | Reproduction |
| 1) _____ | | |
| 2) _____ | | |
| 3) _____ | | |

EPHEMERA

The term “ephemera” refers to printed items, usually made of paper, that are intended for short-term use. Ephemera is often considered “junk mail” or “treasure today, trash tomorrow.”

- | | (circle one) | |
|----------|--------------|--------------|
| | Original | Reproduction |
| 1) _____ | | |
| 2) _____ | | |
| 3) _____ | | |

TOOLS IDENTIFICATION

• 2 •



IMAGES

The Image Tool includes drawings, paintings, photographs, engravings, prints, and even cartoons.

- (circle one)
- 1) _____ Original Reproduction
- 2) _____ Original Reproduction
- 3) _____ Original Reproduction

MAPS

Maps come in many forms; from political boundary maps to aeronautical charts, resource maps, and topographical maps.

- (circle one)
- 1) _____ Original Reproduction
- 2) _____ Original Reproduction
- 3) _____ Original Reproduction

PEOPLE

Oral histories, letters, memoirs, diaries, journals, and expert advice all fall within the People tool.

- (circle one)
- 1) _____ Original Reproduction
- 2) _____ Original Reproduction
- 3) _____ Original Reproduction



TOOLS IDENTIFICATION

• 3 •

BOOKS & PERIODICALS

Books may be non-fiction (fact-based and true stories) or fiction (stories that are make-believe). Periodicals are magazines, newspapers, and even newsletters that are published daily, weekly, monthly, or seasonally.

- | | (circle one) | |
|----------|--------------|--------------|
| 1) _____ | Original | Reproduction |
| 2) _____ | Original | Reproduction |
| 3) _____ | Original | Reproduction |

ELECTRONIC MEDIA

Encompasses audio recordings, film, video, library catalogs, Internet sites, and online databases. Electronic media provides a unique view into the past and often requires a mechanical device to retrieve.

- | | (circle one) | |
|----------|--------------|--------------|
| 1) _____ | Original | Reproduction |
| 2) _____ | Original | Reproduction |
| 3) _____ | Original | Reproduction |

OBJECT DETECTIVE REPORT • 1

ANALYZE • HYPOTHESIZE • RESEARCH

When gathering evidence, always ask these questions:

1. What kind of **TOOL OF THE HISTORY TRADE** is it?

CIRCLE ONE: artifact image book periodical map
ephemera person electronic media

2. **OBSERVATION:** What does the object look like? Describe it:

Shape: _____

Color and discoloration: _____

Weight: _____

Dimensions: _____

Smell: _____

3. **MATERIALS:** What do you think the object made of? Describe & identify the material(s):

4. **MARKS & ICONOGRAPHY:** Describe the following:

Distinguishing marks or signs of wear ("use marks"): _____

Maker and/or manufacturer marks: _____

Worn areas, including cracks, nicks and/or tears: _____

Texture: _____



OBJECT DETECTIVE REPORT • 2

ANALYZE • HYPOTHESIZE • RESEARCH

Keep looking, keep asking questions . . .

5. ARTICULATION: How is the object configured?

Approximate number of pieces and parts: _____

Folds and creases (if any): _____

Is each piece reliant on or attached to another? If not, what is their relationship? How do they work together to perform a certain function?

6. ORIENTATION: Might the object represent any particular culture?

Cultural orientation (African American, Scandinavian, Asian, etc.): _____

Subject matter or imagery included: _____

Cultural values represented: _____

7. STATE YOUR HYPOTHESIS:

Describe how you believe the object was used, when, and by whom?



OBJECT DETECTIVE REPORT • 3

ANALYZE • HYPOTHESIZE • RESEARCH

Organize your evidence . . .

8. IDENTIFY THREE "LEADS" from the object that establish a path of research:

- * _____
- * _____
- * _____

9. NAME at least THREE OTHER Tools of the History Trade you would use to gain information & help prove your hypothesis:

- * _____
- * _____
- * _____

10. RESEARCH & REFINE your hypothesis.

Follow up your leads, do your research, and test your hypothesis



THE TOOLS DEFINED

ARTIFACTS

Artifacts are three-dimensional objects made or used by humans. They can be handmade or manufactured; representative of a place, a people, or a particular industry. Not to be confused with natural history specimens such as dinosaur fossils, bones, flora, and preserved animals, artifacts are objects of human workmanship, especially an implement or ornament.

General Examples: Clothing, woodworking tools, household items, commemorative items, sculptural works of art

EPHEMERA

The term “ephemera” refers to printed items, usually made of paper, that are intended for short-term use. One compelling collection held by the Washington State Historical Society is related to the Chinese Expulsion from Tacoma and Seattle in the 1890s. Carefully collected from public bulletin boards and telegraph poles, these posters and meeting announcements give us a feel for the tremendous animosity directed toward the Chinese at that time.

General Examples: Concert posters, movie tickets, ferry schedules, catalogs, junk mail, can and bottle labels

IMAGES

From drawings to paintings to photographs, images provide visual insight to past events. When using images as historical evidence, one must evaluate the artist’s intent, background, and medium. Prior to the invention of photography, drawings and paintings provided the only visual record of past events. Today, photography is the most popular choice for recording events as they happen.

General Examples: Drawings, paintings, photographs, murals, etchings, explorer’s journal sketches

PEOPLE

Oral histories, letters, memoirs, diaries, journals, and expert advice all fall within the People tool. Many times, the initial investigation of an object, event, person, or time period begins by asking someone you know who might have special knowledge about a particular subject.

General Examples: Expert in a specialized field, collector, eyewitness to an historic event, memoirs, letters, testimonies, interviews

MAPS

Maps are an important means for evaluating change over time of places across the globe. Maps reflect human knowledge of a place—its resources and characteristics—as it has been known in different time periods. Maps come in many forms; from political boundary maps to aeronautical charts, resource maps, and topographical maps to name a few. The kinds of maps used and developed in different time periods can provide clues to determining the trends, technologies, and beliefs of the past.

General Examples: Projection, bird’s eye, topographical, high-way, navigational, resource, trail

BOOKS & PERIODICALS

Perhaps one of the most commonly used sources of historical evidence, books and periodicals lead us on a journey via the printed word. We can follow a trail from a book’s bibliography to magazine and newspaper articles, and on to primary source documents such as letters or journals. While a book may cover a topic in a more permanent and definitive way, magazines and newspapers provide an immediate focus on current and historic issues and events.

General Examples: Non-fiction books, historical fiction (with analysis), magazines, newspapers, periodic reports, fact books, manuals, catalogs

ELECTRONIC MEDIA

Encompassing audio recordings, film, video, library catalogs, Internet sites and online databases, electronic media provides a unique view into the past. Film, video and audio recordings allow “instant replays” of past events, the reviewing of which would otherwise be impossible. Internet sites and online databases have become an important research tool for investigating everything from manufacturers to trademarks and place names.

General Examples: Audio recordings (wax, tape, digital, etc.), databases (library, museum collections, obituaries, ships, place names), Internet, film, video