

# History: What It Is, What It Means

## Time

1 to 2 class periods (60 minutes per period)

Note: If this type of work has already been done with the class, you may choose to omit this lesson as recommended in the unit map.

## Overview

This lesson is the teacher's opportunity to become familiar with his/her students may have about studying history; their prior experiences with history may be assessed as well. The lesson will wrap up with a general discussion on how the class's answers compared with the selected reading passage and what were the most important or newest ideas that were discovered.

## Essential Question

- How will I make history?

## Objectives

- Students will answer three key questions and analyze a text for answers to the same questions.
  - What is history?
  - How do we know about the past?
  - What do historians do?
- Students will learn the difference between a primary and a secondary source.

## Guiding Questions

- What is history?
- How do we know about the past?
- What do historians do?
- How have our answers to these questions changed and grown through our reading and discussion?

## Assessment

Students' understanding of the three questions posed and the difference between primary and secondary sources will be assessed informally through class discussion and note-taking.

## New Mexico Content Standards

- History Strand I-D PS 2: Analyze and evaluate information by developing and applying criteria for selecting appropriate information and use it to answer critical questions.
- Language Arts Strand I-A PS 2: Respond to informational materials that are read by making connections to related topics/information.
- Language Arts Strand II-A PS 4: Interact in group discussions.
- Language Arts Strand II-C PS 10: Take notes of key points from two sources.

## Materials

- Note-taking supplies
  - Overhead of the Web for taking notes (for class discussion)
  - Sticky notes (for small group discussions and individual work)
- *Handout 1-1: History: What It Is, What It Means* (or other similar reading available in your textbook)
- Three pieces of poster board, each with one question written at the top:
  - What is history?
  - How do we know about the past?
  - What do historians do?

## Activities and Teaching Strategies

- Share the following questions with the students:
  - What is history?
  - How do we know about the past?
  - What do historians do?
- Brainstorm answers to these questions, either as a class using the overhead, in small group discussions, or individually, and ask students to make an affinity diagram. (Note: Affinity diagrams get more students to participate and they also let you know how many students had similar ideas about how to answer the questions.)
  - Divide students into groups of about four and give each group a set of sticky notes. Direct them

toward the first question: *What is history?* Students may discuss the question in their groups or they may work alone. Students may have more than one answer, but each separate idea has to be written on its own sticky note. Once the groups or individuals have answered the questions, have students place their sticky notes on the poster with that question. Accept and record all answers—this activity should validate the students' perceptions and beliefs.

- Repeat the process with the other two questions. While students are working on the second question (*How do we know about the past?*), the teacher should sort the sticky notes on the first poster into categories so everyone begins to have a feeling of how the class answered this question.
- While students work on the third question (*What do historians do?*), the teacher should sort the sticky notes on the second poster. When students have finished and posted their answers to the third question, he/she can review how the answers were sorted for questions one and two and then solicit the students to help sort the third set of answers.
- Here are some responses received by the unit's author in her class:
- *What is history?*
  - History is things that have happened in the past
  - Great things that have happened in the past that we have recorded
  - Information about the past
  - History is when important people became known to people in the future
  - It is the story of somebody special
- *How do we know about the past?*
  - By looking at artifacts
  - Textbooks
  - Teachers
  - Pictures
  - Stories passed on
- *What do historians do?*
  - Record the special events of history
  - Pass on history
- Find out about people and events from the past
- Find fossils, artifacts, and lots more
- The teacher will need to pay attention to the answers because they will shape the questions that will next be asked. For example, the above responses to the first question indicate that at least some students perceive history is about only "great" or "special" events and people. Regarding the second question, students have listed both primary and secondary sources even though they have not identified them with those terms. Finally, the answers to the third question are perhaps the weakest, but they should be explained in far greater detail after the students read the text.
  - Display affinity diagram posters around the room.
- Distribute *Handout 1-1: History: What It Is, What It Means* and explain that, having looked at the class's answers to these questions, they will be recording the answers that the text provides to these questions. [This excerpt is from *Reading in the Content Areas: Social Studies* from Jamestown Education, published by Glencoe/McGraw-Hill. It is short and to the point, and the book in which it appears is available for purchase online; however, you may discover a similar text in your own books.] This can be done as a class using an overhead or by using a number of other formats. Regardless of the methodology, care needs to be taken to help students digest the information within the passage, so they either should be making a copy of the notes for themselves or one should be provided for them later. Large posters of the notes should also be made and posted around the room for the duration of the unit (or possibly the year) as these responses will be referred to throughout the unit.
- Read the first paragraph aloud to the students and then ask them to identify the answers given in the text in response to this question: *What is history?* The following responses were received by the unit's author in her class:
  - Events and people from the past



- Everything that humans have done or thought
- The good, the bad, and the ugly (not just the great and special)
- Examples:
  - Elections
  - Wars
  - Inventions
- Read the second paragraph aloud and ask students to respond to this question: *How do we know about the past?* Your students will likely identify textbooks and teachers as a source for learning about history. The selection says nothing about those sources but instead contains a rather extensive list of “primary” sources divided into three categories: oral, visual, and written. This provides a perfect opportunity to ask students what they think distinguishes a textbook from a diary or a letter, and their responses may enable you to introduce the idea of *primary* (eyewitness) versus *secondary* (secondhand) sources. Although the passage does not acknowledge that we learn about the past from textbooks, ask students what advantages textbooks might provide when starting to learn about a new topic. Some responses might be that textbooks provide good general background knowledge, are easier to read, are written for kids, etc. The following responses were received by the unit’s author in her class:
  - Primary:
    - Oral (stories passed on, memories)
    - Visual (artifacts, photographs, and drawings)
    - Written (diaries, journals, church records, ships logs, etc.)
  - Secondary:
    - Textbooks/timelines
    - Teachers/historians
- *What do historians do?* may be the question that students have the least to say about initially, but it is important that they make a comprehensive list of the responsibilities of the historian because one goal of this lesson is to try to get them to see themselves as working historians. Be sure to refer to this list of activities throughout the unit and prompt students when to “ask questions,” when to “gather facts” or look for “causes.” The following responses were received by the unit’s author in her class:
  - Historians investigate
    - Collect facts
    - Choose what facts to focus on
    - Put the pieces together like cause and effect
    - Generate theories (like a hypothesis in science)
  - Historians record the facts
  - Historians pass the story on
- Wrap up the lesson with a general discussion about how the class’s answers compared with the passage and what the most important or new ideas were that were discovered by reading the text. Be sure that in this discussion the differences between primary and secondary resources are reviewed.

### Extensions

- Ask students to illustrate some aspect of the day’s notes/discussion.
- Ask students to answer the same three questions in paragraph form using the class notes as the basis for their writing.
- Ask students to answer this question: *What would be the best part of being a historian?*



# History: What It Is, What It Means

Handout 1-1

15

Name \_\_\_\_\_ Period \_\_\_\_\_

Do you know what history is? Here is one answer. It is everything humans have done and thought. Here is a more specific answer. History is the story of events. It is the story of nations and persons. How people began writing is part of history. So is the Hundred Years' War. So is the first airplane flight. So is last year's election.

How do we know about the past? There are many sources. Some are oral. Some are visual or written. We can learn about the past from one person's memory. We can learn from stories handed down through generations. We can read about the past in a piece of Stone Age flint. We see it in old paintings and photos. We read about the past in old records. They may be ships' logs or church records. They may be diaries of pioneers. They may be journals of presidents. Each fact and story is interesting. Each is important. Each is part of history.

It is impossible to record everything about an event or person. Facts must be carefully chosen to tell what happened. Questions have to be asked. Answers must be found. Different accounts of a single event need to be put together.

This is the job of historians. They try to come up with an accurate story. They look carefully at what they find. Then they put the past together again. Historians search for causes of events. They also look for history's effects. Sometimes they do not know how or why something happened. Then they come up with theories. These theories are based on the facts. They may help explain certain events.

When the facts are put together, a story of events and nations comes forth. The story of humans can be told.

Selection from *Reading in the Content Areas: Social Studies* by Jamestown Education (published by Glencoe/McGraw-Hill, 2004).



# Why Become a Historian?

## Time

1 to 2 class periods (60 minutes per period)

Note: If this type of work has already been done with the class, you may choose to omit this lesson as recommended in the unit map.

## Overview

Following the three questions posed in Lesson 1, this lesson will address a fourth and final question: *Why become a historian?* Students will compare their answers to that question with the answer of Gordon H. Chang, a history professor at Stanford University.

## Essential Question

How will I make history?

## Objectives

- Students will answer this question: *Why become a historian?*
- Students will analyze one historian's answer to the question and compare his answer to theirs.
- Students will understand that history changes depending on who investigates it, what questions they ask, and what theories they propose.

## Guiding Questions

- How can who we are and what we're looking for in history change how the story is told and remembered?
- How do historians change history?

## Assessment

Students' understanding of why it is important to study history will be assessed informally in class during the discussion and formally with the end-of-unit project.

## New Mexico Content Standards

- History Strand I-D PS 2: Demonstrate the ability to

examine history from the perspectives of the participants.

- History Strand III-D: Explain how individuals have rights and responsibilities as members of social groups, families, schools, communities, states, tribes, and countries. (*And historians!*)
- Language Arts Strand I-A PS 2: Respond to informational materials that are read by determining the importance of the information.
- Language Arts Strand I-B PS 2: Interpret and synthesize information by responding to information that is read.
- Language Arts Strand I-D PS 3: Accurately identify author's purpose and perspective.
- Language Arts Strand II-A PS 4: Interact in group discussions.

## Materials

- Sticky notes
- An essay written by Gordon H. Chang and found on the American Historical Association Web site must be downloaded, printed, and distributed to students: <http://www.historians.org/pubs/Free/why/CHANG.HTM> (accessed September 1, 2009).
- Poster board with an outline of a head and *Why become a historian?* written across the top. (Note: If needed, outlines of heads can be found on the Internet by searching "head outline.")

## Activities and Teaching Strategies

- Building on previous brainstorming, ask students to respond to the question: *Why become a historian?* Discuss and record their answers on a poster following the format used in the previous lesson. Here are some responses received by the unit's author in her class:
  - To learn about ourselves and where we came from
  - To learn about interesting events
  - To learn from our mistakes and prepare for the future
  - To help us understand why something happened



- Distribute copies of the article by Gordon H. Chang downloaded from the American Historical Association Web site. Explain that students will now read a professional historian's answer to the same question and will try to "get inside his head."
- Share with students the poster with the outline of a head (this outline represents someone's mind). Read aloud the first paragraph of the Chang essay to the students. On the poster, write examples of how to turn the text into first-person narrative thoughts inside the outline of Chang's mind. The teacher might write, "I hate memorizing dates and names!" or "Yikes! I knew I was going to fail that test, and I did!"
- Continue reading aloud the essay one paragraph at a time. Stop at the end of each paragraph to brainstorm a few more "thoughts" that the writer is having. If the teacher does this ahead of time, it will be easier to direct students to the passages that are especially important.
- The penultimate paragraph asks the question *Why study history?*, which is another way of asking, *Why become a historian?* The last paragraph raises the issue of "traditional" accounts that neglect, omit, or insult participants. Be sure that students catch these phrases and add the accompanying thoughts to the representation of Chang's mind.
- Add to this poster any key points made in the Chang essay that were not covered in the previously recorded student answers. Here are some responses received by the unit's author in her class:
  - To tell stories that haven't been told before
  - To show respect for people who've been wronged (either in history or in the telling of it)
- Review the four posters that should now be hanging on the classroom wall. These posters define what history is, how we know about it, what historians do, and why it is important. Then remind students of the unit's Essential Question—*How will I make history?*—and discuss any possible answers students might think they now have to that question.

### Extensions

- Ask students to make another drawing of Chang's mind with his five most important ideas in it.
- Answer the question *Why become a historian?* in narrative form.
- Just as Chang did, ask students to write about their best (or worst) history experience.
- Direct students to the American Historical Association's Web site and ask them to create a drawing of the mind of one of the eleven other historians featured: <http://www.historians.org/pubs/Free/why/> (accessed September 1, 2009).

### References

American Historical Association <http://www.historians.org/pubs/Free/WhyStudyHistory.htm> (accessed September 1, 2009).



# What Can We Learn from a Photograph?

## Time

1 to 2 class periods (60 minutes per period)

## Overview

This lesson focuses on learning to “read” a photograph. Students will also learn how to generate good questions about photographs that depict content about which they may be unfamiliar. Although the students won’t know it at the beginning of the lesson, all the photographs being analyzed are from the same story: the incarceration of Japanese Americans during World War II.

## Essential Question

How will I make history?

## Objectives

- Students will work in pairs to analyze photographs related to the Japanese American World War II incarceration.
- Students will make predictions regarding the sequence of the photographs.
- Students will determine what other resources they need in order to sequence the photographs with more certainty.

## Guiding Questions

- What can a photograph tell us?
- What can’t it tell us?
- Where do you go to find the answers to the questions you have about the photographs?

## Assessment

Students will be formally assessed on how well they have been able to interpret a photograph based upon the presentations that they make to the class and the completion of the analysis worksheet. Assessment of the third objective is made informally, during discussion.

## New Mexico Content Standards

- History Strand I-D PS 1: Analyze and evaluate information by developing and applying criteria for selecting appropriate information and use it to answer critical questions.
- History Strand I-D PS 3: Use the problem-solving process to identify a problem; gather information, list and consider advantages, choose and implement a solution, and evaluate the effectiveness of the solution.
- Language Arts Strand I-A PS 2: Respond to informational materials that are viewed by drawing inferences and generating questions.
- Language Arts Strand I-B PS 3: Develop informational products (a pictorial timeline) that cite multiple print and non-print sources by comparing, contrasting, and evaluating information from different sources about the same topic and evaluating information for extraneous details, inconsistencies, relevant facts, and organization.
- Language Arts Strand II-A PS 1: Choose precise and engaging language well suited to the topic and audience.

## Materials

- *Handout 3-1: Line in San Francisco Street* (handouts for students and a copy to share with the class via overhead projector)
- *Handout 3-2: Photo Analysis Worksheet* (handouts for students and a copy to share with the class via overhead projector)
- *Handouts 3-3a–p: Photographs for Analysis*
- Completed posters from Lesson One and Lesson Two answering *What do historians do?* and *Why become a historian?*
- *Sample Student Work: Photo Analysis Worksheets* generated by the author’s class



## Background

Before beginning this lesson on photo analysis, the teacher may need to review the analytical terms *quantitative* versus *qualitative*. *Quantitative* observations involve numbers. For example, in *Handout 3-1: Line in San Francisco Street*, designated for class analysis:

- There are *twenty* people.
- *Two* men are looking at something happening beside and behind them.
- *Two* men are wearing jeans.

*Qualitative* observations involve descriptions such as “There are a lot of people in the photograph.”

The teacher might also review the difference between *inferences* versus *observations*. Many students may jump straight to making inferences about what they see rather than observations. An *inference* is made by reading between the lines. A student might say, “They are standing in a line waiting for something. You can redirect this student to make *observations* by asking, “Why do you think it is a line?” The observations that make you think of a line are:

- They’re all facing the same direction even though some are turned slightly.
- They have crossed their arms, which makes them look like they have been standing for some time.

## Activities and Teaching Strategies

- Start by reminding students that one way we know about the past is through visual primary sources such as photographs. Ask students what makes a photograph a primary source. Point out that historians may look at photographs a bit differently than the average person and that in this lesson the class is going to learn a little about how a historian might look at a photograph.
- Place a copy of *Handout 3-1: Line in San Francisco Street* on the overhead. This photograph depicts a “notice,” although the words are too small to read.
- Distribute copies of *Handout 3-2: Photo Analysis Work-*

*sheet* to students. Following the worksheet, make a rough sketch of the picture on the overhead, allowing the students to give suggestions about the important details to be included. Complete the worksheet with the participation of the class and end with “Step 3: Questions.”

- Note from the unit’s author: This picture was selected because although all the people in it are of Asian descent, there is a poster written in English behind them. This photo should enable the teacher to help establish that although the people in the photo are of Asian ancestry, the picture is not from a foreign country. Someone looking closely at the picture may even hypothesize that since the poster has the phrase “Japanese” on it, this group is most likely Japanese American. Those details and the sidewalk should help them place the picture in an American city. Take plenty of time doing this analysis because the better this analysis, the better prepared they will be to do their own photographic analysis.
- Organize students into groups of two, three, or four and give them copies of *Handouts 3-3a–p* to analyze. They will each need a copy of *Handout 3-2: Photo Analysis Worksheet* so that may be held accountable; however, they also should be given a chance to talk to each other regarding the content of their photographs. Ask them to prepare a short presentation of their analysis for the class. Unbeknownst to the students, all the photographs are related to the same event: Japanese American World War II incarceration.
- Note: Sample Photo Analysis Worksheets completed by the students in author’s class are included at the end of this lesson.
- Before students present their photographs, explain to students that all of the photographs distributed that day are related to the same event—but don’t tell them what the event is. Their job is to try to figure out the event and put the photographs in sequence. Suggest that they begin by paying attention to what the photographs have in common.





- As each group presents their analyses, do two things:
  - Post each group's photograph on the wall and ask the class to try to sort the pictures.
  - Make a list of the questions that students have about the photographs. It will be almost impossible for them to understand the story based solely on the pictures: that's good, because they need to decide what additional information from other sources might help them.
- By the time all the groups have presented, it should be quite clear that there are more questions than answers. Hopefully, students will understand that this is a good thing! Refer them back to the chart with the question *What do historians do?* from the first day's lesson. Ask them how they acted as historians today. While they have looked carefully at the photographs, they may acknowledge that they are having a hard time putting the story together. Any questions that they asked that started with the word "why" were concerned with "causes." They probably asked questions regarding effects as well (*What happened...?*, etc.). The goal is to get students to admit that they had a hard time assembling the facts needed to put the pictures in sequence and that they ended up with more questions than answers.
- Review the *Why become a historian?* poster. Help students connect to the idea that if we don't really understand these pictures, it may be because the story in the pictures is one of those stories that has been neglected in/omitted from history books.

### Extensions

- Have students complete an outline of a head (as they did for the Chang essay) as one of the characters in their photograph.
- Have students focus on some aspect of the photograph and turn it into a finished drawing.

### Note about the Photographs

The photographs in this lesson were chosen because they cover the duration of the Japanese American experience from the time when notification was given for removal from the West Coast to building the camps to departure from the camps. A number of additional photographs are available on the Internet, so the teacher may decide to select other photos.

The following is a list of photographs and their official captions. The captions are useful in helping teachers guide students during the analysis. These captions can be shared with the students as they are trying to put the photos in sequential order.

#### *Handout 3-1: Line in San Francisco Street*

San Francisco, California. In response to the Army's Exclusion Order Number 20, residents of Japanese ancestry appear at Civil Control Station at 2031 Bush Street for registration. The evacuees will be housed in War Relocation Authority centers for the duration.

Photographer: Dorothea Lange  
 Courtesy of the National Archives and Records Administration  
 ARC Identifier 536409 / Local Identifier 210-G-A517

#### *Handout 3-3a*

San Francisco, California, March 1942. A large sign reading "I am an American" placed in the window of a store, at 13th and Franklin streets, on December 8, the day after Pearl Harbor. The store was closed following orders to persons of Japanese descent to evacuate from certain West Coast areas. The owner, a University of California graduate, will be housed with hundreds of evacuees in War Relocation Authority centers for the duration of the war.

Photographer: Dorothea Lange  
 Courtesy of Library of Congress, Prints and Photographs  
 Division Reproduction Number LC-USZ62-23602

*Handout 3-3b*

Hayward, California. Grandfather of Japanese ancestry waiting at local park for the arrival of evacuation bus which will take him and other evacuees to the Tanforan Assembly center. He was engaged in the Cleaning and Dyeing business in Hayward for many years.

Photographer: Dorothea Lange  
 Courtesy of the National Archives and Records Administration  
 ARC Identifier 537511 / Local Identifier 210-G-C161

*Handout 3-3c*

Two men entering barracks carrying luggage at Amache concentration camp, Amache, Colorado, 1943–1945.

Gift of George Tomio  
 Japanese American National Museum (92.76.10)

*Handout 3-3d*

Centerville, California. Members of farm family board evacuation bus. Evacuees of Japanese ancestry will be housed in War Relocation Authority centers for the duration.

Photographer: Dorothea Lange  
 Courtesy of the National Archives and Records Administration  
 ARC Identifier 537584 / Local Identifier 210-G-C237

*Handout 3-3e*

People waiting in line at check cashing station at Tule Lake Internment camp.

Gift of Yukio Nakamura  
 Japanese American National Museum (93.92.1)

*Handout 3-3f*

Eden, Idaho. Baggage, belonging to the evacuees from the assembly center at Puyallup, Washington, is sorted and then trucked to their barrack apartments.

Photographer: Francis Stewart  
 Courtesy of the National Archives and Records Administration  
 ARC Identifier 538276 / Local Identifier 210-G-D85

*Handout 3-3g*

Family of six receiving permit to leave Tule Lake concentration camp in an office, Newell, California, 1946.

Gift of Jack and Peggy Iwata  
 Japanese American National Museum (93.102.7)

*Handout 3-3h*

Closing of the Jerome Relocation Center, Denson, Arkansas. A sentimental custom still practiced by many when friends part is the trailing of paper streamers from the car windows. The parties hold tightly to the ends of the tape until it is broken by the movement of the train, thus in a sense prolonging the hand clasp. Here two small boys grasp the ribbons which extends to their little fiend [sic] in the coach window.

Photographer: Charles E. Mace  
 Courtesy of the National Archives and Records Administration  
 ARC Identifier 539665 / Local Identifier 210-G-H451

*Handout 3-3i*

Manzanar Relocation Center, Manzanar, California. An evacuee resting on his cot after moving his belongings [sic] into this bare barracks room. An army cot and mattress are the only things furnished by the government. All personal belongings were brought by the evacuees.

Photographer: Clem Albers  
 Courtesy of the National Archives and Records Administration  
 ARC Identifier 536861 / Local Identifier 210-G-B112

*Handout 3-3j*

San Bruno, California. This assembly center has been open for two days. Bus-load after bus-load of evacuated persons of Japanese ancestry are arriving on this day. After going through the necessary procedures, they are guided to the quarters assigned to them in the barracks. Only one mess hall was operating today. Photograph shows line-up of newly arrived evacuees outside this mess hall at noon. Note barracks in background, just built, for family units. There are three types of quarters in the center

of post office. The wide road which runs diagonally across the photograph is the former racetrack.

Photographer: Dorothea Lange  
Courtesy of the National Archives and Records Administration  
ARC Identifier 537677 / Local Identifier 210-G-C334

### *Handout 3-3k*

Two United States Army soldiers with large family in front of barracks, Rohwer, Arkansas, November 21, 1944.

Gift of the Walter Muramoto Family  
Japanese American National Museum (97.292.3V)

### *Handout 3-3l*

Granada Relocation Center, Amache, Colorado. Not all the center residents will return to their former homes. Many have found permanent “relocation” in the sandy soil on which the tar paper barracks were hurriedly erected. A total of nearly 15,000 evacuees were inducted into the Granada Project, Amache, Colorado, since August 27, 1942, when the first group arrived from the Merced Assembly Center to prepare the camp for those to follow. The Relocation Center, as its name implies, was a temporary residence for those of Japanese ancestry who were transferred from their homes along the west coast under a war emergency measure of 1942. Many of the evacuees during the past three years were able to resettle and find new homes in the Middle West and eastern states. From September 1, 1945, to the closing date of October 15, 3,105 persons have gone back to their former homes or have relocated elsewhere. The last to leave the center a group of 126, left on two special coaches for Sacramento and nearby towns. At the peak of its population, Amache had 7,567 residents. 412 births were recorded and 107 deaths during the three years of its existence.

Photographer: Hikaru Iwasaki  
Courtesy of the National Archives and Records Administration  
ARC Identifier 539933 / Local Identifier 210-G-K412

### *Handout 3-3m*

Tule Lake Relocation Center, Newell, California. One of the barracks at this center which is used for a high school. As yet the students [sic] haven’t decided on a name for the school.

Photographer: Francis Stewart  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536385 / Local Identifier 210-G-A484

### *Handout 3-3n*

Gila River Relocation Center, Rivers, Arizona. Members of the boy scout troop who participated in the Harvest Festival Parade held at this center on Thanksgiving day.

Photographer: Francis Stewart  
Courtesy of the National Archives and Records Administration  
ARC Identifier 538605 / Local Identifier 210-G-D643

### *Handout 3-3o*

Manzanar Relocation Center, Manzanar, California. Construction begins at Manzanar, now a War Relocation Authority center for evacuees of Japanese ancestry.

Photographer: Clem Albers  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536869 / Local Identifier 210-G-B121

### *Handout 3-3p*

Flag of allegiance pledge at Raphael Weill Public School, Geary and Buchanan Streets. Children in families of Japanese ancestry were evacuated with their parents and will be housed for the duration in War Relocation Authority centers where facilities will be provided for them to continue their education.

Photographer: Dorothea Lange  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536053 / Local Identifier 210-G-A78

# Line in San Francisco Street

Handout 3-1

23



Photographer: Dorothea Lange  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536409 / Local Identifier 210-G-A517

# Photo Analysis Worksheet

Handout 3-2

24

Name \_\_\_\_\_ Period \_\_\_\_\_

## Step 1: Observation

A. Study the photograph for two minutes. Form an overall impression of the photograph and then examine individual items.

B. Draw a quick sketch of the picture; this will allow you to pay attention to details.



C. Now look closely at the photo one quadrant at a time and list the people, objects, and activities that you see in that quadrant. (Use numbers when you can quantify something.)

People:  Objects:  Activities:	People:  Objects:  Activities:
People:  Objects:  Activities:	People:  Objects:  Activities:

**Step 2: Inference**

Based on what you have observed above, list things that you might infer from this photograph. You can include ideas about where and when the photo was taken or what is happening in it.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Step 3: Questions**

A. What questions does this photograph raise in your mind? Try to have at least three.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_





B. Where could you begin to look for answers to those questions?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Step 4: Summary**

Based on your observations and inferences, write a caption or title for the picture.

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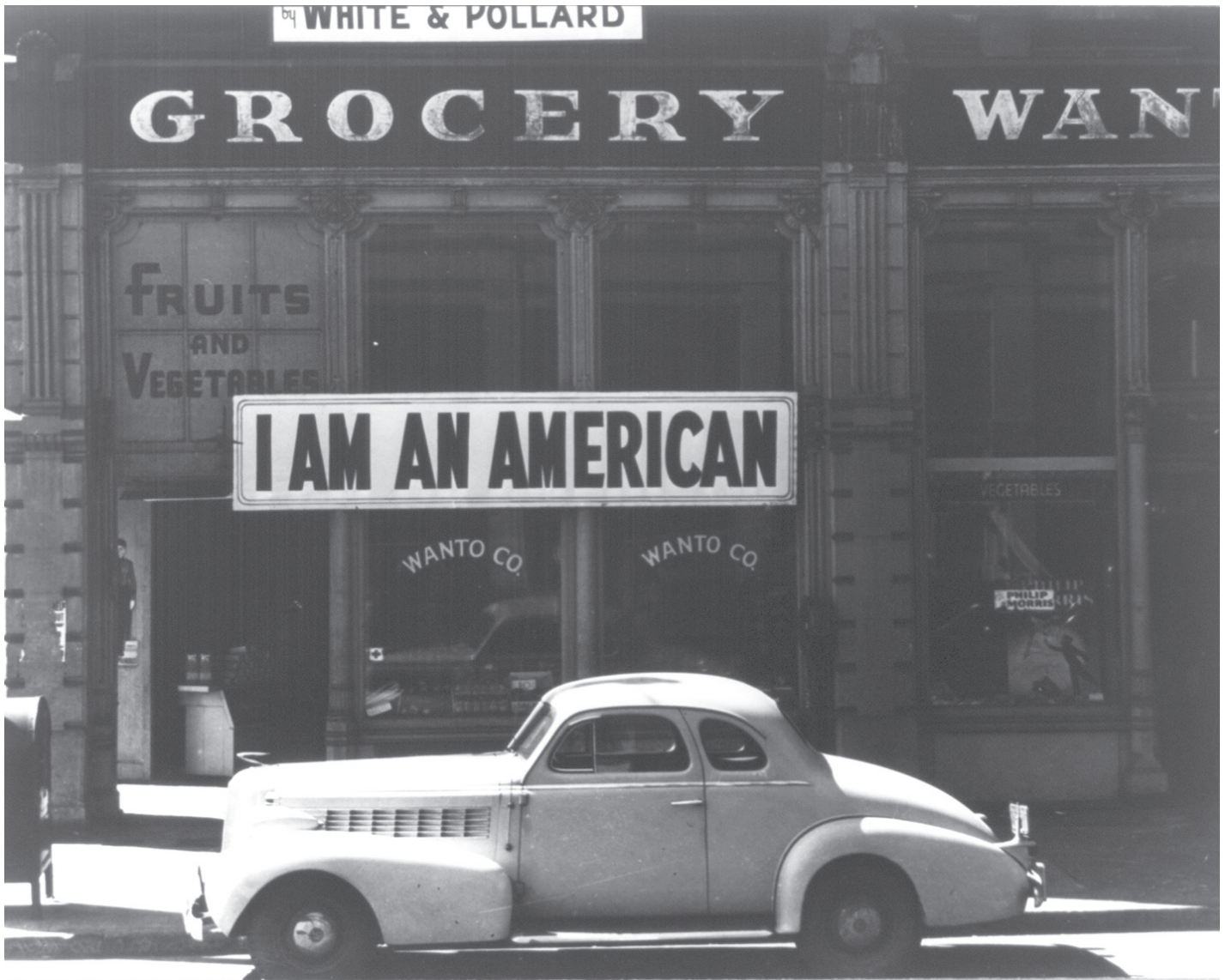
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# Photographs for Analysis

Handout 3-3a

27



Photographer: Dorothea Lange  
Courtesy of Library of Congress, Prints and Photographs Division  
Reproduction Number LC-USZ62-23602

# Photographs for Analysis

Handout 3-3b

28



Photographer: Dorothea Lange  
Courtesy of the National Archives and Records Administration  
ARC Identifier 537511 / Local Identifier 210-G-C161



# Photographs for Analysis

Handout 3-3c

29



All requests to publish or reproduce images in this collection must be submitted to the Hirasaki National Resource Center at the Japanese American National Museum. More information is available at <http://www.janm.org/nrc/>.  
Gift of George Tomio, Japanese American National Museum (92.76.10)

# Photographs for Analysis

Handout 3-3d

30



Photographer: Dorothea Lange  
Courtesy of the National Archives and Records Administration  
ARC Identifier 537584 / Local Identifier 210-G-C237

# Photographs for Analysis

Handout 3-3e

31



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Gift of Yukio Nakamura

Japanese American National Museum (93.92.1)



# Photographs for Analysis

Handout 3-3f

32



Photographer: Francis Stewart  
Courtesy of the National Archives and Records Administration  
ARC Identifier 538276 / Local Identifier 210-G-D85

# Photographs for Analysis

Handout 3-3g

33



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Gift of Jack and Peggy Iwata  
Japanese American National Museum (93.102.7)



# Photographs for Analysis

Handout 3-3h

34



Photographer: Charles Mace  
Courtesy of the National Archives and Records Administration  
ARC Identifier 539665 / Local Identifier 210-G-H451



# Photographs for Analysis

Handout 3-3i

35



Photographer: Clem Albers  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536861 / Local Identifier 210-G-B112



# Photographs for Analysis

Handout 3-3j

36



Photographer: Dorothea Lange  
Courtesy of the National Archives and Records Administration  
ARC Identifier 537677 / Local Identifier 210-G-C334

# Photographs for Analysis

Handout 3-3k

37



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Gift of the Walter Muramoto Family  
Japanese American National Museum (97.292.3V)



# Photographs for Analysis

Handout 3-31

38



Photographer: Hikaru Iwasaki  
Courtesy of the National Archives and Records Administration  
ARC Identifier 539933 / Local Identifier 210-G-K412



# Photographs for Analysis

Handout 3-3m

39



Photographer: Francis Stewart  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536385 / Local Identifier 210-G-A484





# Photographs for Analysis

Handout 3-3n

40



Photographer: Francis Stewart  
Courtesy of the National Archives and Records Administration  
ARC Identifier 538605 / Local Identifier 210-G-D643

# Photographs for Analysis

Handout 3-30

41



Photographer: Clem Albers  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536869 / Local Identifier 210-G-B121



# Photographs for Analysis

Handout 3-3p

42



Photographer: Dorothea Lange  
Courtesy of the National Archives and Records Administration  
ARC Identifier 536053 / Local Identifier 210-G-A78

# Sample Student Work: Photo Analysis Worksheets

43

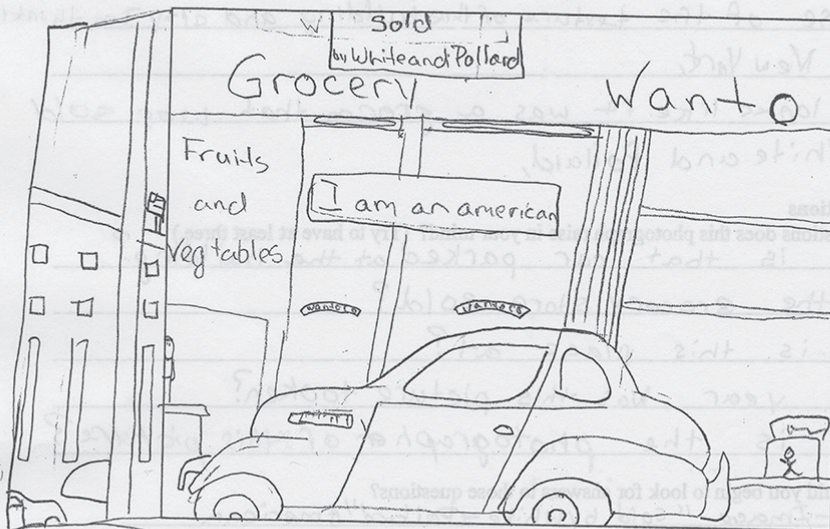
3:1,2

## Photo Analysis Worksheet Joseph P. ...

9-26

### Step 1. Observation

- Study the photograph for two minutes. Form an overall impression of the photograph and then examine individual items.
- Draw a quick sketch of the picture to get you to pay attention to details.



- Now, look closely at the photo one quadrant at a time and list the people, objects and activities that you see in that quadrant. (Use numbers when you can quantify something.)

<p>People: No people</p> <p>Objects: Flag, sign, building, store, window, grocery</p> <p>Activities: flag flying, pole building</p>	<p>People: No people</p> <p>Objects: Store, windows, stucco, pole</p> <p>Activities: None</p>
<p>People: None</p> <p>Objects: American sign, mailbox, front end of car, car, building, pole</p> <p>Activities: parked car, traffic</p>	<p>People: none</p> <p>Objects: Back end of car, windows, stucco</p> <p>Activities: None</p>

Adapted from the Maryland Historical Society's "How to Interpret a Picture" ([www.mdhs.org/teachers/pic2.html](http://www.mdhs.org/teachers/pic2.html)) and the National Archives' "Photograph Analysis Worksheet".



Time of year, historical time, where, what's going on

3:1.2

### Step 2. Inference

Based on what you have observed above, list things that you might infer from this photograph. (You can include ideas about where and when the photo was taken or what is happening in it.)

1. Because the old car I'm thinking it's the '1930's
2. Because of the signs, and I'm guessing it's summer
3. Because of the texture of the building and city I'm thinking
4. it's New York,
5. It looks like it was a grocery that was sold by White and Pollard,

### Step 3. Questions

A. What questions does this photograph raise in your mind? (Try to have at least three.)

1. Why is that car parked at the building?
2. Was the grocery store sold?
3. Where is this place at?
4. What year was this picture taken?
5. Who is the photographer of this picture?

B. Where could you begin to look for answers to those questions?

1. Google-Image- "sold by White-Pollard" American
2. Google Photographers name
3. Book of decades ('1920's-1930')
4. Timeline of sold by White and Pollard stores
- 5.

### Step 4. Summary

Based on your observations and inferences, write a caption or title for the picture.

I am an American Grocery Store

Adapted from the Maryland Historical Society's "How to Interpret a Picture" ([www.mdhs.org/teachers/pic2.html](http://www.mdhs.org/teachers/pic2.html)) and the National Archives' "Photograph Analysis Worksheet".

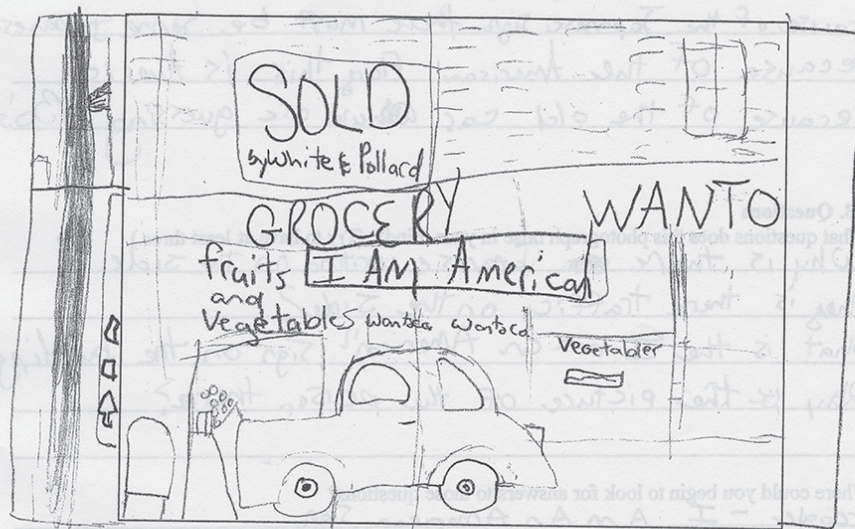


3:1,2

### Photo Analysis Worksheet

#### Step 1. Observation

- A: Study the photograph for two minutes. Form an overall impression of the photograph and then examine individual items.  
B. Draw a quick sketch of the picture to get you to pay attention to details.



- C. Now, look closely at the photo one quadrant at a time and list the people, objects and activities that you see in that quadrant. (Use numbers when you can quantify something.)

<p>People: <del>No</del> People</p> <p>Objects: Mail box, Car, Sign</p> <p>Activities: Flag</p>	<p>People: No people</p> <p>Objects: Window, Store, Sign, (Wanted)</p> <p>Activities:</p>
<p>People: No People</p> <p>Objects: Mail box, Car, Sign, (I am American)</p> <p>Activities: Grocery Store, <del>No</del> Traffic</p>	<p>People: <del>No</del> People</p> <p>Objects: Car, Window, Store,</p> <p>Activities: No</p>

Adapted from the Maryland Historical Society's "How to Interpret a Picture" ([www.mdhs.org/teachers/pic2.html](http://www.mdhs.org/teachers/pic2.html)) and the National Archives' "Photograph Analysis Worksheet".



line of year, historical time, where, what's going on. 3:1.2

### Step 2. Inference

Based on what you have observed above, list things that you might infer from this photograph (you can include ideas about where and when the photo was taken or what is happening in it.)

1. Because the "I am American" sign the person who owns the store must be American.
2. Because of the "Sold" sign I think the place must be sold.
3. Because of the Japanese sign there must be some Japanese people.
4. Because of the American flag this is America.
5. Because of the old car we are guessing 1930's.

### Step 3. Questions

A. What questions does this photograph raise in your mind? (Try to have at least three.)

1. Why is there a Japanese writing on the side?
2. Why is there traffic on the side?
3. What is the "I am an American" sign on the building?
4. Why is the picture of the person there?
- 5.

B. Where could you begin to look for answers to those questions?

1. Google - I Am An American Sign
2. Google images - Sold white & dollar
3. Books on 1930's
- 4.
- 5.

### Step 4. Summary

Based on your observations and inferences, write a caption or title for the picture.

I am An American Grocery Store