

People and Places:
Studying Georgia History through Art
A Visual Literacy Activity Guide

GEORGIA HISTORICAL SOCIETY



PURPOSE: To support participation in the *Georgia History Festival* Statewide Student Art Contest, this set of classroom activities will help students understand how artists acknowledge and interpret history through visual representations—and the opportunities and limitations of depicting the past through art. With these classroom activities students analyze various pieces of artwork and primary sources to determine how artists have reflected people, geography, and culture throughout Georgia’s history.

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The Visual Literacy Activity Guide is sponsored by:



VISUAL LITERACY:

Visual literacy includes skills that enable effective interpretation, evaluation, use, and creation of visual images. Visual literacy skills support a learner's ability to understand and analyze the creation of visual materials and create them.

HISTORICAL LITERACY:

Historical literacy is the practice of studying the past through various perspectives and points of view via primary source documents and artifacts. Like historical literacy, visual literacy skills are important to understanding both the opportunities and limits of materials that interpret the past.

HISTORY AND ART:

History and art can both influence the way we understand and connect to the events, people, and places of the past. Using both scholarly and creative processes history and art are mediums that creatively interpret people and events in order to further our understanding of the past.

A STATEMENT ON HISTORY AND ART BY GHS PRESIDENT AND CEO W. TODD GROCE, PH.D.:

Art is a visual interpretation of our physical and emotional world. Regardless of whether it is created from life or years after the subject's death or an event occurred, it is not firsthand historical evidence, like a letter or diary, but an interpretation by an artist of a subject or an event. It reflects the values, beliefs, and politics of the artist or those who commissioned the work. In that way it is a secondary work similar to a biography (without the breadth and detail).

As a visual interpretation of the past, art can inspire us by its beauty and unite us around a common historical narrative. It offers us an understanding of the artist, how he or she understood the past, and the social milieu in which their art was created. But it is not a scholarly examination and cannot give us a full and critical understanding of the person or event depicted.

HOW CAN ARTWORK HELP US LEARN ABOUT HOW PEOPLE LIVE?

(2nd-5th grades)

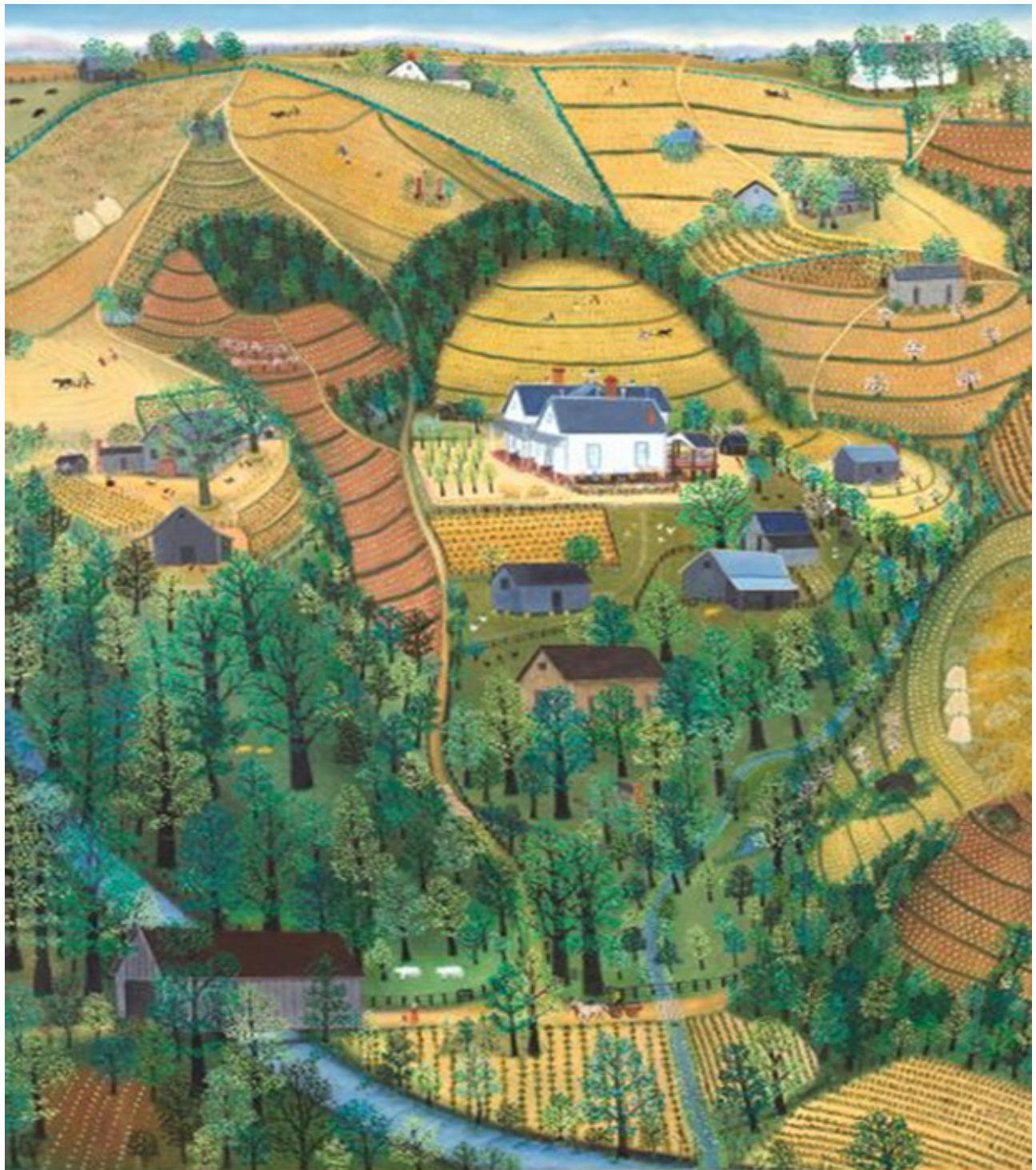
Activity: Identify and describe details in the piece, *My Parents' Farm*, by Mattie O'Kelley, that can illustrate how and where people live their lives.

- In a small group or whole class discussion, generate a list of the geographic features seen in *My Parents' Farm*.
 - Geographic features include elements not made by humans such as hills, forest, trees, rivers, sky, grass, etc.
- In a small group or whole class discussion generate a list of constructed features seen in *My Parents' Farm*.
 - Constructed features include elements that are made by humans such as farms/crops, buildings, homes, haystacks, fences, bridges, roads, etc.
- Based on the lists students generate ask students to give this painting a title. Based on their observations, what do they think the title should be? Ask students to present reasons (or cite evidence) for their title.
- After they have suggested their own title, give students the source information for *My Parents' Farm*, including the title, name of the artist, and year it was created.
- Explain the following details about the artist provided by the [High Museum of Art](#):
 - Mattie O'Kelley painted this in 1980 and titled it *My Parents' Farm*.
 - O'Kelley is best known as a memory painter who created art based on her childhood on a northern Georgia farm.
- Reflect on this lesson by discussing the following:
 - Are students surprised by the title or when it was made?
 - Are students surprised that this painting is set in Georgia?
 - What other questions do they have about the artwork or the artist who made it?

Assess: Using what they have learned, as a small group or whole class, discuss potential answers to the question, “how can art help us learn about how other people live?”

- Make sure to remind students that it's not just what they can see in the artwork, but who made it and why that helps us understand the piece and its message.

O'Kelley, Mattie Lou, My Parents' Farm, 1980, Oil on canvas, 58 x 42 in. Atlanta, High Museum of Art, <https://high.org/collections/my-parents-farm/>



Practice with GHS Primary Source Materials: Complete the activity on page 4 using the following GHS source.

GHS Primary Source Material: View of Savannah as it stood on 29th of March 1734.
From the Georgia Historical Society Map Collection. <https://tps.ghslearn.com/view-of-savannah-in-1734/>

- Peter Gordon's 1734 "View of Savannah" provides a visual representation of the early settlement on the banks of the Savannah River. Peter Gordon, one of the colony's original settlers, presented it to the Trustees in London as a descriptive map. This image is a watercolor on paper of the original Peter Gordon sketch. The map shows Oglethorpe's unique design for the city. The plan was based on a system of town wards, each containing building lots, trust lots, and a central square.



HOW CAN LINES AND SHAPES BE USED TO TELL A STORY?

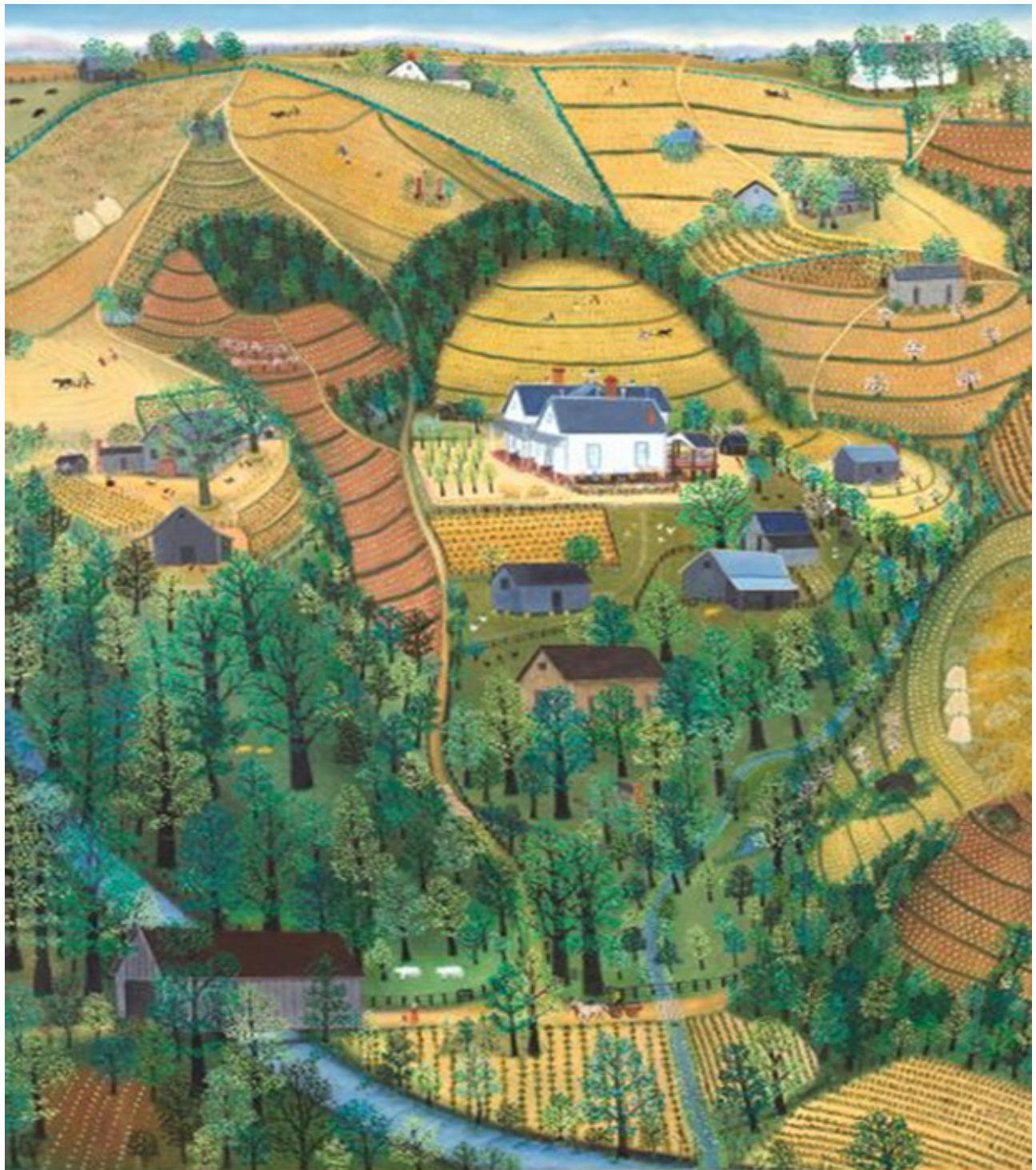
(2nd-5th grades)

Activity: analyze the use of lines and shapes in *My Parents' Farm*.

- Briefly explain types of lines and have students practice drawing them.
 - Horizontal, vertical, thick, thin, diagonal, zig zag, wavy, dotted, curly, etc.
- Have students point to or mark different types of lines used in *My Parents' Farm* and discuss how the lines are used to create shapes or boundaries.
- Briefly explain shapes and have students practice drawing various shapes.
 - A shape is made up of lines. Some shapes are geometric with precise, straight lines like squares, rectangles, and triangles. Some shapes are biomorphic, or rounded or irregular like circles and ovals, but also animals, people, or plants. ([National Gallery of Art](#))
- Have students point to or mark different shapes in *My Parents' Farm* and discuss how shapes are used to create artwork.
 - Shapes create visual elements in art to produce complexity, interest, and convey meaning.
- As a whole class or in a small group discuss the following:
 - What story do they think *My Parents' Farm* tells?
 - What lines help tell the story?
 - What shapes help tell the story?
 - How can lines and shapes help tell stories?

Assess: Use lines and shapes to tell a story from your life. Have students use lines and shapes to create artwork that tells a story about them or their lives.

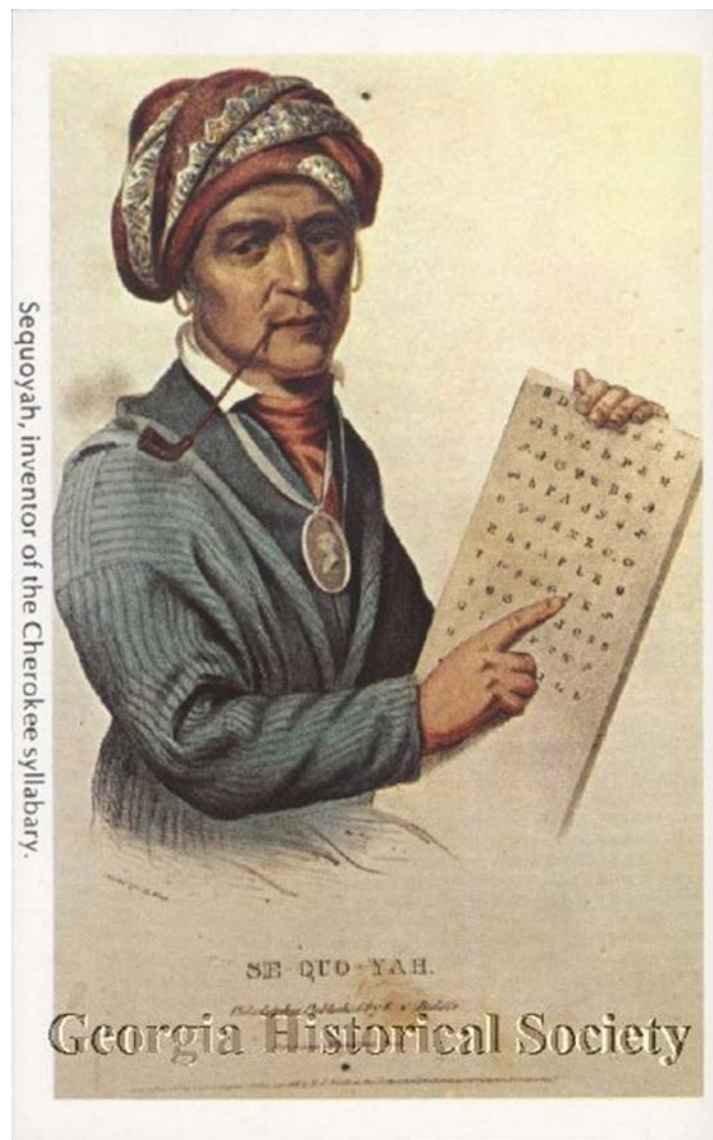
O'Kelley, Mattie Lou, My Parents' Farm, 1980, Oil on canvas, 58 x 42 in. Atlanta, High Museum of Art, <https://high.org/collections/my-parents-farm/>



Practice with GHS Primary Source Materials: Complete the activity on page 7 using the following GHS source.

GHS Primary Source Material: Sequoyah, Inventor of the Cherokee Syllabary. From the Georgia Historical Society collection of postcards. <https://georgiahistory.pastperfectonline.com/photo/9DE98E66-245C-462E-952F-261435691604>

- This post card from the Georgia Historical Society collection of postcards features a print of a hand-colored lithograph of Sequoyah, the legendary creator of the Cherokee syllabary. This print is of an oil portrait by Charles Bird King made in 1833 as part of a series depicting Native American leaders. ([New Georgia Encyclopedia](#))



DO COLORS HAVE MEANING?

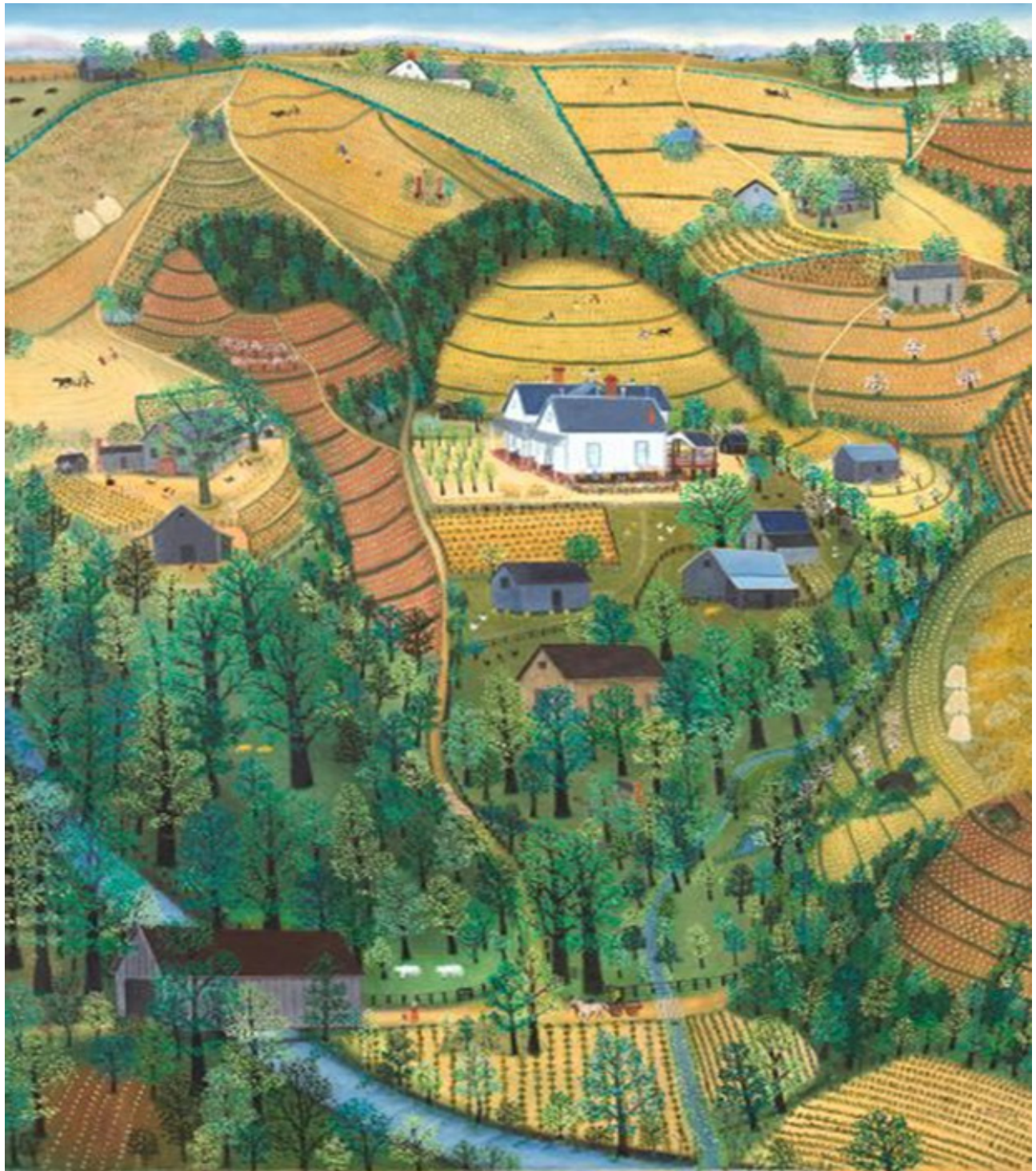
(2nd-5th grades)

Activity: Identify how Mattie Lou O’Kelley used color to illustrate geography in her piece, *My Parents’ Farm*.

- Introduce primary colors and secondary colors.
 - Primary colors of paint are red, yellow, and blue. They cannot be made by mixing other colors but when combined will create all the other colors.
 - Secondary colors like green, purple, and orange are obtained by mixing two primary colors. ([National Gallery of Art](#))
- Have students create a color wheel featuring primary and secondary colors. Have them identify the hue, or name of the colors, on the color wheel.
 - Find a version [here](#) from Art Projects for Kids blog.
- In a whole class or small group discussion, consider the purpose of color in art.
 - What are warm colors?
 - What are cool colors?
 - How can color help you understand artwork?
 - How can color convey feelings in artwork?
 - Do colors have meanings?
- Identify the hues in used in *My Parents’ Farm*.
 - How do you think the artist uses color to represent different elements like the geographic and constructed features?
 - How do you think the artist uses color to emphasize lines and shapes?

Assess: Like O’Kelley’s *My Parents’ Farm*, draw a landscape using each color in the color wheel. Students can draw their home or a place that is meaningful to them. Have students explain to a partner or the class why they used certain colors on certain parts of their landscape.

O'Kelley, Mattie Lou, My Parents' Farm, 1980, Oil on canvas, 58 x 42 in. Atlanta, High Museum of Art, <https://high.org/collections/my-parents-farm/>



Practice with GHS Primary Source Materials: Complete the activity on page 10 using the following GHS source.

GHS Primary Source Material: Audience Given by the Trustees of Georgia to a Delegation of Creek Indians. by William Verelst, gift of Henry Francis du Pont, 1956. Courtesy of the Winterthur Museum. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/tomochichi/tomochichi-travels-to-great-britain/>

- William Verelst was an 18th-century English painter. This painting shows the Yamacraw delegation who traveled to England with General James Oglethorpe in 1734 to meet with the Georgia Trustees, or founders of the Georgia colony in London.



HOW CAN ART TELL A STORY?

(6th-8th grades)

This activity is adapted from the lesson plan, “Telling Stories,” written by the J. Paul Getty Museum Education Staff. Find the full Getty Museum lesson [here](#).

Activity: Examine how an artist can depict a story through a piece of artwork that only illustrates a single moment in the overall narrative or story.

- Observe the artwork for one minute. What stands out to students? What do they notice first?
- After a brief observation period, have students discuss the narrative aspects of the painting or illustration. **Narrative** refers to an account of an event or story.
 - Who are the main characters in this painting? What makes you say that?
 - Which figures are gesturing and what do their gestures reveal about the action of the story?
 - Which figures in the painting hold props? What do the props reveal about the story?
 - What are the facial expressions of figures in the painting? What messages do their expressions convey?
 - Where has the artist used elements to focus our attention on certain parts of the painting? What aspects of the story do you think the artist finds most important by using these visual elements?
- Next, give students the title, artist name, creation date, and other source information.
 - Does knowing this information change their perception of the narrative?
 - Does it confirm or deny any details they noticed in the visual elements of the piece?
 - How does knowing the source information change how students understand the painting?
- Using their observations, students write a news story that expands on the narrative they think is being told in the piece of artwork. Make sure to include the following:
 - An opening sentence that answers the “Who, What, When, Where, and Why” for this story.
 - A description of the incident including some background on the main characters.
 - Eyewitness accounts from people at the scene.
- Have students share their story with the class. Are the stories similar or different? Why isn’t every story the same, even though they are using the same piece of artwork?
- To find out the real story, students read one or more of the suggested secondary sources

included with each piece of artwork.

- How accurate was their initial assessment or interpretation?
- What details in the painting helped them?
- Did any details in the painting mislead them?

Assess: discuss the essential question, how can art tell a story? Discuss the benefits and limitations of artwork portraying scenes from a historic event.

Practice with GHS Primary Source Materials: Complete this activity using one or more of the sources on pages 15-16.

GHS Primary Source Material, Artwork 1: Audience Given by the Trustees of Georgia to a Delegation of Creek Indians. 1734-1735. by William Verelst, gift of Henry Francis du Pont, 1956. Courtesy of the Winterthur Museum. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/tomochichi/tomochichi-travels-to-great-britain/>



Secondary Sources for Artwork 1:

- “Travels to Great Britain.” Tomochichi Featured Historical Figure article from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/tomochichi/tomochichi-travels-to-great-britain/>
- “Oglethorpe and Tomochichi.” James Oglethorpe Featured Historical Figure article from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/james-edward-oglethorpe/oglethorpe-and-the-creeks/>

GHS Primary Source Material, Artwork II: Mary Musgrove (ca. 1700 – ca. 1763). From the GHS Print Collection. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/mary-musgrove/>



Secondary Sources for Artwork II:

- “Mary Musgrove.” From the Mary Musgrove Featured Historical Figure article from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/mary-musgrove/>
- Frank, Andrew K. “Mary Musgrove (ca. 1700-ca. 1763).” New Georgia Encyclopedia. 05 October 2019. Web. 07 September 2021. <https://www.georgiaencyclopedia.org/articles/history-archaeology/mary-musgrove-ca-1700-ca-1763>

HOW CAN A VIEWER “READ” A WORK OF ART AS TEXT?

(6th-8th grades)

This activity is adapted from “Learning to Look” strategies from the National Portrait Gallery. Download the full Reading Portraiture Guide for Educators [here](#).

Activity: Analyze a portrait of a historic Georgian using The Elements of Portrayal. The Elements of Portrayal provide the foundation for students to engage with works of art.

Teaching Tip: The National Portrait Gallery suggests before beginning any “Learning to Look” strategy define the terms “portrait,” “sitter/subject,” and “symbol.”

- **Portrait:** A likeness or image of a person that is created by an artist.
- **Sitter/Subject:** The person or people who are in a portrait.
- **Symbol:** Something representing something else by association; objects or other concrete representations of an abstract idea, concept, or event.

As a facilitator of a “Learning to Look” strategy the National Portrait Gallery suggests that educators prepare the following:

- The facilitator should be well-versed with the sitter’s identity and accomplishments, as well as the contextual information about the portrait. Find background resources and source information for each portrait included in this guide.
- Facilitators should consider what you want your students to take away from the exercise. In this activity students should be able to identify and explain the elements of portrayal for portraits of historic Georgians.
- Facilitators should lead all conversations to looking back at the portrait and reflecting on what students’ observations might reveal about the sitter’s life, era, and contribution to Georgia, as well as the artist’s style and goals for the portrait.

The Elements of Portrayal as defined by the National Portrait Gallery:

- Initiate the conversation by having students identify the various elements of portrayal in a portrait, using the questions below. How do we bring these elements together to tell the story of a sitter?
 - Facial expression: Use adjectives to describe the sitter’s facial expression. What emotion(s) does this expression convey?
 - Pose: Describe the sitter’s pose. What is the artist trying to say about the sitter?
 - Clothing: What clothing is the sitter wearing? What might clothing tell us about the sitter’s profession, personality, social status, or place in history?

- Hairstyle: Describe the sitter's hairstyle. Why would hairstyle be an important element of a portrait?
- Setting: What is the setting of the portrait? What might the setting tell us about the sitter? Consider if the setting is real or imagined.
- Objects: What objects are in the portrait? Objects function as symbols. What might they be telling us about the sitter?
- Color: What is color conveying in this image? How does color set the tone and mood of the portrait?
- Medium: What medium was used to create the portrait? Why is medium important as we read portraiture?
- Artistic style: How does this artist's particular style tell us something about the sitter?
- Other questions to consider:
 - Why was the portrait created?
 - What purpose did it serve?
 - What does the portrait say about life in Georgia at the time it was created?

Assessment: Explain how an artist can use The Elements of Portrayal to describe a person in a portrait or piece of artwork.

Practice with GHS Primary Source Materials: Complete this activity using one or more of the sources on pages 19-20.

*To find more portraits or pieces of artwork to analyze, check out the [“Georgia’s People and Places” Teacher Guide](#) created by the Georgia Historical Society.

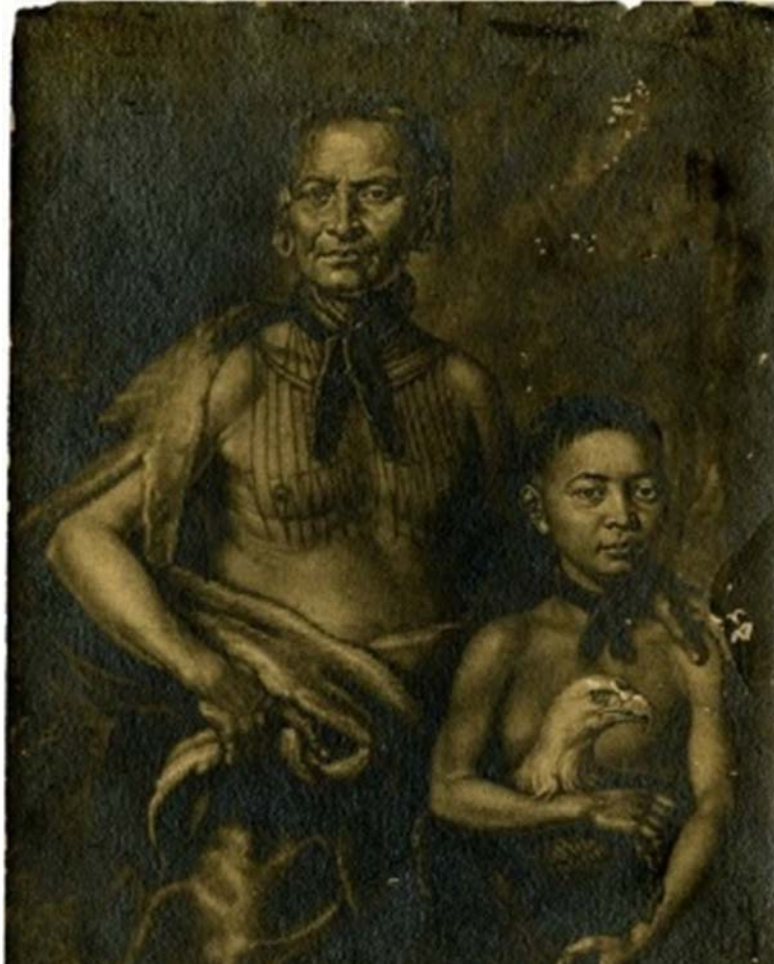
Portrait I: James Edward Oglethorpe, 1696-1785. 1955. By Raiford J. Wood. From the Georgia Historical Society Object Collection.



Background information for the Portrait I:

- Archival Record of James Edward Oglethorpe at the Georgia Historical Society, including associated digitized archival materials, <https://georgiahistory.pastperfectonline.com/byperson?keyword=Oglethorpe%2C+James+Edward%2C+1696-1785>
- “Oglethorpe’s Role in Settling Savannah.” Featured Historical Figure from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/james-edward-oglethorpe/settling-savannah/>
- “Oglethorpe as Georgia Trustee.” Featured Historical Figure from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/james-edward-oglethorpe/oglethorpe-georgias-trustee/>
- Archival Record of the James Solomon and Raiford James Wood papers at the Georgia Historical Society. <http://ghs.galileo.usg.edu/ghs/view?docId=ead/MS%201299-ead.xml>

Portrait II: Tomochachi Mico or King of Yamacraw and Toonahawi his nephew Son to the Mico of the Etchitas. 1645-1739. From the Georgia Historical Society Collection of Photographs, 1870-1960. <https://georgiahistory.pastperfectonline.com/photo/598DD08F-CA23-4473-B728-798307590600>



Background information for the Portrait II:

- “Brief Biography of Tomochichi.” Featured Historical Figure from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/tomochichi/tomochichi-brief-bio/>
- Item Description. The British Museum. https://www.britishmuseum.org/collection/object/P_1902-1011-1904
- About John Faber the Younger. The British Museum. <https://www.britishmuseum.org/collection/term/BIOG26760>
- About Willem Verelst. The British Museum. <https://www.britishmuseum.org/collection/term/BIOG49602>

HOW CAN ART PRESERVE ASPECTS OF LIFE FROM THE PAST?

(6th-8th grades)

Activity: Generate student-made questions using the Question Formulation Technique for a primary source document or artifact. Assess a related piece of artwork to consider how art can or cannot answer research questions. Use secondary sources to conduct further research to answer student questions.

This activity is a mashup strategy of the Question Formulation Technique from the Right Question Institute and the Primary Source Analysis Tool from the Teaching with Primary Sources and the Library of Congress. Find more about this strategy [here](#).

- Present students with the primary source as the “Q-Focus” or Question Focus. From this document or item students will use the Question Formulation Technique to generate their own research questions about the primary source.
- Step One: **Observe**
 - Students study the Q-Focus for 1-2 min observation period. Make sure to include the source information or citation of the object.
- Step Two: **Question**
 - Students produce questions, following the four rules of the QFT strategy, and numbering each question. (This can be an individual, small group, or whole group activity.)
 1. Ask as many questions as you can.
 2. Do not stop to discuss, judge, or answer the questions.
 3. Students record every question exactly as stated.
 4. Change any statement into a question.
 - Students improve questions:
 - Categorize as open or closed. Open questions are open-ended, and the answers require research. Closed questions can be answered with a one-word response, including “yes” or “no.” Closed questions do not require rigorous explanation.
 - Change one open question to closed and one closed question to open.
 - Students prioritize questions by choosing their top three:
 - Discuss with students why they chose the top three.
- Step Three: **Reflect**
 - Take a few minutes to reflect on student work so far.

- Students share and discuss:
 - Review the source information (author/creator, title, publisher, date, location, etc.) with students and attempt to answer any of their questions based on that information.
 - Make inferences based on visible evidence. Discuss conclusions students can draw about the subject based on observational and contextual evidence from the source and the citation.
- Discuss a plan with students to answer priority questions:
 - To answer the three priority questions, what information do students need?
 - Discuss where students can find information.
- Students think about their thinking: Discuss the following...
 - Did students learn from the questions others asked? Give evidence.
 - How did students decide on their questions? Why are these questions important to students?
- Step Four: **Corroborate**
 - Students explore a piece of artwork related to the primary source. Does the artwork or artist provide any usable details or information to respond to the priority questions?
 - Students discuss to determine if they need more information to answer priority questions.
- Step Five: **Research**
 - Students conduct research by reading the suggested secondary sources.
 - Students may choose to find other sources including primary or secondary information online to answer the priority questions.
- Step Six: **Reflect Again**
 - Students consider what they have learned and how they learned it.
 - What sources were most useful? What sources were not helpful?

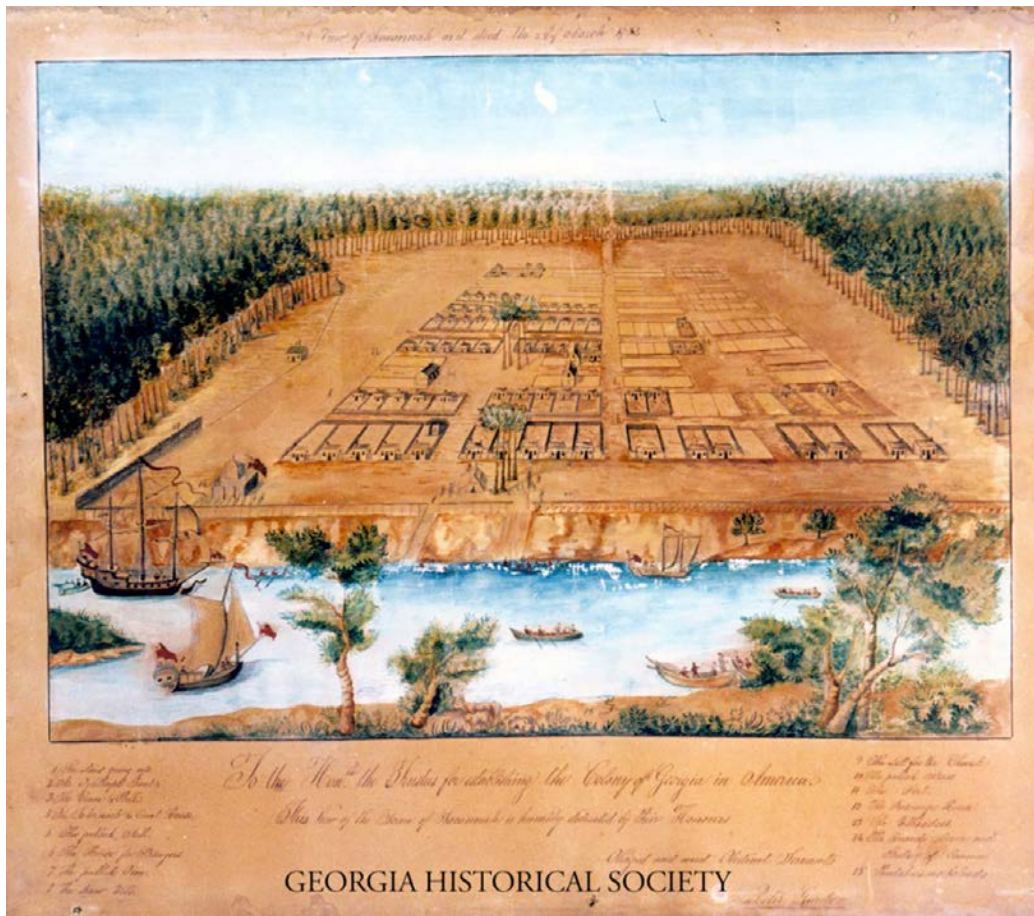
Assessment: Do you think the artwork or artist successfully preserves details and aspects of life in the past?

Practice with GHS Primary Source Materials: Complete this activity using one or more of the sources on pages 23-28.

Primary Source I: Brass Surveyor's Compass, Ca. 1730. From the Georgia Historical Society Artifact Collection. <https://georgiahistory.pastperfectonline.com/webobject/40222124-DA46-415E-B0BC-777384944400>



Artwork I for use with Primary Source I: View of Savannah as it stood on 29th of March 1734. By Peter Gordon. From the Georgia Historical Society Map Collection. <https://tps.ghslearn.com/view-of-savannah-in-1734/>



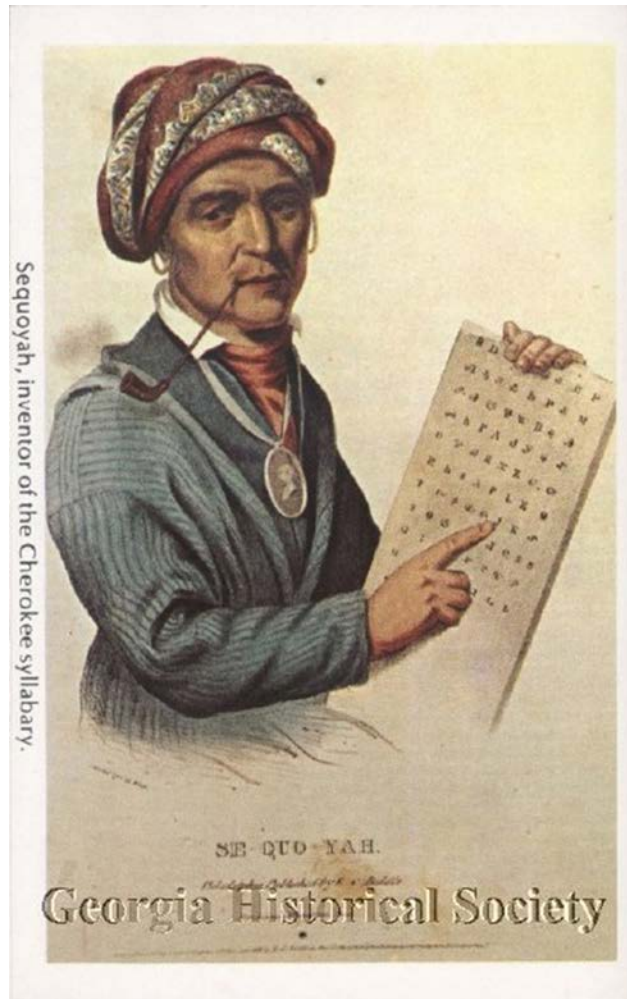
Background information for Primary Source I and Artwork I:

- “Oglethorpe and Savannah’s City Plan.” *Featured Historical Figure* from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/james-edward-oglethorpe/savannahs-city-plan/>
- “Establishing the Colony of Georgia.” *Three Centuries of Georgia History Online Exhibit* from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/online-exhibits/three-centuries-of-georgia-history/eighteenth-century/establishing-the-colony/>
- Archival Record of “A View of Savannah as it stood the 29 March 1734.” <https://georgiahistory.pastperfectonline.com/webobject/870A83BB-9E56-41DC-8A82-369180579766>
- Artist Record for Peter Gordon from the Georgia Historical Society. <https://georgiahistory.pastperfectonline.com/byperson?keyword=Gordon%2C+Peter%2C+1697-1740>
- “Surveyor’s Compass.” From the Smithsonian National Museum of American History Behring Center. <https://amhistory.si.edu/surveying/type.cfm?typeid=1>

Primary Source II: *Cherokee Phoenix*. New Echota, Thursday February 28, 1828. Vol 1, No.2. From the Georgia Historic Newspaper Database. To zoom in, visit: <https://tps.ghslearn.com/cherokee-phoenix-newspaper-february-28-1828/>




- Artwork II for use with Primary Source II: Sequoyah, Inventor of the Cherokee Syllabary. Postcard. 1900-1950. From the Georgia Historical Society Collection of Postcards. <https://georgiahistory.pastperfectonline.com/photo/9DE98E66-245C-462E-952F-261435691604>



Background information for Primary Source II and Artwork II:

- “Sequoyah and the Cherokee Syllabary.” *Featured Historical Figure* from the Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/sequoyah/talking-leaves/>
- “Sequoyah (c. 1770-1843).” Classroom resource from the National Portrait Gallery. <https://npg.si.edu/learn/classroom-resource/sequoyah-c-1770%E2%80%931843>
- Pulley, Angela F. “Cherokee Phoenix.” *New Georgia Encyclopedia*. 16 July 2020. Web. 07 September 2021. <https://www.georgiaencyclopedia.org/articles/history-archaeology/cherokee-phoenix>
- “The Cherokee Syllabary.” *Native American History Association*. http://www.nativehistoryassociation.org/tutor_syllabary.php

Primary Source III: Permit to sell cookies on the streets of Savannah on May 2, 1936, issued by the Mayor's Office. From the Girl Scout Council of Savannah (Ga.) Papers Collection. <https://georgiahistory.pastperfectonline.com/archive/23DCA5A6-CEC6-4A46-A855-087225349500>

 **City of Savannah**
MAYOR'S OFFICE

No. 27 March 25 1936

Permission is Herewith Granted to Girl Scouts
to sell cookies on streets

for the period ending one day May 2nd

By order of the Mayor,
G. J. King Secretary.

NO CHARGE FOR THIS PERMIT. WHICH IS NOT TRANSFERABLE AND CAN BE REVOKED AT ANY TIME.

Permit Must be Shown to any City Officer when requested.

Georgia Historical Society

Artwork III for use with Primary Source III (Photograph): Cookie sale & meeting at Girl Scout Headquarters, 330 Drayton. 1937. From the Foltz Photography Studio Collection at the Georgia Historical Society. <https://georgiahistory.pastperfectonline.com/photo/186A50B5-E4DE-4A4A-B923-352455019845>



Background information for Primary Source III and Artwork III:

- “Early Girl Scouting.” Featured Historical Figures. Georgia Historical Society. <https://georgiahistory.com/education-outreach/online-exhibits/featured-historical-figures/juliette-gordon-low/early-girl-scouting/>
- Foltz Photography Studio Photograph Collection by Augusta Klask Cordray and George Raymond Foltz. 1899-1960. Archival finding aid and collection description from the Georgia Historical Society. <http://ghs.galileo.usg.edu/ghs/view?docId=ead/MS%201360-ead.xml;query=foltz;brand=default>
- “Girl Scout Cookies Fuel a Century of Adventure for Girls.” Girl Scouts of the USA. <https://www.girlscouts.org/en/cookies/all-about-cookies/cookie-history/100-years-of-cookie-history.html>

HOW CAN PHOTOGRAPHERS INFLUENCE VIEWERS?

(6th-8th grades)

Activity: Conduct a visual analysis of a historic photograph using three methods: **description**, **reflection**, and **formal analysis**.

This activity is adapted from a lesson published by The J. Paul Getty Museum. Find the full lesson [here](#).

- **Description:** Describing an image is a useful technique for looking closely at an image and absorbing its details. Descriptions should remain objective, discussing what can be seen without drawing conclusions about a photograph's meaning. (The J. Paul Getty Museum)
 - Students should describe the details of what they see and avoid drawing conclusions in this step. To assist students with remaining objective, use “[Crop It](#)” tools from [teachinghistory.org](#) or use a rolled up sheet of paper acting as a tunnel for the eye to focus on specific details.
 - Students record or share what objects, people, geographic information, or other details they see.
 - Use guiding prompts or questions to help students crop or focus on particular areas of the photograph. A full list of guiding prompts and questions can be found [here](#) from the teachinghistory.org.
 - Crop the photo or focus on the area that caught your eye first.
 - Crop the photo or focus on a person or people in the photo.
 - Crop the photo or focus on a clue that shows where this photo was taken.
 - Crop the photo or focus on a clue that tells when this photo was happening.
 - Crop the photo or focus on a clue that shows emotion expressed in the image.
 - Crop the photo or focus on a part of the image that shows movement or motion.
 - Crop the photo or focus on a part of the image that shows tension or a problem.
 - Crop the photo or focus on the lightest part of the photo.
 - Crop the photo or focus on the darkest part of the photo.
 - Crop the photo or focus on the most important part of the image.
 - Crop the photo or focus on the main subject that the creator or photographer is capturing in the photo.

- Students should work in small groups to organize the details that they recorded into categories. Example categories are:
 - Who: people, names, clothing, items/tools people are holding, other identifying information, etc.
 - Where: landmarks, landscapes, transportation, buildings, signs, etc.
 - When: sun location, clocks, seasons decoration, clothing, technologies, etc.
 - What: motion, action, event, etc.
 - Why: creator name, title, publisher, etc.
- **Reflection:** This section should focus on the emotions and interpretations that an image evokes for the viewer. Different viewers will react to the same image in different ways, so there are no wrong responses. Knowing the historical context for an image can be very important for constructing reflective responses. ([The J. Paul Getty Museum](#))
 - During the reflection process students should utilize the details or evidence they recorded to make connections with the image. Connections should draw upon prior knowledge. Guiding questions can include:
 - Why is this person or thing important?
 - What is happening in this photo or at this place?
 - What is important?
 - What makes the photo interesting?
 - What does the title and the date of the image tell you?
 - What else was going on during the time period of this image?
 - Is this image asking you a question or giving you an answer?
 - Why did the creator take this photograph?
 - In order to support these reflections, students should explore the background information for each photograph included in the “Practice with Primary Source Photographs” materials. These materials include short informative videos and background information on the creator of the photo.
- **Formal Evaluation:** The “elements of art” are the building blocks for achieving the “principles of art.” A very good place to start formal analysis is by deciding which elements are most strongly represented. (The J. Paul Getty Museum.)
 - In this final step, students should analyze the elements of art and principals of design of the image.
 - Use the “[Elements of Art](#)” worksheet to evaluate the following:
 - Lines
 - Shapes
 - Forms
 - Space
 - Color

- Use the “[Principles of Design](#)” worksheet to evaluate the following:
 - Balance
 - Emphasis
 - Movement
 - Pattern
 - Repetition
 - Proportion
 - Rhythm
 - Variety
 - Unity

Assessment: Based on the three steps of visual analysis, respond to the question, *how does the photographer influence the viewer?*

Practice with Primary Photographs: Complete this activity using one or more of the photographs on pages 32-35.

Photograph I: Cookie sale & meeting at Girl Scout Headquarters, 330 Drayton. 1937. From the Foltz Photography Studio Collection at the Georgia Historical Society. <https://georgiahistory.pastperfectonline.com/photo/186A50B5-E4DE-4A4A-B923-352455019845>



Background information for Photograph I:

- "[Juliette Gordon Low](#)." *Today in Georgia History*.
- Foltz Photography Studio Photograph Collection by Augusta Klask Cordray and Georgia Raymond Foltz. 1899-1960. Archival finding aid and collection description from the Georgia Historical Society. <http://ghs.galileo.usg.edu/ghs/view?docId=ead/MS%201360-ead.xml;query=foltz;brand=default>

Photograph II: Trikosko, Marion S, photographer. Jackie Robinson in crowd speaking to reporters, Birmingham, Ala. 1963. Photograph. <https://www.loc.gov/item/2016646400/>



Background information for Photograph II:

- “Jackie Robinson.” *Today in Georgia History*. <https://www.todayingeorgiahistory.org/tih-georgia-day/jackie-robinson/>
- “Marion Trikosko.” *Art in Embassies*. U.S. Department of State. https://art.state.gov/personnel/marion_trikosko/

Photograph III: President Johnson Shakes Martin Luther King, Jr.'s Hand After Signing the Voting Rights Act as Civil Rights Leaders Look On; 8/6/1965; Johnson White House Photographs, 11/22/1963 - 1/20/1969; Collection LBJ-WHPO: White House Photo Office Collection; Lyndon Baines Johnson Library, Austin, TX. <https://www.docsteach.org/documents/document/lbj-mlk-shaking-hands>



Background information for Photograph III:

- “50 Years of the American Voting Rights Act.” *TIME Magazine*. <https://time.com/3985479/voting-rights-act-1965-results/?jwsourc=cl>
- Pomerantz, James. “Yoichi Okamoto, Lyndon Johnson’s Photographer.” *The New Yorker*. 2012. <https://www.newyorker.com/culture/photo-booth/yoichi-okamoto-lyndon-johnsons-photographer>

Photograph IV: O'Halloran, Thomas J, photographer. *Jimmy Carter disembarking from the airplane "Peanut One" at the Pittsburgh-Allegheny County Airport for a campaign stop in Pennsylvania.* Pennsylvania West Mifflin, 1976. Sep. 8. Photograph. <https://www.loc.gov/item/2005696377/>.



Background information for Photograph IV:

- "Jimmy Carter Presidential Nomination." Today in Georgia History. <https://www.todayingeorgiahistory.org/tih-georgia-day/jimmy-carter-presidential-nomination/>
- Mike Smith. "Thomas J. O'Halloran: a Legacy of Always Being in the Right Place." 2018. *FStoppers*. <https://fstoppers.com/originals/thomas-j-ohalloran-legacy-always-being-right-place-264094>