

Learning with Objects



"Like many museum professionals, I have a vivid memory of the moment when I was first touched by the power of historic objects...

I was a grade four student living in Prince Edward Island and my family visited a small community museum located at a local beach. I remember the building was an odd hexagon shape, with the typical hodge podge assortment of community treasures. The labels were typed, faded and curling but one item in particular caught my interest. It was a late 19th-century pair of tied blade skates which reminded me of the type I had seen in an illustrated version of the Hans Brinker story. I, too, skated and even once did a watercolour painting of a skating scene in art class. These skates looked different than the ones I was familiar with yet they essentially functioned the same. I imagined a child my own age using them on the ice many years earlier. I was entranced and I have retained a visual picture of these rusty objects for half a century. I made an immediate connection to the skates and I wanted to know more..."Who skated in them? What was that child like?" Those skates were an immediate connection to me personally and it was an experience I will never forget."

– Denise Hansen

In a word, objects – and the stories behind them – are fascinating. Objects help us make connections to history, art and culture and are relatable to all ages. Objects are powerful tools in teaching intellectual skills, including observation, analysis, inference and critical thinking. Objects are also the backbone of our museums and cultural centres. Objects can be instrumental in our programming.

How can we use objects to make lasting connections with our visitors?

Read on! This tool can help answer that question.

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Overview

"Harnessing the power of original, real things, that's what learning in museums is all about."

Osborne 2004

In this Tool you will find four "Learning with Objects" sequenced activity sheets for you to use in your museum, gallery, archive or cultural centre with school groups, families, visitors.

Please note that implementation of these activity sheets will require **advanced preparation**. Your staff or volunteers will have to select appropriate objects from **your own museum's collection** and adapt the activity templates. [See "[Resources needed](#)" section below].

The following activities in this Tool will help your visitors connect with your collection:

Activity 1A: "Reading an Object" fosters object literacy based on observation and inference and includes an Object Catalogue Sheet template

Activity 1B: "The Rest of the Story" encourages further exploration and interpretation of the story behind an object and includes an Object History Detective Sheet template

Activity 2A: "A Focus on the Past" Photo Analysis fosters photo analysis based on observation and inference and includes a Photo Analysis Sheet template

Activity 2B: "A Sharper Focus" encourages further exploration and interpretation and includes a Photo History Detective Sheet template

These activities were designed to be suitable for students in grades five to 10 and used as part of your museum's school programming. It is important to ensure your school programming is tied to the grade-appropriate curricular connection. Connections to B.C.'s Curriculum can be made using the chart located in the Appendix 1. With adaptation to simpler language, these activities can also be used for students in grades three and four.

But feel free to try these activities on families and visitors of all ages!

Tip



Activities 1A & 2A can work easily as stand-alone activities, if time is limited. But **Activities 1B and 2B** function best when used in a sequence.

Tip



When promoting your programs to teachers and schools, you must make sure that teachers understand the connections to curriculum as any field trip requires such a justification. See "[Other considerations](#)" for advice on marketing programs to schools.

Other ways to use these activities:

These activities can easily function as a **stand-alone activity** in your gallery or as an outreach program – a formalized way to take objects from your collection out into your community or school.

Volunteers and staff can bring objects and clues to schools or community centres with the “Reading an Object” (Activity 1A) and “The Rest of the Story” (Activity 1B) activity sheets. This works particularly well with archaeological artefacts which are generally sturdy and can withstand handling.

An outreach kit could also be created with components of the activities and loaned to schools, although museums should be mindful of the maintenance and the cost.

Simplified versions of the activities within this Tool can **enhance guided tours** through their emphasis on objects and photos in a collection. The activities can also be offered in abbreviated form to family groups and even adult individuals who benefit from hands-on learning.

These activities have also been used as an activity for **adults whose first language is not English**. The activities work well to encourage not only discussion of why objects might mean different things to different people, but also discovery of similarities between cultures. Please understand that adults – even those whose English is a second language – will generally move through the activities at a quicker pace than younger groups.

Tip



“A Focus on the Past” photo analysis activity (2A and 2B) in particular can be adapted for delivery off-site with the photos and clues sent electronically before your visit.

Guiding Principles for Learning with Objects

Objects are powerful tools for making connections with our visitors. Objects are important for teaching intellectual skills, including observation, analysis, inference and critical thinking. Many of these skills are included as Social Studies Curricular Competencies in British Columbia [See Appendix] and object-based activities are often considered a key principle of successful museum programs.¹

The term “artefact” usually refers to something made or used by humans but in museum-speak “objects” occupy a broader space². Objects are an important part of the visitor’s experience in any museum, gallery or cultural centre and can sometimes even be tangible representations of stories, music, dance and smells. Web-based virtual objects, video or sound experiences are commonly used now for museum programming as well. The activities presented here offer an exploration of tangible objects (or photographs) but could be adapted by a museum using “virtual objects” found in online exhibits.

¹Nova Scotia Museum Toolkit for School Programs.

²For the purposes of this Tool we will be using the term “objects” to describe physical artefacts found in a museum’s collection.

Learning with objects allows students to;

- **engage with something real;**
- **build on or “construct” and “scaffold” their learning** (reflecting the teachings of leading educational theorist Jean Piaget);
- **experience hands-on learning** (relating to the teachings of John Dewey, an important leader in the understanding of the educational process); and
- **direct their own independent learning** (as encouraged in the writings of Maria Montessori, a pioneer advocate of independent, self-directed education).

Objects spark curiosity, lead to open-ended questions and interpretation based on historical evidence. Students can also hone their skills as “historical thinkers” which can help them become more informed citizens and decision-makers.³

What better gift can a museum, archives, cultural centre or gallery give?

Resources needed to use this Tool

In order to put the activities found in this Tool in action, you will need to do some advanced preparation and commit other resources as described below.

Objects from your museum’s collection

The most important resource you need is objects (or photographs) from your museum’s collection.

One of the goals of this Tool’s activities is to provide some hands-on learning for visitors and enable a connection to your museum through your objects. As such, reproductions of objects, or objects from a designated “education collection” are recommended for use unless an object is able to withstand handling by school children or other visitors.



³For more information on the historical thinking concepts, visit *The Historical Thinking Project*: www.historicalthinking.ca/historical-thinking-concepts

Tip



If you are considering deaccessioning an object from your collection, consider adding it to your education collection for the purposes of using them for the hands-on activities outlined here.



How many objects do I need?

Ideally each visitor, pair of visitors or small group will work with one object or photograph during the activities. So, depending on the number of children in a school group, or the number of visitors you expect for the program, you will need a different object (or photograph) ready to distribute to the participants and/or small groups during the activity.

Time



Prep time for Activity 1A – “Reading an Object” and Activity 2A – “A Focus on the Past” is dependent on the number of objects and/or photographs selected and prepared for handling by the visitors or school group.

Activity 1B – “The Rest of the Story” and Activity 2B – “A Sharper Focus” are more time-consuming for staff to prepare as they require research and the physical compilation of “clues” that are to be distributed during the activity to the participants.

The clues can take shape as miscellaneous numbered and laminated pieces of research evidence to augment information about each object. Such evidence can include additional photos or illustrations of the object in use, oral history accounts, historic news accounts, archival documentation, dated descriptions of antiques, etc.

It is estimated that one staff member would need about two hours per object or photo to assemble necessary evidence for the students to complete these activities. However, this preparation is a one-time investment.

Once the working collection of objects and photos and clues is assembled for each activity, the objects and photographs can be reused for different groups of visitors.

Tip



Consider having students (or visitors) work in pairs or small groups as it will cut down on the number of objects or photos you will need available for the activities.

Many students enjoy working collaboratively and are used to doing so in their classrooms.

Tip



This prep work would be a terrific task for a summer student, youth or other volunteer who is

Staff



Preparation of all activities can be done by one to two staff members or volunteers or summer student(s).

On-site or off-site delivery of all activities can be done by one staff member or volunteer, assisted by a teacher or chaperone.

Budget considerations

Unless using volunteer power for the initial preparation of these activities, an initial commitment of funds is required to cover staff time (# of objects x two hours x \$ hourly rate) and to purchase additional supplies needed per activity (as outlined below).

Other potential expenses may include:

- marketing
- costs associated with extending your museum's opening season in order to accommodate school groups (if applicable)
- transportation for staff (if conducting off-site programming)

These types of programming expenses may be recovered through funding programs such as Gaming Grants. As well, delivery of these types of programs are usually an attractive idea for a Young Canada Works student project.

Supplies

The quantity of each item listed below will be determined by the number of visitors, pairs or small groups engaged in each activity.

You will need **at least one** of each of the following (per individual or pair) or **two** (per small group):

- Object or photograph from your museum's collection
- Multiple copies of activity sheets
- Laminated copies of clue sheets
- Laminated reproductions of historic photos
- Magnifying glass
- Felt mat (30" x 30") for placing and cushioning objects during activity
- Ziploc or cloth bag
- Metal 12" ruler (with metric measurements)
- Pencils with eraser
- Archival gloves (for handling original objects)
- Clipboard (if table space is limited)

Action

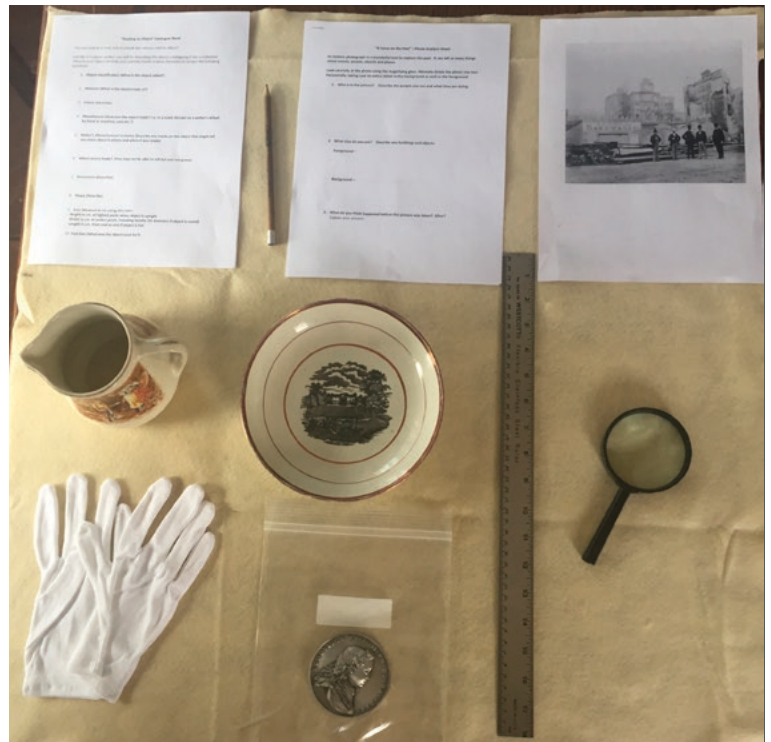


Visit [BCMA's Grants and Funding Opportunities](#) webpage to see if there are funding programs that support such educational programming.

Tip



If adapting these activities to an outreach kit, you will also need to consider carrying cases (rubber totes with wheels work well), and packaging (for protection of the objects).



Community Connections



Developing educational programming at your museum, gallery or archive affords lots of opportunities for collaboration and partnerships with other educational institutions and community groups such as:

- Local schools and teachers
- school boards
- curriculum consultants
- universities offering teacher training
- home schoolers associations
- Brownies, Guides, Cubs, Scouts, Cadets,
- other museums, archives and galleries with similar collections.

You may also consider partnering with a like-minded community group if there is a particular theme you wish to explore in your programming and highlight from your museum's collection. For example:

- Using objects around an environmental theme, in collaboration with a local environmental group;
- Using objects that are of particular interest to seniors, in collaboration with a local seniors' centre; or....

Be creative! The opportunities for collaboration are truly endless!

Other considerations

Image release forms

If you plan to take photos during your activity (which can be useful for grant reporting, website updates, social media posts, etc.) be sure to ask your visitors, teachers, chaperones, staff and volunteers to sign **model or image release forms** beforehand.

Tip



Museums can also consider approaching universities offering teacher training to propose an internship or volunteer practicum experience for the development of this activity at their museum.

Action



The next page shows a [sample Image Release form](#) from the Nova Scotia Museum.

Feel free to adapt..

Consent Form – Image Services



My name is _____

My address is _____

My phone number is _____

☐ This Consent Form is about images of me taken on (date) _____
at (event location) _____

☐ This Consent Form is about images of my child/children, (names) _____

taken on (date) _____ at (event location) _____

I confirm that I am the parent or guardian of the child/children and that I have the authority to give consent on their behalf.

I consent to the images being used or published by the Province of Nova Scotia for public relations, promotions, commercial and advertising purposes.

I consent to images being placed in the Office of Communication Nova Scotia's Visual Library.
I understand that the Visual Library is a collection of images that can be accessed, used and published by any Department or Office of the Province of Nova Scotia.

I consent to the images being used or published on any number of occasions and in digital or printed form. Some examples of the ways that the images may be used or published are: on websites, on social media, in printed brochures and reports, in displays, in videos, in newspaper or magazine ads, television ads, and in presentation materials.

I understand that the Province of Nova Scotia will not be required to notify me prior to the use or publication of the images.

I understand that the Province of Nova Scotia holds copyright in the images and may, in its sole discretion, provide permission to third parties to use or publish the images. I consent to the use or publication of the images by any third parties that have received this permission from the Province.

I understand that by signing this Consent Form, I am waiving any legal right I may have to the images.
I understand that I will receive no payment or other compensation for the use or publication of the images.

I understand that the images may be stored in a location outside of Canada and accessed from outside of Canada (for example, images uploaded to a social media service or a government website).
I consent to the images being stored outside of Canada and accessed from outside of Canada.

Signature: _____

Date: _____

Pilot and evaluate the program

Invite a group of visitors or children into your museum and lead the activity with them before your programming is officially announced.

Evaluate the program, ask for honest feedback and make changes as necessary to ensure your program is the best it can be!

You should also ask for feedback from the students and teachers after the activity as well. BCMA's Brain has a sample evaluation template that you can adapt for this purpose.

Marketing tips

Both on-site and off-site educational programming should be linked to provincial curricula and promoted to schools. [Advice on marketing school programs](#) is included below.

Note that unsolicited e-mails promoting school programs are no longer legally permitted. There are opportunities to market school programs using social media and promotion at school conferences. It is also useful to establish partnership opportunities with local schools and specific teachers.

Once fully implemented, the program can be formally launched and shared on social media and promoted in other formats.

A rich educational program can also be of interest to local media who may want to interview some of the participants.

Invite your local politicians to see your program in action!

Create a photo opportunity with them and a local school group (with everyone's permission of course!) and publish it in your next newsletter or local newspaper.

Action



Visit the [Advocacy](#) section of the BCMA Brain to find simple template letters that you can use to invite your local politicians to your museum.

Step Eight: Market the Program



Building Relationships with Teachers

A personal touch will go a long way in successfully marketing programs to teachers. There are many other experiences competing with museums as potential field trips and teachers may be more willing to visit a site that make the effort to engage with them on a personal level. The more teachers see that a museum will work with them to meet their needs, the more likely teachers are to consider that museum for a field trip. This helps explain why teachers return to the same field trips year after year.

Some successful marketing techniques include:

- Keep the “For Teachers” section of the museum’s website up-to-date and complete.
- Use social media such as, Twitter and Facebook, to highlight programs.
- Engage teachers in conversations on social media to invite them to, and thank them for, participating in a program. Encourage them to share pictures of their experience.
- Distribute printed program descriptions to teachers at conferences. (for example, Social Studies Teachers Association or Atlantic Science Teachers conference.)
- Get in touch with teachers who have previously visited to let them know what is available.
- Get in touch with teachers in your area who teach grades that the museum has programs for.

The earlier museums can contact a teacher the better, but remember that teachers’ schedules and museums’ schedules don’t always match. Teachers are very busy in September and June and they might not have time to read information sent to them at this time.

Museums should get to know the teachers in their community. This goes beyond sending them marketing material, and includes working with them throughout the year. See [Module 7](#) for other ways museums can work with teachers. Teachers are also regular museum visitors and tourists, like those seen here on a beach walk at Fundy Geological Museum. It is not uncommon for teachers to visit museums during their vacations as unofficial professional development.

A Note About Marketing to Teachers via Email



As of July 1, 2014, the Government of Canada will enforce regulations that will help Canadians avoid spam and other electronic threat. Therefore, museums are no longer able to send unsolicited emails to teachers in regard to the programs they offer. For more information on this law see: fightspam.gc.ca



Toolbox for Museum School Programs (2016)

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Do



Choose smaller, interesting objects or photographs representative of your collection, that support the mission and themes of your museum, gallery or archives.

Consider unique “mystery” objects which would spark a student’s imagination (i.e. wool carder, apple peeler, etc.).

Consider objects that show change over time (i.e. telephones, pens, kitchen tools, etc.).

Build in time to pilot and evaluate the activities, then fine-tune them to reflect the practicality of your museum or off-site service offer.

Be flexible, creative and adaptable.

Link to BC’s curriculum.

Involve teachers and home-schooling parents where possible.

Use hands-on objects and photos in guided tours or for on-the-spot presentation.

Ask open-ended questions and applaud suggested answers from participants.

Learn from your young visitors and enjoy the energy and fresh ideas they may bring to the interpretation of an object or photo.

Have fun!

Don't



Use any objects that are too sharp or otherwise unsafe for a child to handle.

Use objects or photos that may be too graphic or disturbing to a child.

Expect that “if you build It, they will come.” You will need to promote these new educational programs to the target audiences.

Expect young students to understand as much as adults about time, continuity and change. They have lived much shorter lives.

Limit the learning potential of young minds as they explore objects.

Provide the “right answer” or interrupt before the students can offer their own insights.

Let's put this Tool in action!

Once you have done the necessary preparation (selecting your objects, researching clues, preparing other material supplies, etc.) the activities described below are ready to try!

Detailed descriptions of all four Learning with Objects activities are offered below.

We have also provided completed sheets using objects and photographs from BC museums and archives that serve as practical examples of how the activities might actually unfold. The objects and photographs that are used below are not meant to be modelled or used at your organization; they are simply to serve as examples of what is possible.

Blank templates of all activity sheets are included in [Appendix 3](#) and can be adapted when implementing the activities within your museum.

General Tips for Delivery

The activities should be introduced to participants in a simple way. For example, staff could demonstrate an object and photo analysis verbally by holding up something as common place as a sneaker or a contemporary family photo, asking some of the questions which appear on the activity sheets. This will prepare the participants for their own written exploration using another historic object or photo.

Activity 1A – “Reading an Object”

OBJECTIVES

Children (in a class or with their families) and/or adult visitors develop object literacy through direct engagement with a museum-related object. Participants will “catalogue” an object describing and measuring it in detail, improving skills in observation and object analysis. This activity is a prequel to research and evidence-based Activity 1B – “The Rest of the Story.”

LINKS TO B.C.'S SOCIAL STUDIES CURRICULAR COMPETENCIES

[See [chart in Appendix 1](#)]

TOTAL ESTIMATED TIME FOR DELIVERING THIS ACTIVITY

60-75 minutes

MATERIALS REQUIRED

- Objects from your collection - [see pages 5 and 6 above]. Objects from an education collection are recommended unless the original object can withstand handling. Reproductions can also be safely used. It is recommended to share one object in pairs or two objects for a small group of 3 or 4, with each group or pair receiving a different object to explore
- Magnifying glasses (one can be shared in pairs or two within small groups)
- Pencils with good erasers (one for every participant)
- Good 12" ruler with metric sizing (metal is recommended); (one can be shared in pairs or two within small groups)
- Set of 10 felt mats 30" x 30" for placing and cushioning objects
- Ziploc bags or cloth bags to contain objects
- White archival gloves, if original objects will be handled
- If table space is limited, clip boards can be provided
- Copies of blank Activity 1A - "Reading an Object" Object Catalogue Sheets - one blank catalogue sheet per pair or small group (see Appendix 3 for blank template)
- If you are not planning to also do Activity 1B, you may consider adding a few more questions to the Activity Sheet, such as: How old do you think this object is? Who do you think made it?

HOW TO DELIVER THIS ACTIVITY TO STUDENTS / PARTICIPANTS

1. Introduce the topic of "Reading an Object" using a sample object - either a museum object or an everyday object like a sneaker or a cell phone. In discussion with participants, explore what we can we learn about the object through simple observation. Follow the format of the questions on the "Reading an Object" activity sheet. **(15 minutes)**
2. Form pairs of students, or small groups up to four students, if necessary. **(5 minutes)**
3. Hand-out museum objects, magnifying glasses and "Reading an Object" Activity Sheet **(5 minutes)**
4. Participants / groups complete the activity sheet **(25-30 minutes)**
5. Follow up – This could be 3-5-minute presentation of findings by participants; if small groups or pairs, one representative may need to present and another may hold up the object to show to the larger group while referencing the completed activity sheet **(20-30 minutes depending on size of overall group)**

Below is an example of a completed template using the Hansen family gravy boat.



Photo credit: Denise Hansen

“Reading an Object”

Catalogue Sheet Example

You can read an e-mail, text or a book but can you read an object?

Just like a museum worker, you will be describing this object, cataloguing it into a collection. Observe your object carefully and carefully handle it when necessary to answer the following questions.

1. Object identification (What is the object called?)

A jug or small pitcher

2. Material (What is the object made of?)

Ceramic (White Earthenware)

3. Colour (Describe)

Over-all colour is white with evidence of silver lustre decoration at rim; transfer-print decoration is multi-colored

4. Manufacture (How was the object made? i.e. in a mold, thrown on a potter's wheel, by hand or machine, cast etc.?)

Mass produced using molds and machinery (jiggers) based on a hand-made prototype

5. Maker's (manufacturer's) marks (Describe any marks on the object that might tell you more about it where and when it was made)

Imprinted in dark green on exterior of base – “Sandland Ware” over clasped hands logo with “Lancaster & Sandland, Hanley, England”

6. Where was it made?

Hanley, England

7. Decoration (Describe)

On both sides of the front, detailed multi-coloured transfer-print decoration of a scene from Charles Dicken's "Oliver Twist" with the caption "Oliver Twist Asks for More". The Illustration shows Oliver holding an empty bowl asking a cook at a brick cauldron for more soup. Two additional boys are seated at a table on the left, one licking a spoon and one licking his fingers.

8. Shape (Describe)

Pear-shaped, bulbous on the bottom half

9. Size (Measure in cm using the ruler)

Height in cm. at highest point when object is upright

11 cm

Width in cm. at widest point, including handle
(Or diameter if object is round)

14 cm

Length in cm. from end to end if object is flat

n/a

10. Function (What was the object used for?)

For serving some kind of liquid perhaps milk or sauces.

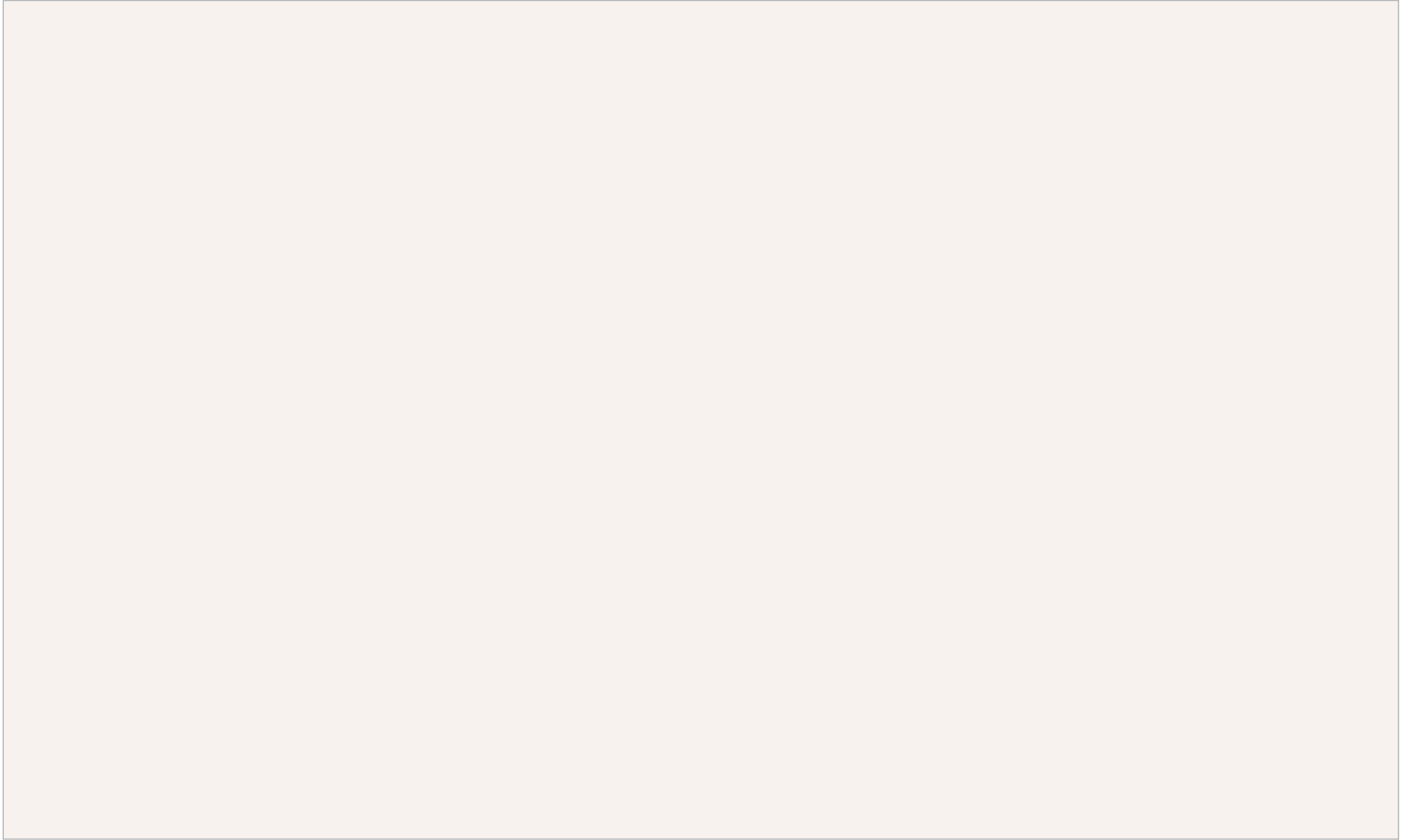
11. Condition (Whole or in parts? Worn, broken or marked by use? Describe)

Good condition but with worn silver lustre at the rim. A little bit of the lettering on the illustration is worn.

12. Design (How does it complement its function?)

Good shape for pouring liquid with spout and handle. Bulbous shape allows more space to contain the liquid. The jug is not very heavy so it can be handled easily.

13. Sketch the object or take a picture of it.



14. What questions do you have about the object that you would need more research to find out the answers to?

How old is the object? Who owned it? Is it a special, expensive object or everyday object? How has its use changed over time?
What happened to it to make it a little worn down?
How did it end up in a museum?
Are there more objects similar in decoration (pattern) available?

Activity 1B - “The Rest of the Story”

Objectives – Children (in a class or with their families) and adult visitors will use evidence to augment the story of an object they have just described in Activity 1A. They will use deductive reasoning, interpretation and inference skills to answer a series of questions about their object.

LINKS TO BC’S SOCIAL STUDIES CURRICULAR COMPETENCIES

[See chart in Appendix 1.]

TOTAL ESTIMATED TIME FOR DELIVERING THIS ACTIVITY

60-75 minutes; generally done as a sequel to **Activity 1A – “Reading an Object”**

Note: This estimate does not include the advanced preparation required by museum staff for research and preparation of object “clues.”

MATERIALS REQUIRED

- Objects and Activity 1A “Reading an Object” Activity Sheets (as previously completed by the students / participants).
- Miscellaneous numbered and laminated pieces of previously prepared clues on each catalogued object. Evidence can include photos or illustrations of the object in use, store catalogue pages or ads, oral history accounts, inventories etc. dated descriptions of antiques, etc. (number of copies dependent on number of participants)
- Pencils with good erasers (one for every participant)
- Magnifying glasses (one can be shared in pairs or two within small groups)
- Copies of Activity 1B – “The Rest of the Story” Object History Detective Sheet; one blank sheet per pair or small group (see Appendix 3 for blank template)

HOW TO DELIVERY THIS ACTIVITY TO STUDENTS / PARTICIPANTS

1. Introduce the topic of “The Rest of the Story” Activity 1B using a model object, either a museum object or an everyday object and at least two pieces of complementary evidence. Model some of the questions in the “Rest of the Story” Activity Sheet **(10 minutes)**
2. Reassemble any student groups or pairings from Activity 1A **(5 minutes)**
3. Hand-out clues, objects, magnifying glasses and the “Rest of the Story” Object History Detective Sheet **(5 minutes)**

4. Participants / groups complete the activity sheet
(25-30 minutes)
5. Follow up – This could be 3-5-minute presentation of findings by participants; if small groups or pairs, one representative may need to present and another may hold up the object to show to the larger group while referencing the completed activity sheet
(20-30 minutes depending on size of overall group)

Below is an example of a completed Object History Detective Sheet using the clues presented for the Hansen family gravy boat.

"The Rest of the Story"

Object History Detective Sheet Example

You have just "read" your object using skills of observation and analysis. You are now going to go a step further in deducing the story of your object using clues provided to give you more insight. You will be working like a professional museum researcher who uses evidence to find out more information about an object.

Note: *There may not be evidence to answer every question.*

- 1. When was your object made? List Clue(s) # and describe the evidence.**

Clue #1 tells us it was purchased new in 1951 as a wedding gift.

Clue #2 tells us that the maker's mark was used on this pottery from 1944-1968;

Clue #4 tells us the "Oliver Twist" pattern was made by the manufacturer from 1944-1968; this clue also tells us the pattern was based on an 1871 engraving, but simplified.

- 2. Where was your object made? List Clue #(s) and describe the evidence.**

Clue #2 tells us Hanley is located in Stoke-on-Trent, Hanley, England.

- 3. What happened to your object during use to cause wear or damage? List Clue #(s) and describe the evidence or explain your guess.**

Clue # 1, tells us the jug was used for a long time and washed frequently, explaining why the lustre decoration at the rim is worn and some of the lettering is worn.

- 4. What was the money value of the object when it was first manufactured versus today? Was it an everyday object or high status? List Clue #(s) and describe the evidence or explain your inference.**

From Clue #1, we know that the jug was purchased as a modest wedding gift, common for the time. We don't know the exact price and relative value. It was more of an everyday item for the family. Today it is considered "vintage" and similar pieces in the pattern sell on eBay from \$8.68 to \$47.77 (Clue #4) so it is still not of great monetary value.

5. What do you think the value of the object was in emotional terms to the person who owned it or used it? List Clue # (s) and describe the evidence or explain your inference.

Clue #3 tells us that the donor really values the object now as it represents family life and special dinners. The object was also passed on to her by her mother making it even more important. The gravy boat evokes strong memories of the donor's childhood.

6. How has the object's use and function changed over time? List Clue#(s) and describe the evidence or explain your inference using prior knowledge.

Clue #3 tells us the jug started out as a wedding gift. It was not manufactured as an object to serve gravy but was used by the Hansen family as such. The object went from everyday use to becoming an unused heirloom. Additional pieces in the same pattern were added years later by the latest owner making the gravy boat part of a small displayed collection.

7. Name three other objects on exhibit in the museum or in your home that might have a similar function, date range or be made of the same materials.

Numerous possibilities, such as other jugs or serving vessels of the same vintage made of white earthenware.

8. Describe a theme of a museum exhibit that could include your object.

Family life in the 1950s-1960s in Canada; Mid 20th-century English Ceramics; The Life of an Object

9. Describe an object that you own which is special to you and explain why you value it.

Try these creative extensions and adaptations for Activities 1A and 1B

- Students can work in pairs, with an object hidden from one of them. The student who has seen the object describes it and the other student tries to draw and/or identify the object.
- Students use senses like touch, smell and hearing to identify an unseen object.
- The artifact analysis sheet can be adapted using simpler language for younger children, i.e. "What am I?" "What do I do?" "What is my story?"
- Use groupings of similar objects which show change over time for deeper historical analysis (i.e. pens, telephones, kitchen tools).
- Students could consider which of their own objects they would like to see on display in a museum. The class could bring these special objects into the classroom or museum and curate their own exhibit.
- Refer to the Bibliography section for numerous other suggestions for extensions and adaptations.

Action



If you have further extensions or activity adaptation ideas that have worked for you, please send your idea to: bcma@museumsassn.bc.ca and we will add it to the BCMA Brain.

Here are the examples of clues that were prepared for use in Activity 1B (with the Hansen family gravy boat)

It is suggested that the clues you create for your museum objects are presented to the student participants on laminated cards.

Clue #1

Oral history interview with donor Denise Hansen.

Note: This is a real story.

"This small white earthenware jug was given to my parents as a wedding gift when they were married in 1951. At the time, it was purchased new. Modest gifts like this and even a bone china cup and saucer were not uncommon as wedding or shower gifts in the rural Maritimes back then. The jug was probably intended to hold milk or perhaps sauces. However, our large family only used this jug to hold gravy, especially for Sunday roast dinners or on special occasions like Thanksgiving or Christmas. We referred to it as the "gravy boat" because that's what we used it for but I know gravy boats are traditionally more boat shaped with small trays. I was fascinated by the detailed coloured transfer-print decoration on our gravy boat. It was labelled "Oliver Twist Asks for More" and when I was a little girl, I thought with child-like logic that Oliver was asking for more gravy, instead of the famous request for more soup featured in the Dickens novel. We washed the gravy boat frequently of course, sometimes in the dishwasher, so a lot of the lovely silver lustre decoration on the rim has worn away."

"When my mother downsized, she passed the gravy boat on to me. By now, I had a few real gravy boats of my own but I still treasured the family one. I didn't want to use it and risk breakage or further wear so I put it on proud display in a small antique china cabinet. Years after I received my mother's gift, I found a cream and sugar set in the same pattern in an antique shop in New Brunswick which was the province where my parents were married. The pattern was probably readily available there. Of course I had to buy the set and created a small, unused collection of the pattern stored in my china cabinet. I have been accused of being the most sentimental of the five Hansen siblings but I pride myself on being family-oriented. I am happy to loan our gravy boat temporarily to a local museum for display."



Photo credit: Denise Hansen

Clue #2



From the 1947 Pottery Gazette and Glass Trade Review Reference Book
Image courtesy of thepotteries.org
(Steve Birks)
thepotteries.org/allpotters/643.htm

Clue #3

Lancaster and Sandland adapted an illustration like this for their "Oliver Twist" patterned earthenware produced from 1944-1968

Illustration by J. Mahoney, 1871. "The Adventures of Oliver Twist (1871) from the Household Edition, 28 wood-block engravings – "Please, sir may I have some more?"

Image scanned by Denise Hansen
victorianweb.org/art/illustration/mahoney/74.html



Clue #4

An EBay search (December 18, 2018) on Lancaster and Sandland Oliver Twist pattern revealed several "vintage" examples (although no milk jug or gravy boat) ranging in bid price from \$8.68 to \$47.77.

Activity 2A - “A Focus on the Past” Photo Analysis

OBJECTIVES

Children (in a class or with their families) or adult visitors will analyze a copy of an historic photo using skills of observation and inference. This activity is a prequel to **Activity 2B – “A Sharper Focus.”**

LINKS TO B.C.’S SOCIAL STUDIES CURRICULAR COMPETENCIES

[See chart in [Appendix 1.](#)]

TOTAL ESTIMATED TIME FOR DELIVERING THIS ACTIVITY

60-75 minutes

MATERIALS REQUIRED

- Good quality laminated reproductions of historic photos (to ensure there is enough to distribute a different photo to each participant, pair or small group); Images should NOT be labelled or identified. If computer access is available (particularly IPADs) on-line photos can be used since they can be magnified; however, they should **not contain clues**.
- Magnifying glasses (one can be shared in pairs or two within small groups)
- Pencils with good erasers (one for every participant)
- “A Focus on the Past” Photo Analysis Sheet; one blank sheet per pair or small group (see Appendix 3 for blank template)

HOW TO DELIVER THIS ACTIVITY TO STUDENTS / PARTICIPANTS

1. Introduce the topic of photo analysis using a sample, either an archival photo or a current family photo. In discussion with participants, explore what we can we learn about the photo through simple observation. Follow the format of the questions on the “A Focus on the Past” activity sheet. **(15 minutes)**
2. Form pairs of students, or small groups of up to four, if necessary **(5 minutes)**
3. Hand-out laminated copies of the photos, magnifying glasses and “A Focus on the Past” Photo Analysis Sheet **(5 minutes)**
4. Participants / groups complete the activity sheet **(25-30 minutes)**

5. Follow up – This could be 3-5-minute presentation of findings by participants; if small groups or pairs, one representative may need to present the photograph and another may discuss the completed activity sheet **(20-30 minutes depending on size of overall group)**

Below is an example of a completed Photo Analysis sheet using an historic photograph.

If you use the photo below as your own example to model for participants, do not include text information or the title of the photo. Also, in the follow-up, assure them that no one was killed as a direct result of this fire.



T.J. Trapp and Co. Hardware Store after the 1898 (New Westminster) Fire
Courtesy New Westminster Museum and Archives, IHPO341

"A Focus on the Past"

Photo Analysis Sheet - Example

An historic photograph is a wonderful tool to explore the past. It can tell us many things about events, people, objects and places.

Look carefully at the photo using the magnifying glass. Mentally divide the photo into two horizontally, taking care to notice detail in the background as well as the foreground.

1. Who is in the picture?

Describe the people you see and what they are doing.

Five adult men are standing in the foreground of the picture in various types of late 19th century dress. The men have slightly different stances. Left to right - The second man from the left is wearing a light cap and appears to be holding a mug. The two men next to him are wearing bowler hats. The man on the far right looks to older than the others and is holding some type of large paper, probably a newspaper.

2. What else do you see?

Describe any buildings and objects.

Foreground - Left, small wooden building labelled T.I (?) Trapp Hardware; wheeled cart on front of the small building with long planks of lumber visible on the ground; wheels of second cart visible to the right in the foreground; to the right is the shell of large (brick?) building with evidence of scorching. Street in front appears to be dirt

Background - Shell of a large brick official-looking building with arched doorway. Tree to the left. Additional building is visible in the left background. Some of the ruins show evidence of scorching.

3. What do you think happened before this picture was taken?

After? Explain your answer.

There was some sort of devastating event which partially destroyed buildings, maybe an explosion, bombing in a war or a fire. After the picture was taken, the buildings were probably re-built.

4. When do you think this picture was taken?

Include time of year and historical period. How can you tell?

Spring, summer or fall. There is no snow on the ground and the men are not wearing winter clothing. The tree does not seem to have leaves but they may have been destroyed during the event. From the men's clothing and the look of the architectural remains of the building the photo could have been taken in the late 19th century. Debris has been cleaned from the streets, there is a newer looking small wood building so we can infer the photo was taken at some point after the devastating event.

5. Where do you think this picture was taken? How can you tell?

Some type of city or town in an unknown country. The substantial building remains and presence of a street remains suggest this.

6. Why do you think this picture was taken?

Probably to document the event in the recovery period. There would have been insurance claims. The event was dramatic so people reading newspapers and would be interested in learning about it. The town or city officials might also want to reassure the community and the public that recovery was happening.

7. What additional questions to you have about this photo?

Activity 2B - “A Sharper Focus”

OBJECTIVES

Children (in a class or with their families) or adult visitors are given additional clues to tell the rest of the story of the photograph and develop research and interpretation skills.

LINKS TO BC SOCIAL STUDIES CURRICULAR COMPETENCIES

[See chart in [Appendix 1](#).]

TOTAL ESTIMATED TIME FOR DELIVERING THIS ACTIVITY

60-75 minutes; generally done as a sequel to Activity 2A – “A Focus on the Past”

Note: *This estimate does not include the advanced preparation required by museum staff for research and preparation of photo “clues.”*

MATERIALS REQUIRED

- Laminated photo untitled from Activity 2A for cross-reference and previously completed “A Focus on the Past” Activity Sheets
- Numbered laminated clues. Note that these clues will have identifying information labelled on them, including the title of the image (number of copies dependent on number participants, pairs or groups)
- Magnifying glasses (one can be shared in pairs or two within small groups)
- Pencils with good erasers (one for every participant)
- “A Sharper Focus” Photo Analysis Detective Sheet; one blank sheet per pair or small group [[See Appendix 3 for blank template](#)]

PROCEDURE

1. Retain laminated copies of the photos, magnifying glasses and completed “A Focus on the Past” Activity Sheet **(5 minutes)**.
2. Introduce the topic of photo research using a model object, either an archival photo or a family photo with at least two related supplementary research clues. In discussion with participants, explore what we can we learn about the photo through further evidence. Follow the format of the questions on the “A Sharper Focus” activity sheet. **(15 minutes)**
3. Reassemble pairs or groups, as necessary **(5 minutes)**
4. Hand-out laminated clues. **(5 minutes)**

5. Each participant or small groups complete the “A Sharper Focus” activity sheet **(25-30 minutes)**
6. Follow up – This could be 3-5-minute presentation of findings by participants; if small groups or pairs, one representative may need to present the photograph and another may discuss the completed activity sheet **(20-30 minutes depending on size of overall group)**

Below is an example of a completed Photo Analysis sheet using the same historic photograph used in Activity 2A.

“A Sharper Focus” Photo Detective Sheet

In the first part of this activity you used observations and inference to analyze the photo. Now, you will use clues provided to tell the rest of the story and get a better interpretation of the photo.

"A Sharper Focus"

Photo Detective Sheet Example

In the first part of this activity you used observations and inference to analyze the photo. In this second part, you will use clues provided to tell the rest of the story to get a better interpretation of the photo.

1. Who is in the photo?

Include the clue (s) # you used to answer the question.

There is no evidence given to identify the men by name in the photo. One of the men may be the owner of the hardware store.

2. What else can you now identify in the photo you see?

Include the clue (s) # you used to answer the question.

One of the buildings in the background are the ruins of a Courthouse (Clue # 4). The small wooden building marked Hardware in the foreground is a temporary building (see Clue # 3)

3. What do you think happened before this photo was taken?

Include the clue (s) # you used to answer the question.

A devastating fire destroyed much of the city of New Westminster in BC (Clue # 1 & 2)

4. When do you think this photo was taken?
Include the clue (s) # you used to answer the question.

The Great Fire of New Westminster, BC happened on September 10, 1898 (Clue # 2). This picture was probably taken a few weeks after a disaster happened as debris is cleaned off the street and a temporary building has been erected. The men are wearing clothing that dates to about 1898 (Clue # 5).

5. Where do you think this photo was taken?
Include the clue (s) # you used to answer the question.

A street near the courthouse in New Westminster, BC (Clue #1, 2, 3)

6. Why do you think this photo was taken?
Include the clue (s) # you used to answer the question.

Probably to document the effects of huge fire and show recovery from it.
(No evidence, just inference)

7. Where would you go to find more information about the historical event documented in the photo?
Include the clue (s) # you used to answer the question.

Internet, as well as archives, museums, books and articles. Oral history and news account. You can also compare with more documented photos of the same event.

Try these creative extensions and adaptations for Activities 2A and 2B

- Participants can take “now” photos of buildings and streetscapes in their community comparing them to “then” photos from the past. They can even capture modern versions of events like weddings or sports games and compare with similar events in the past. The Le Noir Forge Museum in Arichat, Nova Scotia did this successfully in partnership with a local school and exhibited the framed examples (see sample below).
- Participants can sort various photos into related groups (i.e. weddings, schoolrooms, store interiors, etc.) to compare and contrast.
- Refer to the Bibliography section for numerous other suggestions for extensions and adaptations.

Action



If you have further extensions or activity adaptation ideas that have worked for you, please send your idea to: bcma@museumsassn.bc.ca and we will add it to the BCMA Brain.

Photos courtesy of Susan Marchand-Terrion, Site Manager, Isle Madame Historical Society/Le Noir Forge Museum.



Here are the examples of clues that were prepared for use in Activity 2B

It is suggested that the clues you create for your museum objects are presented to the student participants on laminated cards.

Clue #1

Note *More detail on the fire is included in the complete article.*



Newspaper article: "Gone up in a hell of a roaring flame", September 12, 1898, p. 1, 2 (headline)

Source: Library and Archives Canada - collectionscanada.gc.ca/nlc-10671

Clue #2



W. R. Creech. City of New Westminster, in flames, Sept. 10, 1898, lithographic print, [after 1898], RBSC_Frmd_Lscape_005, University of British Columbia Library Rare Books and Special Collections

Clue #23

Shows temporary housing after the New Westminster fire in 1898.



Courtesy of New Westminster Museum and Archives, IHPO144

Clue #4



Fire-gutted courthouse after the New Westminster Fire of 1898
Courtesy New Westminster Museum and Archives, IHP7824

Clue #5



Spring and Summer Catalogue, 1898
H. O. Neill and Co. NY p.15E

Conclusion

"Guided learning with historic objects, including photos, is a truly engaging way to reach all members of the public but it is particularly effective with elementary and middle school students. As a student teacher, I remember using an actual World War I soldier's pocket diary, generously loaned to me by a fellow teacher. The soldier had been wounded and there were faded blood stains on one page. I ceremoniously showed the students some of the pages and read excerpts from this real document to a class of normally bored grade eight social studies students. You could hear a pin drop in that classroom, the students were so engaged. It is my hope that you have similar success by using the Learning with Objects Tool presented here."

- Denise Hansen

Appendix 1

BC Social Studies Curriculum Links

curriculum.gov.bc.ca/curriculum/social-studies

Curricular Competencies Social Studies

Important Note - Activities may be linked to more specific curriculum outcomes dependent on the **content** examples used – for example if Activity 2A and 2B used photos and clues associated with a residential school the activity could be linked to BC Grade 5 Social Studies “Big Ideas” – “Canada’s policies for and treatment of minority peoples have negative and positive legacies”.

- Use Social Studies inquiry processes and skills to ask questions; gather, interpret and analyze ideas; and communicate findings and decisions (Grades 1-11; Grade 12 Human Geography) **(Activity 1A-B, Activity 2A-B)**
- Ask questions, make inferences, and draw conclusions about the content and features of different types of sources (evidence) (Grades 1-3) **(Activity 1A-B, Activity 2A-B)**
- Sequence objects, images or events, and distinguish between what has changed and what has stayed the same (continuity and change) (Grade 1-3) **(Activity 1A-B, Activity 2A-B)**
- Ask questions, corroborate inferences, and draw conclusions about the content and origins of a variety of sources, including mass media (evidence) (Grades 4-6) **(Activity 1B and 2B)**
- Sequence objects, images, or events, and determine continuities and changes between different time periods (Grade 4) **(Activity 1A-B, Activity 2A-B)**
- Sequence objects, images, and events, and recognize the positive and negative effects on continuities and changes in the past and present (Grade 5 - 6) (Continuity and change) **(Activity 1A-B, Activity 2A-B)**
- Assess the credibility of multiple sources and the adequacy of evidence used to justify conclusions (evidence) (Grades 7-9) **(Activity 1B and 2B)**
- Assess the justification for competing accounts after investigating points of contention, reliability of sources, and adequacy of evidence, including data (evidence) (Grade 10) **(Activity 1B and 2B)**
- Assess the credibility and justifiability of evidence, data and interpretations (evidence) (Grade 11)

- Characterize different time periods in history, including periods of progress and decline, and key identify turning points that marked periods of change (continuity and change) (Grade 7-8, Grade 12) **(Activity 1B and Activity 2B)**
- Compare and contrast continuities and changes for different groups at particular times and places (continuity and change) (Grade 10, Grade 12 – Contemporary Indigenous Studies) **(Activity 1B and Activity 2B)**
- Compare and contrast continuities and changes, trends and patterns, or similarities and differences for different people, places, events, phenomena, ideas, or developments (continuity and change) (Grade 11) (Grade 12 – BC First Peoples)

Appendix 2

Annotated Bibliography

John Hennigar Shue – *“Teaching Yourself to Teach with Objects”*,
Journal of Education, Vol.7, No.4, 1982

[allaboutshoes.ca/images/en/pdfs/teachers_resources/chronicles/
activities_projects/activity2_teaching_yourself.pdf](http://allaboutshoes.ca/images/en/pdfs/teachers_resources/chronicles/activities_projects/activity2_teaching_yourself.pdf)

This article is a pivotal introduction to teaching with objects in museums. It is written in practical terms and remains a classic reference for the topic.

Historica Canada Education Portal

Step into History – Political History, Intermediate and Middle School

education.historicacanada.ca/en/tools/253

A detailed description of activities associated with photo analysis sheets for intermediate/middle school, using the iconic CPR “Last Spike” photo.

Mather Museum of World Cultures

Teaching with Objects and Photographs. Supporting and Enhancing Your Curriculum

Second edition 2012 / First edition 2001

Trustees of Indiana University / Indiana University

mathersmuseum.indiana.edu/doc/Tops.pdf

An extensive guide to teaching with objects and photographs. It includes lesson plans and analysis sheets.

Nova Scotia Museum

Toolbox for Museum School Programs (2016)

[museum.novascotia.ca/sites/default/files/inline/documents/
toolbox2016/toolbox_for_museum_school_programs_-_nova_scotia_museum_2016.pdf](http://museum.novascotia.ca/sites/default/files/inline/documents/toolbox2016/toolbox_for_museum_school_programs_-_nova_scotia_museum_2016.pdf)

The toolbox is an excellent, highly comprehensive guide to developing, delivering and promoting museum school programs in Nova Scotia. It contains seven modules. Object-based activities is one of Five Key Principles of Successful Museum Programs.

Osborne, K. (2004) Exeter Museums Service at the MLA site Inspiring Learning for All

Royal BC Museum Learning Portal

learning.royalbcmuseum.bc.ca/pathways/object-based-learning

learning.royalbcmuseum.bc.ca/pathways/reading-photographs

Links to online learning resources for object based learning and photo analysis through the Royal BC Museum.

Teaching History with 100 Objects

One hundred objects from museums across the UK with resources, information and teaching ideas to inspire your students' interest in history.

<http://www.teachinghistory100.org/>

Virginia Museum of History and Culture

Teaching with Photographs

virginiahistory.org/learn/teaching-photographs

Links to resources for teachers and students, including historic images and photo analysis sheets, organized in seven themes (i.e. "Women", "Rural Life")

Videos

Minnesota Historical Society - Using Primary Sources: Photographs

Using Primary Sources: Objects

education.mnhs.org/videos-for-teachers

(Duration 15 minutes)

This video shares tips for finding photos online and in collections for use in the classroom.

New York State Archives – Teaching with Objects

youtube.com/watch?v=m4AmwAhr4tY&t=12s

(Duration 5:10 minutes)

Demonstrates creative ways to use artifacts in the classroom.

Appendix 3

Blank Templates of All Activity Sheets

- **Blank template for Activity 1A**
"Reading an Object" Catalogue Sheet
- **Blank template for Activity 1B**
"The Rest of the Story" Object History Detective Sheet
- **Blank template for Activity 2A**
"Focus on the Past" Photo Analysis Sheet
- **Blank template for Activity 2B**
"A Sharper Focus" Photo Detective Sheet

Blank template for Activity 1A

“Reading an Object” Catalogue Sheet

“Reading an Object”

Catalogue Sheet Example

You can read an e-mail, text or a book but can you read an object?

Just like a museum worker, you will be describing this object, cataloguing it into a collection. Observe your object carefully and carefully handle it when necessary to answer the following questions.

1. Object identification (What is the object called?)

2. Material (What is the object made of?)

3. Colour (Describe)

4. Manufacture (How was the object made? i.e. in a mold, thrown on a potter's wheel, by hand or machine, cast etc.?)

5. Maker's (manufacturer's) marks (Describe any marks on the object that might tell you more about it where and when it was made)

6. Where was it made?

7. Decoration (Describe)

8. Shape (Describe)

9. Size (Measure in cm using the ruler)

Height in cm. at highest point when object is upright

Width in cm. at widest point, including handle
(Or diameter if object is round)

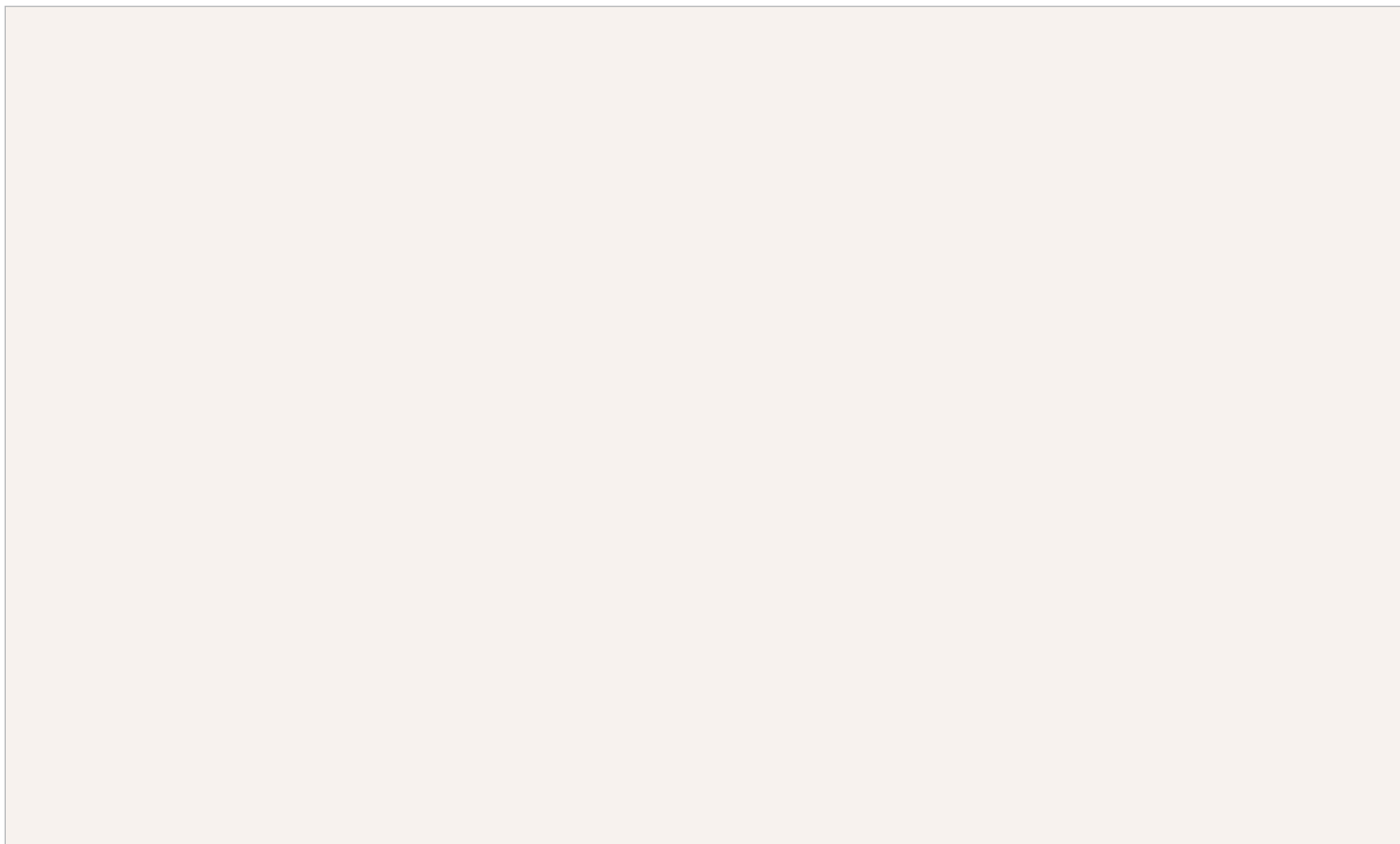
Length in cm. from end to end if object is flat

10. Function (What was the object used for?)

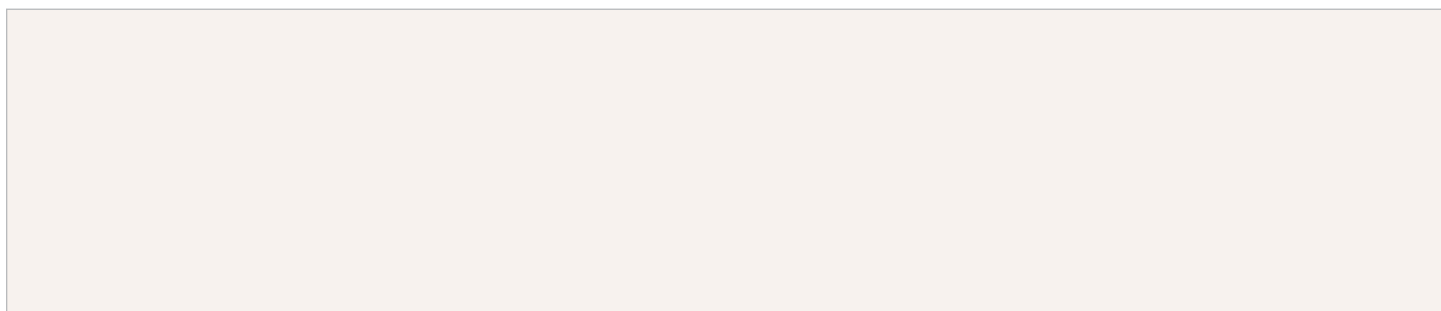
**11. Condition (Whole or in parts? Worn, broken or marked by use?
Describe)**

12. Design (How does it complement its function?)

13. Sketch the object or take a picture of it.



14. What questions to you have about the object that you would need more research to find out the answers to?



Blank template for Activity 1B
“The Rest of the Story”
Object History Detective Sheet

“The Rest of the Story”

Object History Detective Sheet Example

You have just “read” your object using skills of observation and analysis. You are now going to go a step further in deducing the story of your object using clues provided to give you more insight. You will be working like a professional museum researcher who uses evidence to find out more information about an object.

Note: *There may not be evidence to answer every question.*

1. **When was your object made? List Clue(s) # and describe the evidence.**

2. **Where was your object made? List Clue# (s) and describe the evidence.**

3. **What happened to your object during use to cause wear or damage? List Clue #(s) and describe the evidence or explain your inference.**

4. **What was the money value of the object when it was first manufactured versus today? Was it an everyday object or high status? List Clue #s and describe the evidence or explain your inference.**

5. What do you think the value of the object was in emotional terms to the person who owned it or used it? List Clue # (s) and describe the evidence or explain your inference.

6. How has the object's use and function changed over time? List Clue#(s) and describe the evidence or explain your inference using prior knowledge.

7. Name three other objects on exhibit in the museum or in your home that might have a similar function, date range or be made of the same materials.

8. Describe a theme of a museum exhibit that could include your object.

9. Describe an object that you own which is special to you and explain why you value it.

Blank template for Activity 2A
“Focus on the Past” Photo Analysis Sheet

“A Focus on the Past”

Photo Analysis Sheet - Example

An historic photograph is a wonderful tool to explore the past. It can tell us many things about events, people, objects and places.

Look carefully at the photo using the magnifying glass. Mentally divide the photo into two horizontally, taking care to notice detail in the background as well as the foreground.

1. **Who is in the picture?**
Describe the people you see and what they are doing.

2. **What else do you see?**
Describe any buildings and objects.

3. **What do you think happened before this picture was taken?**
After? Explain your answer.

4. When do you think this picture was taken?
Include time of year and historical period. How can you tell?

5. Where do you think this picture was taken? How can you tell?

6. Why do you think this picture was taken?

7. What additional questions to you have about this photo?

Blank template for Activity 2B
“A Sharper Focus” Photo Detective Sheet

“A Sharper Focus”

Photo Detective Sheet Example

In the first part of this activity you used observations and inference to analyze the photo. In this second part, you will use clues provided to tell the rest of the story to get a better interpretation of the photo.

- 1. Who is in the photo?**
Include the clue (s) # you used to answer the question.

- 2. What else can you now identify in the photo you see?**
Include the clue (s) # you used to answer the question.

- 3. What do you think happened before this photo was taken?**
Include the clue (s) # you used to answer the question.

4. When do you think this photo was taken?
Include the clue (s) # you used to answer the question.

5. Where do you think this photo was taken?
Include the clue (s) # you used to answer the question.

6. Why do you think this photo was taken?
Include the clue (s) # you used to answer the question.

7. Where would you go to find more information about the
historical event documented in the photo?
Include the clue (s) # you used to answer the question.