

INTERACTING WITH HISTORY

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INTERACTING WITH HISTORY

Teaching with Primary Sources

EDITED BY KATHARINE LEHMAN



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This book would never have gone to print without the expertise of the three main contributors, Sherrie Galloway, Sara Suiter, and Mary Alice Anderson, who have exceptional experience teaching primary sources at the Library of Congress and in university courses. I am ever grateful to Barbara Stripling for agreeing to introduce our work with her superior understanding of the nature and importance of studying primary sources. Personal thanks also to Gail Petri, my hostess and guide while attending the Library of Congress Summer Institute, who encouraged me to undertake this editing project.

In chapter 4, eight educators contributed lessons that have been described and duplicated for sharing. They are: Teresa St. Angelo, a kindergarten teacher from John I. Dawes—Early Learning Center in Manalapan-Englishtown, New Jersey; Jennifer Burgin, a third-grade teacher at Oakridge Elementary School, part of Arlington Public Schools in Arlington, Virginia; Sandy Rodeheaver, a traveling resource teacher in Garrett County Public Schools in Oakland, Maryland; Krista McKim, a middle school English teacher in Montgomery County Public Schools, Maryland; Carrie Veatch, an online high school history teacher in Colorado; Victoria Abens, the librarian at the Academy of Notre Dame, grades 6–12, in Villanova, Pennsylvania; Esther Kligman-Frey, a teacher trainer for the San Francisco Museum of Modern Art, who carries lessons to schools and conferences in the San Francisco Bay area and across California. All lesson contributors—including the compiler of chapter 4, Katharine Lehman, who also contributed a lesson—successfully completed a Summer Institute at the Library of Congress in 2011.

From all the contributors of chapters and lessons, this book is our gift to students and teachers. Combining our knowledge and love of the subject, we have detailed multiple strategies and examples of how primary sources can be used in professional development and in classrooms. We hope all who read this volume will come away with a deeper understanding of the powerful catalyst these resources can be to help students “observe, question, and reflect” about history and apply lessons learned to events in the present and in the future.

KATHARINE LEHMAN, EDITOR

Introduction

BARBARA K. STRIPLING

Freshman year in high school. One spring day—a special showing of a World War II documentary with news footage of the liberation of concentration camps. And thus I was propelled into a lifetime passion for understanding the Holocaust through the eyes of those who experienced it.

Primary sources do indeed have the authenticity and power to bring history to life. Not every encounter with a primary source will have the profound effect that the images from World War II had on my life, but when students connect with the voices and images of real people from the past, they start to see the story behind the litany of facts and events presented in many history textbooks.

Primary sources are defined by the Library of Congress as objects and documents that were created at the historical time, as opposed to secondary sources that have been created to interpret, evaluate, or summarize firsthand evidence. Through digitization, the Library of Congress and other organizations (e.g., libraries, museums, archives) are building robust repositories of primary sources in multiple formats, including moving images, photos, government documents, letters, audio recordings, maps, and publications. Increasingly, students and teachers have access to primary source evidence of history, albeit digital facsimiles rather than the actual artifacts.

As K–12 educators reimagine their instruction to integrate the teaching of critical thinking and literacy skills across the curriculum (as outlined in the Common Core State Standards), the benefits of using primary sources in all classrooms will become increasingly evident. Primary sources were created in the course of living, not to teach about living during that time period. As a result, they present authentic glimpses into historical events, decisions, and people—moments in time representing specific points of view. Further, students are intellectually challenged to analyze the perspective underlying each primary source and interpret its effect on the information presented.

In fact, analyzing point of view is only one of the thinking skills fostered by the use of primary sources. Because the sources themselves do not tell the reader/viewer what to think but must be critically examined and interpreted, primary sources open the door to inquiry. They provoke questioning, engagement, and exploration of the incomplete pictures they present. Students are drawn to make inferences to fill in the gaps and are propelled to check their inferences through deeper investigation; they then form their own conclusions based on the evidence they have collected and interpreted.

Just as primary sources lead to inquiry, so too they offer powerful opportunities for teaching critical literacy skills. Since historical primary sources were created for authentic purposes in response to particular situations or events, they tend to be complex

“texts” that can be interpreted only with an understanding of the historical language and context. Educators guide students to probe the vocabulary and use of language within the text to understand the meaning. To help students deepen their understanding of any underlying meaning, teachers and librarians provide background information (often through the use of secondary sources) and present a variety of primary sources created from different perspectives.

Helping students analyze and interpret primary sources in context leads to another important strength of using primary sources: the development of historical empathy. Historical empathy is a complex construct that involves the cognitive ability to understand an attitude, action, or decision in context—to understand the “why” of history without judging based on current values and hindsight. Some history researchers also include within the definition of historical empathy the concept of emotive empathy, or the ability to identify and understand the feelings of participants without attempting to “share” the emotions. When students confront historical actions and decisions, and have an understanding of the environment that led to those actions, they are able to empathize with the decision maker, even if they do not agree with the decision from their twenty-first-century perspective. Primary sources enable students to see the people behind history; that connection to the people who created the sources and to the pressures and conflicts that they faced leads to the development of an empathetic view, and therefore a deeper understanding of history.

The use of primary sources is not without its challenges. Unless students are taught to apply critical thinking and inquiry skills to every primary source—even the seemingly easily accessible ones such as photographs—students will gather only superficial impressions of meaning rather than deeper historical understanding. Photographs become mere illustrations instead of specific evidence of a particular moment in time and place. Diaries become generalizations that represent the story of everyone who lived at the time, with no attention paid to the reasons for the actions and thoughts of the particular writer.

The challenge to teach students to use primary sources well during historical inquiry is also a golden opportunity for librarians and classroom teachers to teach the skills that are embedded in library information skills curricula and the Common Core State Standards. All educators know that these thinking-process skills are essential for successful academic and personal learning and success in college and career. The instructional partnership between classroom teachers and librarians to design instruction that integrates process skills with content and incorporates a wide variety of both primary and secondary sources has never been more important.

Designing instruction to take advantage of the profound benefits of using primary sources is complicated, and most educators are not prepared to embark on this journey. Although institutions such as the Library of Congress have developed robust websites to provide guided access and support for educators, the organized and strategic use of primary sources requires an understanding of what sources are available, how to gather and organize them for use in the classroom and library, how to teach students to analyze and interpret them, and how to integrate the resources into historical inquiry units.

This book provides answers to those challenges. Each chapter addresses issues with valuable information and practical advice, detailing specific sources and strategies that will make the use of Library of Congress resources effective for engaging students in

developing deep understanding of history. In the first chapter, educators are offered an overview of primary sources and the Library of Congress. Later chapters provide specific guidance on the wealth of primary sources available through the Library of Congress; strategies to design effective instruction with primary sources (including information about the professional development tools and resources available on the LOC website); examples of units and lessons designed by educators across the country; and finally, support for teaching students to discover local sources of history.

Dive in, engage, and enjoy learning the magical power of primary sources to transform the educational experience of your students. Perhaps you will create the experience that inspires a lifelong passion for learning and fosters historical empathy and understanding in each of your students.



Welcome to the Library of Congress

SHARON METZGER-GALLOWAY

The Library of Congress is a treasure trove of incredible collections of primary sources. Many digital collections are available to learners whether they come to Washington in person or visit online. Let's take a look at what this amazing institution has to offer.

HISTORY

When the United States government moved from Philadelphia to Washington City in 1800, a congressional library was established and housed in the new Capitol building. This library was primarily a law library when the Capitol burned during the War of 1812. (It is believed this devastating fire on August 24, 1814, began in this library.) While Washington stood in ruins, Thomas Jefferson offered to sell his personal library to Congress. After much debate, the purchase of 6,487 volumes was completed for the agreed-upon sum of \$23,950. Jefferson allowed Congress to decide on the price, but he stipulated that the collection must be purchased in its entirety. The collection was diverse and many in Congress felt they did not need books on art, architecture, medicine, and so on. Jefferson argued, "I do not know that it contains any branch of science which Congress would wish to exclude from their collection; there is, in fact, no subject to which a member of Congress may not have occasion to refer."¹ Once the purchase was completed, the precedent was set for the Congressional Library to continue to collect, preserve, and share a comprehensive universal and diverse collection.

FIGURE 1.1
Aerial View of Capitol Hill
Featuring the Library of Congress
Thomas Jefferson Building
behind the US Capitol.
Photograph by Carol Highsmith,
Library of Congress Prints and
Photographs Division.



FIGURE 1.2
View of the Library of Congress
Thomas Jefferson Building
from the US Capitol Dome.
Photograph by Carol Highsmith,
Library of Congress Prints and
Photographs Division.



Topped with a sculpted golden torch of knowledge, a new separate facility—known today as the Thomas Jefferson Building—was completed in 1897 across the street from the Capitol. This magnificent structure is often described as a temple to knowledge and human understanding; it is considered by some to be the most beautiful building in Washington, restored to its original grandeur in 1997 (figs. 1.1, 1.2, and 1.3). A trip to our nation's capital would not be complete without a visit to the Library of Congress. For those unable to make it in person, virtual tours of the building are available online, as well as its vast digital collections.

ONLINE TOURS

What does the Library of Congress website have to offer to the virtual visitor?

Begin your exploration at www.loc.gov and follow the path to the visitor’s section from the main page (fig. 1.4). Select “Visit the Library” for highlights of many areas of interest to online visitors.

Concerts, Lectures, and Other Events. Public events such as booktalks, poetry readings, lectures, and live concerts are highlighted in this section of the website and cover a wide array of topics and interests; many are available shortly after the event via webcasts. These webcasts, which have been recorded since 2001, include talks given by many authors who visit the library each year for individual events and authors who present at the National Book Festival. Students and teachers will be thrilled to see and hear some of their favorite authors talk about their writing process, their inspirations and the back stories of their books. A full list can be found by entering the keyword *webcasts* in the search box.

Tours. There are several self-guided tours of the beautiful buildings and all the ornate decorations available, too. Explore the Jefferson Building with the virtual tour available online or with a special iTunes app easily downloaded to your computer or mobile device. “Take an online tour” will allow you to focus on many special features more closely online than you can in person. See the murals by John White Alexander that illustrate the Evolution of the Written Word. Click through each section to see details of paintings and sculptures throughout the Jefferson Building; particularly noteworthy is the spectacular center dome of the Main Reading Room.

More Guided Tours. This section highlights the many things to do at the library, including scheduling tours for individuals, groups, and students. Links to the online exhibitions and schedules of gallery talks lead you to interesting showcases of the library’s diverse collections. Note: No preview is available.

Exhibitions. Featured exhibitions give visitors an opportunity to view items from the many collections of the Library of Congress in person or online. Once an exhibition has closed, the online version continues to be accessible in the “All Exhibitions” section of the website.



FIGURE 1.3
Library of Congress, Capitol Domes. Photograph by Carol Highsmith. Library of Congress Prints and Photographs Division.

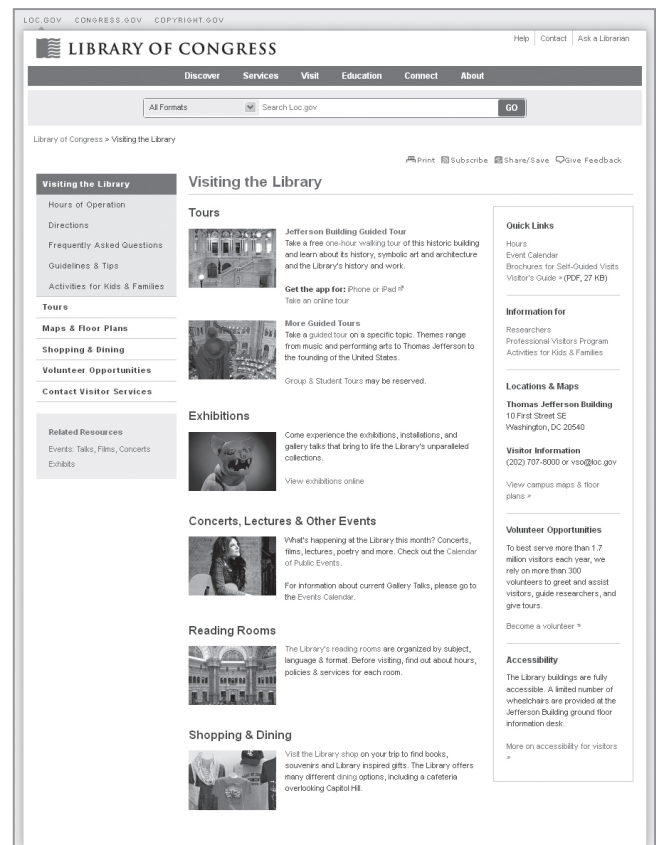


FIGURE 1.4
Screen capture of the “Visiting the Library” page of the Library of Congress website showing links for online virtual tours and events.

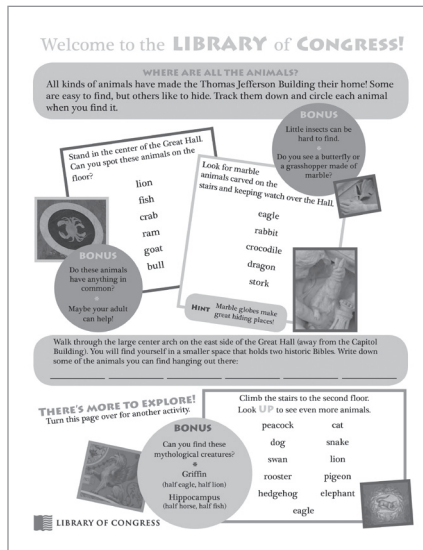


FIGURE 1.5
Children's *Welcome to the Library of Congress* activity sheet.

(See examples of lesson plans and teacher materials available for use with these exhibitions in chapter 2.)

LIBRARY OF CONGRESS ACTIVITY SHEETS FOR KIDS AND FAMILIES

Over the years, the mission of the Library of Congress has grown beyond providing resources for scholars and the members of Congress. A PDF printable guide to explore the Jefferson Building is geared toward children and helps them learn some of the history and fascinating facts about the architecture and exhibitions (fig. 1.5). In addition to exhibits geared for school-age children, there is an on-site Young Readers Center available on the ground floor of the library, with books and programming of interest to children and young adults.

TAKE A VIRTUAL TOUR OF THE JEFFERSON BUILDING

Online visitors can explore the exterior details of the 1897 Library of Congress building. Ethnological heads—thirty-three faces representing various ethnic races from around the world—circle the first floor above each of the windows. On the second floor of the front facade, nine great men are memorialized with busts framed by round windows. A dramatic fountain featuring King Neptune and many mythological sea creatures greets visitors from the First Street sidewalk.

When you are ready to open the doors to see what is inside, the Great Hall (fig. 1.6) is the first space you enter.



FIGURE 1.6
Great Hall. View from the Second Floor West Corridor.
Library of Congress Thomas Jefferson Building.
Photograph by Carol Highsmith. Library of Congress
Prints and Photographs Division.

The Jefferson Building has spectacular public spaces—including the Great Hall, decorated in the Beaux Arts style (fig. 1.7).

These carved marble cherubs, or putti, decorate the stairway to the second floor. Each depicts a vocation, such as gardener, entomologist, student, printer, mechanic, hunter, engineer, or chemist. These details are highlighted in the online tour of the Great Hall. Sculptures depicting lifelong learning top the main archway leading the way toward the center of the building. Elaborate stained glass covers the ceiling with a colorful geometric design.



FIGURE 1.7
Philip Martiny's Carvings on the Stair. The figures depict a gardener with a spade and watering jar, an entomologist with a butterfly net, a reading student wearing a mortarboard, and a printer with type and a press. Photograph by Carol Highsmith. Library of Congress Prints and Photographs Division.

A LESSON FROM THE GODDESS OF WISDOM

The impressive mosaic of Minerva created by Elihu Vedder gazes down on visitors from the east side of second floor (fig. 1.8). She portrays the Roman goddess of wisdom, who is at peace.

Allowing students to take a closer look at these details is part of a classroom activity available through the “Teacher Resources” pages. “The Minerva Mosaic of the Library of Congress” lesson (fig. 1.9) was developed by the library’s Educational Outreach team for intermediate and middle grades. It guides students through a basic analysis of the symbolic elements from Greek and Roman mythology.



FIGURE 1.8 (Top)
Great Hall. [View of Second Floor with Minerva in Distance.] Photograph by Carol Highsmith. Library of Congress Prints and Photographs Division.



FIGURE 1.9 (Right)
Minerva in the Great Hall. Photograph by Carol Highsmith. Library of Congress Prints and Photographs Division.

LIBRARY OF CONGRESS TOUR COMPANION LESSON PLANS

Evolution of the Book: Introducing Students to Visual Analysis

- www.loc.gov/teachers/classroommaterials/lessons/book

The Minerva Mosaic of the Library of Congress

- www.loc.gov/teachers/classroommaterials/lessons/minerva/procedure.html

The Thomas Jefferson Building: Secret Messages

- www.loc.gov/teachers/classroommaterials/presentationsandactivities/jefferson.html

FIGURE 1.10
Main Reading Room.
[View from Above Showing
Researcher Desks.
Library of Congress
Thomas Jefferson Building,
Washington, DC.]
Photograph by Carol Highsmith.
Library of Congress Prints
and Photographs Division.



THE READING ROOM

One of the most spectacular features of the Jefferson Building is found below the golden torch: the Main Reading Room (fig. 1.10). This inspirational space is circled with symbolic plaster and bronze portrait statues, as well as stained-glass windows depicting the forty-eight states and territories at the time the building was constructed.

A painting at the top of the dome lantern ceiling represents human understanding (fig. 1.11). Circling the base of the lantern is the Blashfield Collar, a mural representing twelve areas that contributed to modern civilizations. (For more information on the dome art, see the library docent training webcast “The Blashfield Collar and Lantern Medallions.”)

There are other galleries and pavilions with elaborate decorations, paintings, murals, and mosaics. Each section has a theme, such as the Family Gallery or Poetry Gallery, and includes symbolic mosaics and murals. Each corner pavilion includes sculptures and murals that can be explored in depth as well.

There are several formats for the touring the Jefferson Building online. The first is accessed via the “Visit the Library” section of the main page (www.loc.gov/visit). There is a virtual tour app available through iTunes. This tour gives you options to visit various locations in the Jefferson building as well as several of the exhibitions. These tour options include photographs and information about the individual rooms and spaces of this building.

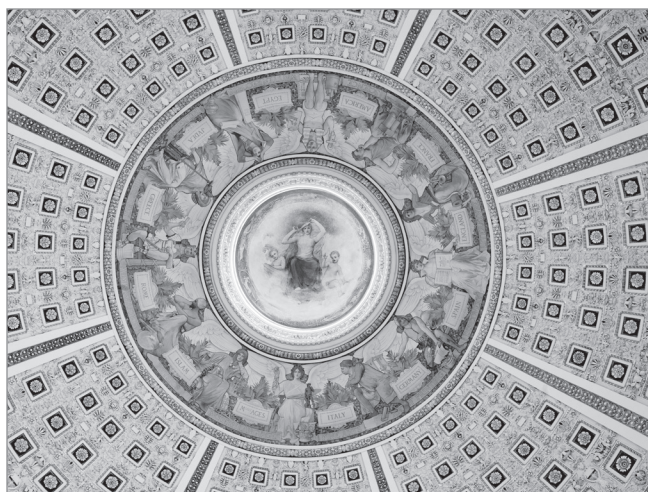


FIGURE 1.11
Main Reading Room. [Interior of Dome. Library of Congress Thomas
Jefferson Building, Washington, DC.]
Photograph by Carol Highsmith. Library of Congress Prints
and Photographs Division.

EXHIBITIONS

Visitors can take a virtual tour of the current exhibits on display. Also note that current exhibits and all past exhibits are online and available for teachers with full explanations for classroom study.

ALL EXHIBITIONS

The west side of the Jefferson Building has gallery spaces where many of the library’s exhibitions are displayed. Some of the exhibits are ongoing, while others are open for a specific length of time. Fortunately, past exhibitions are digitized and available for online exploration long after they have physically closed (www.loc.gov/exhibits/all; fig. 1.12). These collections and their curatorial information are a treasure trove for the classroom. Currently there are over one hundred exhibits digitized for browsing. Many of the items in these exhibits come from the library’s extensive collections, much of which is available without restrictions for classroom use.

Recent exhibits may also include “Special Presentations.” These interactive multimedia presentations are available in multiple formats and bring artifacts to life for the viewer with zoom features and activities for learners of all ages. Browse the exhibition sections and dig deeper into the collections and topics. A “Learn More” tab on each exhibit page will take you to resources for the classroom, as well as suggested titles for further reading. Look for references to teacher workshops or institutes under “Resources for Teachers.” This section highlights resources organized under themes that are geared for classroom use.

CREATING THE UNITED STATES

The *Creating the United States* exhibition (fig. 1.13) focuses on the formation of a self-governing United States of America—specifically, creating the Declaration of Independence, the Constitution, and the Bill of Rights. This collection of original documents, letters, maps, newspapers, and political cartoons demonstrates the compromises and collaborations of the process.

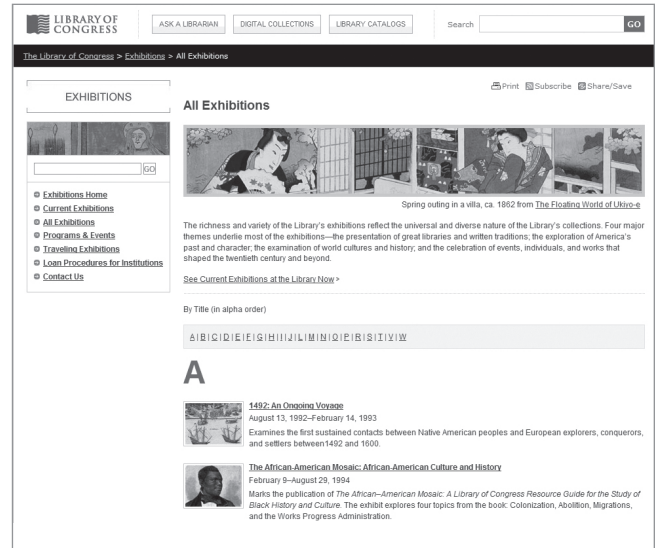


FIGURE 1.12
Screen capture of the “All Exhibitions” page from the Library of Congress website.

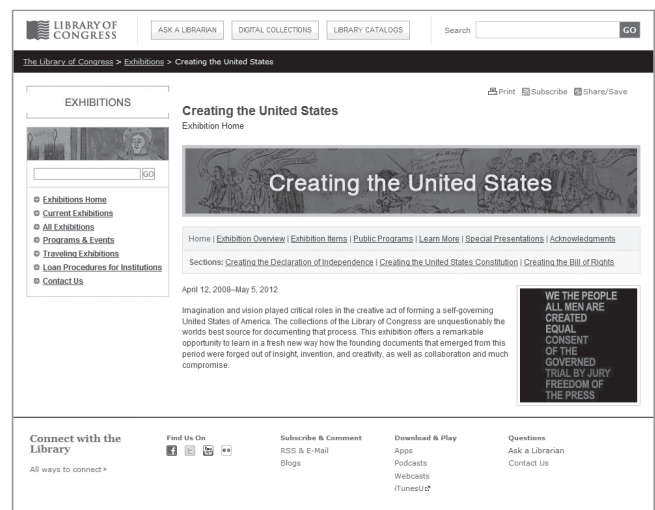


FIGURE 1.13
Screen capture of the exhibition *Creating the United States*.
Library of Congress.

One of the more popular “Special Presentations” shows the original Rough Draft of the Declaration of Independence penned by Thomas Jefferson (fig. 1.14). This four-page, handwritten document was created in secret and when the committee came together many changes were made. In the online interactive feature, select “overview” to explore each page of this document. From this view you can see a transcription of the original document and identify where each crossed out edit was made and the new version that evolved. You can also click on themes such as “Pursuit of Happiness” to explore “Where Did This Idea Come From” to view antecedent documents where certain phrases may have originated. A similar format for all versions will give students background information on these important founding documents.

All these resources are available in high resolution and can be displayed in the classroom. In the “Learn More” section, a collection of teacher resources is available and includes high-resolution PDFs that were created for teacher institutes held in conjunction with the exhibit. Where possible, each item is linked to the document’s online home, its location in the exhibit, a PDF, and a transcription, if available. Analysis tools and guides for teachers are also available in PDF format for reproduction.

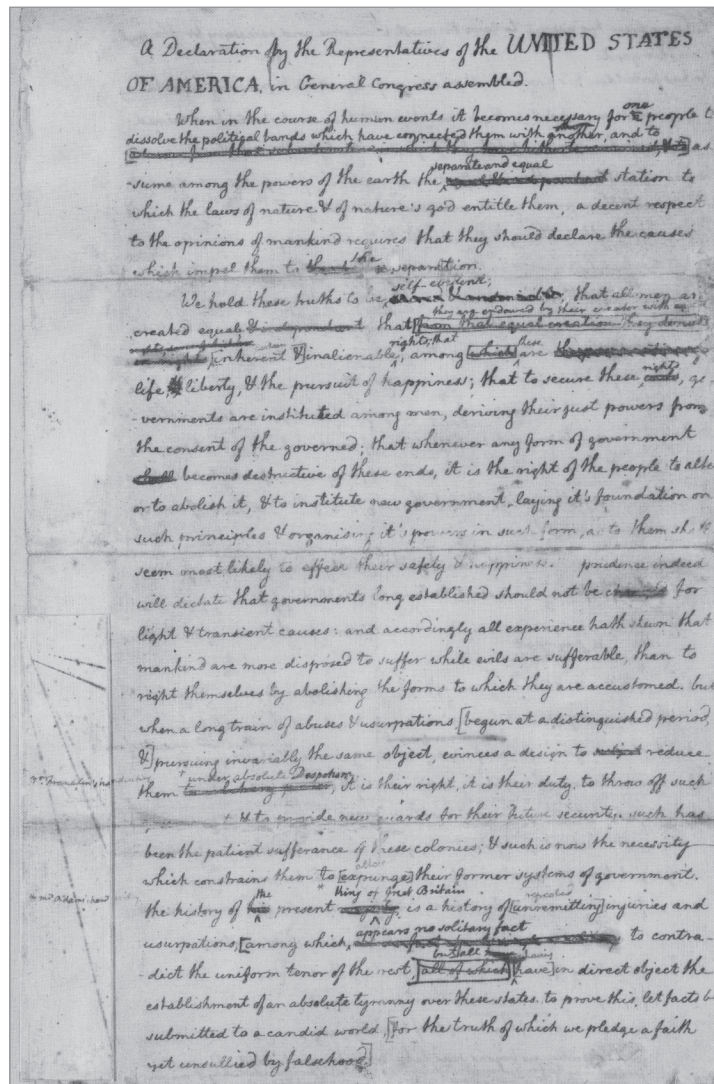


FIGURE 1.14
Draft of the Declaration
of Independence
showing edits penned
by Thomas Jefferson.
Library of Congress.

CREATING THE UNITED STATES COMPANION LESSON PLANS INCLUDE

The Declaration of Independence: From Rough Draft to Proclamation

- www.loc.gov/teachers/classroommaterials/lessons/declaration

The Constitution: Drafting a More Perfect Union

- www.loc.gov/teachers/classroommaterials/lessons/more-perfect-union

The Bill of Rights: Debating the Amendments

- www.loc.gov/teachers/classroommaterials/lessons/bill-of-rights

EXPLORING THE EARLY AMERICAS

The *Exploring the Early Americas* exhibition (fig. 1.15) includes highlights from the Jay I. Kislak Collection of artifacts from the native cultures of the Americas (“Pre-Contact”), documentation and evidence once the European encounter took place (“Exploration and Encounters”), and finally the consequences of this merging of peoples (“Aftermath of the Encounter”). The library’s existing collections help tell the story of the rich culture of the Mayas, the Aztecs, and the Incas. It also traces the motivation and the consequences of European exploration and settlement, along with the impact this had on the indigenous cultures. The resulting aftereffects are evidenced in the art, maps, letters, and documentation of this extraordinary time in history.

This exhibition includes “Special Presentations” that allow viewing of sculptures, vases, decorative items, and other artifacts (fig. 1.16). Some items have webcasts of well-known historians explaining the current understandings about these items. A series of paintings called the Conquest of Mexico has zoom features to explain segments each of the six paintings in detail.



FIGURE 1.15
Screen capture of the exhibition *Exploring the Early Americas*.
Library of Congress.



FIGURE 1.16
Vase with Deer Hunting Procession.
Photograph by Justin Kerr. Jay I. Kislak
Collection, Rare Book and Special
Collection Division. Library of Congress.

FIGURE 1.17
 Universalis Cosmographia
 Secunda Ptholemei Traditionem
 Et Americi Vespucci
 Aliorum Que Lustrations
 [1507 Map Showing America].
 Map by Martin Waldseemüller.
 Geography and Map Division,
 Library of Congress.



One of the top treasures of the Library of Congress is also available from the “Aftermath of the Encounter” section of this exhibition, the Waldseemüller Map from 1507 (fig. 1.17). This was the first known map to have a land mass labeled America. It also shows this land as a separate continent and depicts a new ocean (now known as the Pacific). This map is often referred to as “the birth certificate of America.” Webcasts and narrative explain the significance of this treasure and help viewers look at important details.

Teacher workshops have been offered at the library, and additional resources are available for the educator in the “Learn More” section. Links to lesson plans, activities, and webcasts—as well as the “Teacher Institute Resource Materials” gallery of reproducible items—give the classroom access to many of the items from the exhibit. These collections include lessons on maps, vases, and other artifacts.

**EXPLORING THE EARLY AMERICAS COMPANION
 LESSON PLANS INCLUDE**

Huexotzinco Codex

- www.loc.gov/teachers/classroommaterials/lessons/codex

Drake’s West Indian Voyage 1588–1589

- www.loc.gov/teachers/classroommaterials/lessons/drake

Waldseemüller’s Map: World 1507

- www.loc.gov/teachers/classroommaterials/lessons/waldseemuller

Maps and Mapmakers: Seeing What’s on the Map

- www.loc.gov/teachers/classroommaterials/presentationsandactivities/maps.html

WITH MALICE TOWARD NONE

Even though some exhibitions have closed, many of the rich items are still available to view online. *With Malice Toward None*, the exhibition celebrating the two hundredth anniversary of Lincoln’s birth, is one such example (fig. 1.18). Many of the items come from the library’s Lincoln collections, but some items are on loan from private collectors. The focus of this exhibit is on Lincoln’s rise to national prominence, his presidency, and his assassination.

Teacher workshops have been offered at the library, and additional resources are available for the educator in the “Learn More” section, with lesson plans, activities, webcasts, and a gallery of select items for reproduction. There are original speeches, transcripts, and prints depicting the First and Second Inaugural addresses, the Gettysburg Address, and the Emancipation Proclamation. Samples of political cartoons, maps, and sheet music are included, as well the letters exchanged between Lincoln and eight-year-old Grace Bedell, where they discuss whether Lincoln should grow a beard (see chapter 3 for a lesson based on the exchange between Lincoln and Bedell).

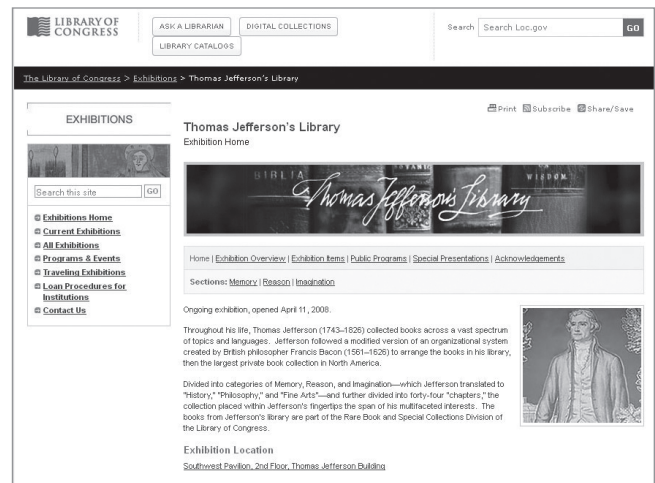
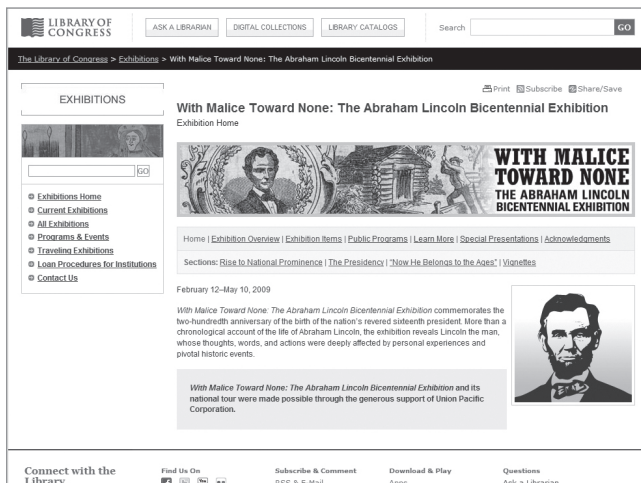
THOMAS JEFFERSON’S LIBRARY

Thomas Jefferson’s library, which was purchased by Congress in 1814, established the core of the Library of Congress for the future. The vast collections we have available today began with the 6,487 volumes purchased for \$23,950. Though many of the originals have been destroyed, exact duplicates fill out the exhibition *Thomas Jefferson’s Library* (fig. 1.19). Jefferson organized his collection into three categories: Memory, Reason, and Imagination. This is still a working collection, but the display allows for access to any needed volumes.

The exhibition follows Jefferson’s categories and explores some of the individual books and their significance to him. Online links to the exhibition overview, exhibition items, public programs, special presentations, and resources for teachers can be found on the website www.loc.gov/exhibits/thomas-jeffersons-library/index.html.

FIGURE 1.18 (Bottom left) Screen capture of the Lincoln exhibition *With Malice Toward None*. Library of Congress.

FIGURE 1.19 (Bottom right) Screen capture of the *Thomas Jefferson’s Library* exhibition. Library of Congress.



Jefferson's love of knowledge and legacy to the Library of Congress and the American people is explained on the library website:

Throughout his life, books were vital to Thomas Jefferson's education and well-being. When his family home Shadwell burned in 1770 Jefferson most lamented the loss of his books. In the midst of the American Revolution and while United States minister to France in the 1780s, Jefferson acquired thousands of books for his library at Monticello. Jefferson's library went through several stages, but it was always critically important to him. Books provided the little traveled Jefferson with a broader knowledge of the contemporary and ancient worlds than most contemporaries of broader personal experience. By 1814 when the British burned the nation's Capitol and the Library of Congress, Jefferson had acquired the largest personal collection of books in the United States. Jefferson offered to sell his library to Congress as a replacement for the collection destroyed by the British during the War of 1812. Congress purchased Jefferson's library for \$23,950 in 1815. A second fire on Christmas Eve of 1851 destroyed nearly two thirds of the 6,487 volumes Congress had purchased from Jefferson.²

THOMAS JEFFERSON'S LIBRARY COMPANION LESSON PLANS

Thomas Jefferson's Library: Connecting the Books to the Life

- www.loc.gov/teachers/classroommaterials/presentationsandactivities/jefferson-library.html

In these activities appropriate for grades 4–12, students are asked to match actual books in Jefferson's collection to roles he filled in his life such as architect, inventor, scholar, scientist and leader.

Thomas Jefferson's Library: Making a Case for a National Library

- www.loc.gov/teachers/classroommaterials/lessons/jefferson

The overview for the lesson states:

Students examine a letter written by Thomas Jefferson and identify techniques he used to persuade Congress to purchase his personal library. Students consider a selection of Jefferson's books and then write their own persuasive letters urging the books' purchase, while considering the question: "Why would Congress need this book to shape or govern the nation?"

Included among the lesson plan documents is the persuasive letter Thomas Jefferson sent to Samuel Smith extolling the need for members of Congress to research information in all areas. The letter is presented in its original handwritten form and is transcribed for students to read more easily. A graphic organizer is provided for students to apply the principles learned from Jefferson's argument to their own persuasive argument.

Source: "Lesson Plan: *Thomas Jefferson's Library: Making a Case for a National Library*," Library of Congress, accessed July 20, 2013, www.loc.gov/teachers/classroommaterials/lessons/jefferson.

SUMMARY

Browsing the Library of Congress's website can take visitors on a virtual tour of the art and architectural spaces of this magnificent building. Exploring the webcasts and recorded events can be the next best thing to being there in person. Teachers will discover lesson plans accompanying exhibits and architectural features as well as the primary source material stored in the collections. Delving deeper into the exhibitions past and present, guests will begin to grasp the depth and breadth of the treasures to be discovered for learners of all ages.

NOTES

1. "Thomas Jefferson's Letter to Samuel H. Smith," letter from Thomas Jefferson, September 21, 1814, in *The Works of Thomas Jefferson in Twelve Volumes*, federal edition, collected and edited by Paul Leicester Ford.
2. "Thomas Jefferson: Overview," exhibition overview, Library of Congress, accessed March 10, 2012, www.loc.gov/exhibits/jefferson/overview.html.

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