



LIBRARY OF  
CONGRESS

**TPS***Direct*

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# TEACHING WITH PRIMARY SOURCES

PROFESSIONAL DEVELOPMENT

This professional development plan was created on December 9th, 2010

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## WELCOME TO TPS PROFESSIONAL DEVELOPMENT

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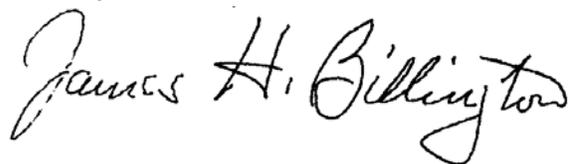
Welcome to Teaching with Primary Sources (TPS) Direct from the Library of Congress. This innovative new tool puts Library of Congress professional development in your hands, and lets you plan, customize, and deliver exactly the program you need, either for yourself or for your fellow teachers. The Library has long been committed to facilitating the professional growth of educators nationwide through programs at the Library and in the field, and now we are proud to deliver our proven program directly to you.

You are joining thousands of educators from around the world who have discovered the power of primary sources in the classroom. Through primary source analysis, teachers can help students construct knowledge, think creatively, and develop the information fluency necessary for success in the 21st century.

With its rich core of over 15.3 million digitized items, including manuscripts, maps, photographs, and sound and video recordings from throughout the U.S. and the world, and its extensive teaching materials, the Library of Congress is uniquely positioned to help you and your colleagues discover new strategies for building your students' capacity to think critically about the world around them.

I hope you'll take this opportunity to use TPS Direct to customize the Library's educational resources for use in your school.

Sincerely,



James H. Billington  
The Librarian of Congress

## CURRICULUM OVERVIEW

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Whether you are a classroom teacher or a professional development facilitator, you can build your own professional development from Teaching with Primary Sources (TPS) Direct. The resulting ready-to-use, downloadable activities can be used as is or incorporated into an already existing professional development program. Available at no cost and without subscription, TPS Direct offerings range from self-paced online interactives for individual teachers to professional development activities for use by facilitators in a workshop setting.

The TPS Direct curriculum is focused around the Library's rich collections of online primary sources, and is structured into three main topics, each offering a variety of activities and lessons addressing distinct goals.

- Primary Sources Overview
  - Understanding Primary Sources
  - Analyzing Primary Sources
  - Teaching with Primary Sources
- Primary Sources from the Library of Congress
  - Exploring [www.loc.gov](http://www.loc.gov)
  - Understanding Legal and Ethical Use of Primary Sources
- Inquiry Learning and Primary Sources
  - Understanding the Inquiry Process
  - Creating Inquiry Activities with Primary Sources

Primary sources provide a window into the past—unfiltered access to the record of artistic, social, scientific and political thought and achievement during the specific period under study, produced by people who lived during that period. Bringing young people into close contact with these unique, often profoundly personal, documents and objects can give them a very real sense of what it was like to be alive during a long-past era and can contribute to a new understanding of the present.

Teaching with primary sources can facilitate:

1. Student engagement
  - Primary sources help students relate in a personal way to events of the past and promote a deeper understanding of cultural history as a series of human events.
  - Because primary sources are snippets of the past, they encourage students to seek additional evidence through research.
  - First-person accounts of events helps make them more real, fostering active reading and response.
2. Development of critical thinking skills
  - Many state standards support teaching with primary sources, which require students to be both critical and analytical as they read and examine documents and objects.
  - Primary sources are often incomplete and have little context. Students must use prior knowledge and work with multiple primary sources to find patterns.
  - In analyzing primary sources, students move from concrete observations and facts to questioning and making inferences about the materials.
  - Questions of creator bias, purpose, and point of view may challenge students' assumptions.
3. Construction of knowledge
  - Inquiry into primary sources encourages students to wrestle with contradictions and compare multiple sources that represent differing points of view, confronting the complexity of the past.
  - Students construct knowledge as they form reasoned conclusions, base their conclusions on evidence, and connect primary sources to the context in which they were created, synthesizing information from multiple sources.

## STANDARDS

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The Library of Congress is committed to delivering high quality professional development materials for use in schools throughout the country. The Library built its professional development curriculum meeting the staff development standards of the National Society of Staff Development (NSDC). Additionally, each professional development activity has been aligned with standards from the American Association of School Librarians (AASL) Standards for the 21st Century Learner and the International Society for Technology in Education (ISTE) National Educational Technology Standards (NETS) for Teachers.

NSDC's Standards of Staff Development require professional development to improve the learning of all students. The Library aligned its staff development activities to provide context, evaluate instructional process and deepen content knowledge. To learn more about the staff development standards of NSDC, visit [www.nsd.org](http://www.nsd.org).

The lessons and activities in these modules are based upon the American Association of School Librarians (AASL) Standards for the 21st Century Learner. AASL asks four essential questions to guide instruction:

- Does the student have the right proficiencies to explore a topic or subject further?
- Is the student disposed to higher-level thinking and actively engaged in critical thinking to gain and share knowledge?
- Is the student aware that the foundational traits for 21st Century learning require self-accountability that extends beyond skills and dispositions?
- Can the student recognize personal strengths and weaknesses over time and become a stronger, more independent learner?

Find a complete list of the 21st Century Learner Standards at [www.aasl.org](http://www.aasl.org).

The International Society for Technology in Education (ISTE) National Educational Technology Standards for Teachers (NETS-T) serve as a roadmap to improve teaching and learning by educators. The Library of Congress supports standards that align the use of technology for delivery of content NETS-T focuses on "using technology to learn and teach" and cover these key components for teachers:

- Facilitate and Inspire Student Learning and Creativity
- Design and Develop Digital-Age Learning Experiences and Assessment
- Model Digital-Age Work and Learning
- Promote and Model Digital Citizenship and Responsibility
- Engage in Professional Growth and Leadership

For more information on ISTE's NETS-T, go to [www.iste.org](http://www.iste.org).

## MODULE



## PRIMARY SOURCES OVERVIEW

Primary sources are the raw materials of history - original documents and objects which were created at the time under study. They provide a window into the past: unfiltered access to the record of artistic, social, scientific and political thought and achievement during the specific period under study, produced by people who lived during that period.

Examining primary sources gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills.

The professional development activities in this module will encourage participants to create a working definition of primary sources, learn to analyze primary sources, and discover and explore how to incorporate primary sources into instructional practice. The goals with supporting activities are:

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**GOALS**

- Understanding Primary Sources
  - Activity: Leaving Evidence of Our Lives*
  - Activity: Lincoln's Pockets*
- Analyzing Primary Sources
  - Activity: Analyzing Photographs*
  - Activity: Analyzing Sheet Music*
  - Activity: Analyzing Maps*
  - Activity: Analyzing Political Cartoons*
- Teaching with Primary Sources
  - Activity: Connecting with Primary Sources*
  - Activity: Music as Historical Artifacts*
  - Activity: Perception through Photography*
  - Activity: Book Backdrops*

## ANALYZING SHEET MUSIC

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GOAL	Conduct primary source analysis	<b>Time Required</b> <hr/> 1 hour 30 minutes
OBJECTIVES	Participants will: <ul style="list-style-type: none"> <li>• Observe a primary source analysis</li> <li>• Analyze a primary source</li> <li>• Develop instructional strategies to help students examine and analyze primary sources</li> </ul>	<b>Standards</b> <hr/> AASL 2.1.1 AASL 2.1.3 AASL 2.3.1 NETS-T 3b NETS-T 3c NETS-T 3d
MATERIALS	<b>Materials/Resources Using Primary Sources in the Classroom</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Why Use Primary Sources</li> <li><input type="checkbox"/> Primary Source Analysis Tool</li> <li><input type="checkbox"/> Teacher's Guide to Analyzing Sheet Music and Song Sheets</li> <li><input type="checkbox"/> Don't Bite The Hand That's Feeding You</li> <li><input type="checkbox"/> Don't Bite The Hand That's Feeding You <a href="http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edrs+50357r))">http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edrs+50357r))</a></li> <li><input type="checkbox"/> John Brown Song</li> <li><input type="checkbox"/> John Brown's Body <a href="http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100010565/default.html">http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100010565/default.html</a></li> </ul>	
PREPARATION	Read and understand the following Library of Congress resources. <ul style="list-style-type: none"> <li>• <i>Teacher's Guide to Analyzing Sheet Music and Song Sheets</i></li> <li>• <i>Why Use Primary Sources</i></li> </ul> Print two copies per participant of the item below. <ul style="list-style-type: none"> <li>• <i>Primary Source Analysis Tool</i></li> </ul> Print one copy per participant of the items below. <ul style="list-style-type: none"> <li>• <i>Don't Bite the Hand that's Feeding You</i> sheet music <a href="http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100007833/default.html">http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100007833/default.html</a></li> <li>• <i>John Brown Song</i> song sheet</li> <li>• <i>Teacher's Guide to Analyzing Sound Recordings</i></li> <li>• <i>Why Use Primary Sources</i></li> </ul>	

## ANALYZING SHEET MUSIC

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Download these audio files to the presentation computer. (More information on saving audio files is available from the American Memory help page <http://memory.loc.gov/ammem/help/view.html#sound>.)

- *Don't Bite The Hand That's Feeding You* audio file  
[http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(edrs+50357r\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edrs+50357r)))
- *John Brown's Body* audio file  
<http://lcweb2.loc.gov/diglib/ihass/loc.natlib.ihass.100010565/default.html>

### PROCEDURE

1. Facilitate a brief discussion about what participants expect can be learned from studying sheet music or a song sheet.
2. Distribute one *Primary Source Analysis Tool* and the sheet music for *Don't Bite the Hand That's Feeding You* to each participant.
3. Model primary source analysis of the sheet music, referring to the *Teacher's Guide to Analyzing Sheet Music and Song Sheets* as needed (do not distribute this to participants yet). Fill in the *Primary Source Analysis Tool* with the help of the participants. Use an overhead or another projection method to display the demonstration, if available.
  - Record the key words and phrases, numbers, visual elements, and any other observations in the "observe" column.
  - Record what you believe you know about this song, based on prior knowledge and any clues from the sheet music, in the "reflect" column. Differentiate between comments that are observations and those that are reflections based on observations. For example, "I see the words 'Tempo di Marcia' near the top of page 3" is an observation, whereas "The song is a march" is a reflection.
  - Use the "question" column to capture questions you may have as you observe and consider what you know about the sheet music. Aim to generate open-ended questions that will prompt further inquiry.
4. Play the sound file for *Don't Bite the Hand That's Feeding You*. Make sure you have speakers that can adequately project sound. Discuss what new insights, if any, hearing the song adds. Consider:
  - Is the sound recording what you expected to hear after

## ANALYZING SHEET MUSIC

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analyzing the sheet music?

- How does hearing the recording change the way you perceive the song's meaning?
  - What words might you use to describe the song? What feelings does it evoke?
  - What additional questions can you ask now that you've heard the song?
  - Are there parallels to be drawn between the time this song was recorded and today?
5. Distribute a *Primary Source Analysis Tool* and a copy of *John Brown Song* song sheet. Ask participants to examine and analyze it, recording responses on the *Primary Source Analysis Tool*. Ask them to form groups and discuss their responses.
  6. Play the sound file for *John Brown's Body*. Make sure you have speakers that can adequately project sound. Ask groups to discuss what new insights, if any, hearing the song adds. Add further thoughts to the *Analysis Tool*.
  7. Facilitate a discussion about ways primary sources engage students and help them to develop critical thinking skills. You may wish to refer to *Why Use Primary Sources*.

ASSESSMENT How might you use sheet music analysis in your own teaching? How could this kind of activity engage student learning?

Teaching with Primary Sources • Professional Development  
**ANALYZING SHEET MUSIC**

There are 7 resources for this activity...



**Why Use Primary Sources**

A one-sheet introduction to the ways in which primary sources build student skills  
<http://www.loc.gov/teachers/additionalresources/downloads/resources/handout-red.pdf>  
 (2 pages)



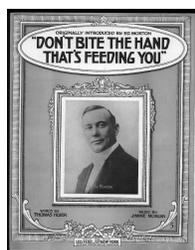
**Primary Source Analysis Tool**

A simple graphic organizer that helps students respond to and analyze primary sources  
[http://www.loc.gov/teachers/usingprimarysources/resources/Primary\\_Source\\_Analysis\\_Tool.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf)



**Teacher's Guide to Analyzing Sheet Music and Song Sheets**

An easy-to-use guide for facilitating student analysis of sheet music and song sheets, with guiding questions and activity ideas  
[http://www.loc.gov/teachers/classroommaterials/usingprimarysources/resources/Analyzing\\_Sheet\\_Music\\_and\\_Song\\_Sheets.pdf](http://www.loc.gov/teachers/classroommaterials/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf)



**Don't Bite The Hand That's Feeding You**  
 Sheet Music

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100007833/default.html>  
 (6 pages)

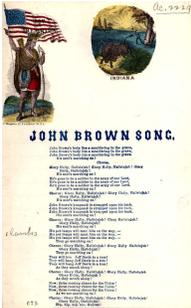


**Don't Bite The Hand That's Feeding You**  
 Sound Recording

[http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(e drs+50357r\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(e drs+50357r)))

Teaching with Primary Sources • Professional Development  
**ANALYZING SHEET MUSIC**

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**John Brown Song**

Song Sheet

[http://www.loc.gov/teachers/lyrical/songs/docs/john\\_brown.pdf](http://www.loc.gov/teachers/lyrical/songs/docs/john_brown.pdf)



**John Brown's Body**

Sound Recording

<http://lcweb2.loc.gov/diglib/ihis/loc.natlib.ihis.100010565/default.html>



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## Why Use Primary Sources?



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Bringing young people into close contact with these unique, often profoundly personal, documents and objects can give them a very real sense of what it was like to be alive during a long-past era.

### 1. Engage students

- Primary sources help students relate in a personal way to events of the past and promote a deeper understanding of history as a series of human events.
- Because primary sources are snippets of history, they encourage students to seek additional evidence through research.
- First-person accounts of events helps make them more real, fostering active reading and response.



Free to everyone, with no login or subscription

[www.loc.gov/teachers](http://www.loc.gov/teachers)



# LIBRARY OF CONGRESS

## Why Use Primary Sources?



### 2. Develop critical thinking skills

- Many state standards support teaching with primary sources, which require students to be both critical and analytical as they read and examine documents and objects.
- Primary sources are often incomplete and have little context. Students must use prior knowledge and work with multiple primary sources to find patterns.
- In analyzing primary sources, students move from concrete observations and facts to questioning and making inferences about the materials.
- Questions of creator bias, purpose and point of view may challenge students' assumptions.

### 3. Construct knowledge

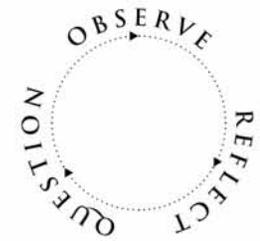
Inquiry into primary sources encourages students to wrestle with contradictions and compare multiple sources that represent differing points of view, confronting the complexity of the past.

- Students construct knowledge as they form reasoned conclusions, base their conclusions on evidence, and connect primary sources to the context in which they were created, synthesizing information from multiple sources.
- Integrating what they glean from comparing primary sources with what they already know, and what they learn from research, allows students to construct content knowledge and deepen understanding.



Free to everyone, with no login or subscription

[www.loc.gov/teachers](http://www.loc.gov/teachers)



# PRIMARY SOURCE ANALYSIS TOOL

## OBSERVE

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## REFLECT

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## QUESTION

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## FURTHER INVESTIGATION

# TEACHER'S GUIDE ANALYZING SHEET MUSIC & SONG SHEETS



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

## OBSERVE

**Have students identify and note details.**

Sample Questions:

Describe what you see on the cover. · What kind of design or image is printed on the document? · Does anything on the page look strange or unfamiliar? · What names or places appear in the lyrics? · Do you see anything on the page besides writing? · What other details do you notice? · If you know the melody, sing or hum it. What do you notice about how it sounds?

## REFLECT

**Encourage students to generate and test hypotheses about the source.**

What was the purpose of this piece of music? · Who do you think composed it? · Who do you think was intended to sing or play it? · What does the cover tell you about the music? · If it doesn't have lyrics, what instruments were intended to play it? · If you know the melody, how does it add to your understanding? · If someone created this today, what would be different?

## QUESTION

**Have students ask questions to lead to more observations and reflections.**

What do you wonder about...  
who? · what? · when? · where? · why? · how?

## FURTHER INVESTIGATION

**Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.**

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

### Beginning

Have students write a brief description of the song or piece of sheet music in their own words.

### Intermediate

Select a song sheet or piece of sheet music. Speculate about the composer's purpose in creating it, and what he or she expected it to accomplish. Do you think it achieved its writer's goals? Explain why you think so.

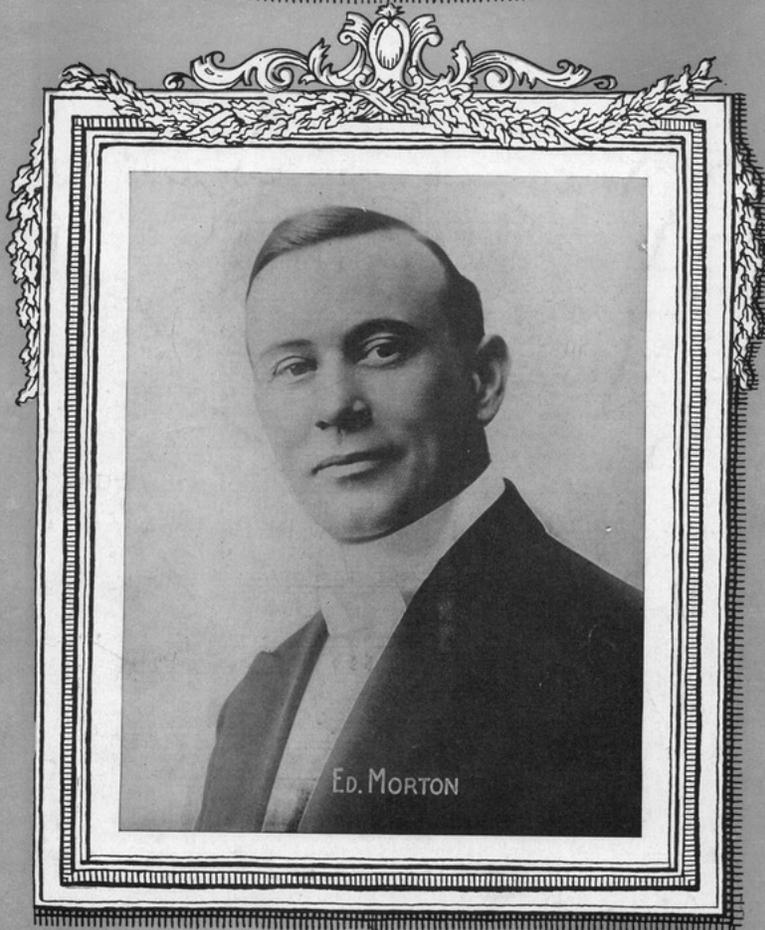
### Advanced

Think about what you already know about this period in history. How do the lyrics support or contradict your current understanding of this period? How does the song highlight the values or opinions held during this period? How do you think the public reacted to this song?

For more tips on using primary sources, go to <http://www.loc.gov/teachers>

9. 8. 1912  
ORIGINALLY INTRODUCED BY ED. MORTON

# "DON'T BITE THE HAND THAT'S FEEDING YOU"



WORDS BY  
THOMAS HOIER

MUSIC BY  
JIMMIE MORGAN

POPULAR EDITION  
LEO. FEIST INC. NEW YORK  
ASCHERBERG, HOPWOOD & CREW, LTD. LONDON ENGLAND



# SONGS THAT SHOULD BE IN EVERY HOME!



A Love Episode in a New Setting, a Hit from coast to coast.  
"Down Among The Sheltering Palms"

CHORUS

by James Brockman & Abe Oleman

*p-f*

Down a-mong the shel-ter-ing palms, O hon-ey, wait for me, O hon-ey, wait for me; Meet me down by the

A Fascinating Indian Love Ballad.  
"My Pretty Firefly"

CHORUS

by Stanley Murphy, Jack Glogau & AL Piantadosi

*p-f*

My pret-ty Fi-re-fly, For you I'll live and die, And'neath the west-ern sky, If you say,

A Catchy, Irresistible, Tuneful Oriental Melody. A Big Hit!  
"I Want To Go To Tokio"

CHORUS

by Joe M<sup>c</sup>Carthy & Fred. Fischer

*p-f*

I sing a-high sing a-lee sing a-low, That means I want to go to To-ki-o, I got a sweet-heart who's

A Masterpiece Melody by Fred. Fischer, - the King of Popular Melody Writers.  
"If The World Should End Tomorrow, I'd Be Tonight With You"

REFRAIN *appassionato*

Words by Arthur J. Jackson

*mf* *appassionato*

I would love you till the skies would fall, I would love you till the end of all, I would

A Hypnotizing Melody that deals with the oldest Theme in the world in the newest way.  
"If We Can't Be The Same Old Sweethearts, We'll Just Be The Same Old Friends"

CHORUS

by Joe M<sup>c</sup>Carthy & Jimmie V. Monaco

*p-f*

If we can't be the same old sweet-hearts, Then we'll just be the same old friends, For I want some-one like you, Just to

You can get above Songs from your Dealer or Direct from us at 15 cents each, postpaid.  
Published and Copyrighted by LEO. FEIST, Inc., Feist Building, 231-235 W. 40th St., New York.

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You can also get above pieces for your Talking Machine or Player Piano.

# Don't Bite The Hand That's Feeding You

Words by  
THOMAS HOIER

Music by  
JIMMIE MORGAN

Tempo di Marcia

The musical score is written in 2/4 time with a key signature of one flat (Bb). It begins with a piano introduction in the right hand, marked *f*, and a bass line in the left hand. The first vocal line starts with the lyrics: "Last night, as I lay a - / You re - call the day you". The piano accompaniment includes a section marked *Till Ready* with dynamics *f* and *p*. The second vocal line continues: "sleep - ing, A won - der - ful dream came to me, I / land - ed, How I wel - comed you to my shore, When". The piano accompaniment continues with chords and a bass line. The third vocal line concludes: "saw Un - cle Sam - my weep - ing For his child - ren from o - ver the sea; / you came here emp - ty hand - ed, And al - leg - iance for - ev - er you swore;". The piano accompaniment ends with a final chord.

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4

— They had come to him, friend-less and starv - ing, — When from  
 — I — gath - ered you close to my bos - om, — Of —

ty - rant's op - pres - sion they fled, — But now they a -  
 food and of clothes you got both, — So, when in

buse and re-vile him, — Till at last in just ang er he said: —  
 troub - le, I need you, — You will have to re - mem - ber your oath: —

CHORUS

"If you don't like — your Un-cle Sam-my, — Then go back to your home o'er the sea, —

3309-3

- To the land from where you came, What-ev-er be its name; But don't be un-

grate-ful to me! If you don't like the stars in Old Glor-y, If you

don't like the Red, White and Blue, Then don't act like the cur in the

stor-y, Don't bite the hand that's feed-ing you! "If you you!"

3809-3

TELLER, SONS & BORNER, NEW-YORK.





C. Magnus 12 Frankfurt St. N.Y.



INDIANA

Ac. 2229

# JOHN BROWN SONG.

John Brown's body lies a mouldering in the grave,  
John Brown's body lies a mouldering in the grave,  
John Brown's body lies a mouldering in the grave.  
His soul's marching on!

Chorus.

Glory Hally, Hallelujah! Glory Hally, Hallelujah! Glory  
Hally, Hallelujah!  
His soul's marching on!

He's gone to be a soldier in the army of our Lord,  
He's gone to be a soldier in the army of our Lord,  
He's gone to be a soldier in the army of our Lord.  
His soul's marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah!  
Glory Hally, Hallelujah!  
His soul's marching on!

John Brown's knapsack is strapped upon his back,  
John Brown's knapsack is strapped upon his back,  
John Brown's knapsack is strapped upon his back,  
His soul's marching on!

Chorus: Glory Hally, Hallelujah! Glory Hallelujah!  
Glory Hally, Hallelujah!  
His soul's marching on!

{lambs}

His pet lamps will meet him on the way, —  
His pet lamps will meet him on the way, —  
His pet lamps will meet him on the way. —  
They go marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally Hallelujah!  
Glory Hally, Hallelujah!  
They go marching on!

They will hang Jeff Davis to a tree!  
They will hang Jeff Davis to a tree!  
They will hang Jeff Davis to a tree!  
As they march along!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah  
Glory Hally, Hallelujah!  
As they march along!

Now, three rousing cheers for the Union!  
Now, three rousing cheers for the Union!  
Now, three rousing cheers for the Union!  
As we are marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah!  
Glory Hally, Hallelujah!  
Hip, hip, hip, hip, Hurrah!

675