National Portrait Gallery

Out of Many:

Curriculum for Teaching U.S. History through Portraiture

CURRICULUM GUIDE

Expanding Roles of Women

An introduction to portraiture as an entry point for teaching about the history of women in the United States from the colonial period to the dawn of the twentieth century.

Smithsonian

National
Portrait
Gallery

Dear Educators,

Since its opening in 1968, the National Portrait Gallery has focused on exhibiting portraits of individuals who have significantly influenced U.S. history and culture. The "Out of Many: Portraits from 1600 to 1900" exhibition includes portraits of Indigenous Americans, European colonists, clergymen, soldiers, writers, performers, scientists, and others who helped shape the country.

Portraits, as historical objects, provide us with a window into the past and are evidence of the ways that people imagine themselves and are perceived by others. Collectively, they reflect the unequal economic and social structures of their moment. The early history of portraiture in the United States, from the country's founding to the advent of photography in 1839, favored white men who owned land and could vote. Similar to developments in Europe, portraiture in the United States originated as an art form to affirm social status. The relatively few women and people of color depicted in portraits were almost always affiliated with powerful men or deemed extraordinary for having transcended gender or race constrictions.

In the Portrait Gallery's collection, we have more images of men than of women. There are more pictures of people of European descent than those of other backgrounds. Because of this imbalance, the National Portrait Gallery is constantly striving to diversify its collection in order to show a more comprehensive story of our nation.

With the Expanding Roles of Women Curriculum Guide, we encourage you to consider the lives of these remarkable women and the ways that society and portraiture have changed over the last four centuries.

The National Portrait Gallery Education Department would like to acknowledge some of the people who made it possible to bring the guide to fruition.

Catherine and Michael Podell offered critical financial support. Without their generosity, we would not have been able to fulfill our vision of connecting portraiture and U.S. history in the classroom.

We are grateful to Kim Sajet, Director of the Portrait Gallery, for her remarkable role in shaping that vision, and to Rebecca Kasemeyer, Director of Audience Engagement, for her leadership and commitment to the project. The guide benefited immeasurably from the guidance we received from Dorothy Moss, Curator of Painting and Sculpture and Coordinating Curator of the Smithsonian American Women's History Initiative, and Kate Clarke Lemay, Acting Senior Historian. I also wish to thank Rhys Conlon, Head of Publications, and Sarah McGavran, Editor, for their meticulous editorial expertise. Finally, a special thank you to Cathlin Goulding and Freda Lin of Yuri Education Project, Louie Williams of Shift Design, and Nicole Vance for their efforts on behalf of this guide.

Teachers all over this country do the challenging, day-to-day work of engaging young people with complex historical narratives. We hope that the Expanding Roles of Women Curriculum Guide proves to be a valuable resource for you as you continue this important work.

With my best regards,

Briana Zavadil White, Head of Education
National Portrait Gallery Education Department

Expanding Roles of Women

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How to Use This Guide

In this interdisciplinary curriculum guide, portraits from the exhibition *Out of Many: Portraits from 1600 to 1900* at the Smithsonian's National Portrait Gallery are used as entry points to teach about the history of women in the United States from the colonial period to the dawn of the twentieth century.

In following this guide, students will not only learn about the portraits' subjects and artists but will also gain insight into the larger historical period. By studying these works of art, students will come to understand how the women portrayed located agency. Furthermore, students will reflect on the present by considering how women today continue to bring about societal change.

This suite of standards-based educational materials includes the following components: (1) Reading Portraiture 101; (2) Lesson Plans; (3) Assessments; (4) Teaching Posters; and (5) Learning Lab collections.

While this curriculum guide is geared toward middle-school social studies classes, educators who teach a wide range of disciplines at various grade levels can adapt the activities and resources as they see fit. Designed to be integrated with flexibility, this guide allows teachers to scaffold lessons and add extension activities as needed. Its components can be used in order, as single-time activities, or in various combinations to support existing topics in the curriculum.

Reading Portraiture 101

Educators are guided through how to introduce students to portraiture and how to spot visual clues in portraits using the Elements of Portrayal. A graphic organizer handout is provided to facilitate the close observation and analysis of a portrait. Teaching strategies focus on drawing conclusions about a portrait's sitter using the concrete visual evidence gathered through this process.

Background Essay and Timeline

A historical background essay provides a summary of the expanding roles of women from 1600 to 1900. This text and the accompanying timeline are intended to give educators a comprehensive overview of women's social and political status from the colonial period to 1900, when the "New Woman" sought to move freely in society. The essay and timeline also cover the women's suffrage movement, from its origins in abolitionism to the eventual ratification of the Nineteenth Amendment in 1920. These tools may also be used as readings and resources for students.

Teaching Ideas

Teaching Ideas consists of nine classroom lessons. They are structured around three key themes from the exhibition *Out of Many: Portraits from 1600 to 1900: Suffragists, Professionals, and Radicals*, each of which are discussed in further detail below. There are three lessons pertaining to each theme: Reading Portraits, Engaging History, and Connections to the Present. In Reading Portraits, students will directly engage with one or more portraits. These lessons draw upon the Elements of Portrayal and deploy various teaching strategies to observe and analyze specific portraits. Engaging History will teach students to recognize historical trends and interpret primary sources related to the portraits' subjects. Finally, Connections to the Present will ask students to relate historical sitters and portraits to contemporary women or today's visual culture.

The lessons are written as fully formed learning experiences. Short introductory activities precede more substantive, structured protocols that ask students to absorb historical information, engage with the portraits, and study additional primary sources. Each learning experience is designed to help students with an array of learning styles and backgrounds to engage with portraiture.

Suffragists

During the nineteenth and early twentieth centuries, many women sought voting rights as the foundation of women's rights, and they were often viewed as radical for having such a goal. As daughters and wives, women in the United States had few decision-making rights, let alone the right to own and control land, so having the power to make political decisions through suffrage was seen as extreme. When Elizabeth Cady Stanton initiated the first woman's rights convention at Seneca Falls in 1848, some attendees expressed this concern. The struggle for women's suffrage was rooted in the abolition movement and anti-slavery societies, where Black and white women organized together to end slavery. White suffragists learned from leading Black women abolitionists like Sojourner Truth and Frances Ellen Watkins Harper, who had been organizing and speaking publicly for many years before Seneca Falls. By the end of the Civil War, when voting rights for Black men were written into law, racism began to divide the suffragists.

Although Susan B. Anthony worked with Stanton to end slavery, they did not believe that Black men should gain suffrage before white women. In this set of Teaching Ideas, students will examine the details of this divide and discover how suffragists fought for women's rights and social justice issues. For example, the journalist Ida B. Wells-Barnett advocated for Black women's rights, including suffrage, and protested the lynching of African Americans. Lawyer Belva Ann Lockwood not only believed in women's right to political representation but also in their capability of holding the highest office in the land: She ran for president in 1884 and 1888.

Professionals
In the nineteenth century, women increasingly took on roles in public life. During the early Republic, Sarah Weston Seaton, the wife of a newspaper publisher, became a consummate host of political elites in her Washington, D.C., home. Women artists, such as Sarah Miriam Peale and Mary Cassatt, painted commissioned portraits of powerful individuals and ordinary scenes of domestic life, respectively. Writers like Charlotte Perkins Gilman advocated for fundamental shifts in women's economic and social power. According to Gilman, women's labor should not be restricted to the domestic sphere. Rather, they deserved the freedom to pursue professions outside of the household. In this set of Teaching Ideas, students will study women's entrance into the professional sphere, where they set forth their ideas through the arts, public speaking and events, and campaigning.

Radicals
From 1600 to 1900, women dramatically expanded their roles in politics and the professional sphere, including the arts. This set of Teaching Ideas explores the biographies and careers of those "radical" women who dared to create change in the cultural, political, and social spheres. Specifically, these lessons highlight Indigenous and Black activists who, despite being excluded from the broader suffrage movement, forged inroads for education and public awareness of racial inequities. The multi-hyphenate Zitkála-Šá grew up on the Yankton Sioux reservation in South Dakota. She cultivated her skill as a musician and writer, all in the face of forced assimilation at an Indian boarding school. Later, she advocated for Native American suffrage. Mary Church Terrell and Ida B. Wells-Barnett were influential political organizers. The increasing racial terrorism inflicted upon African American men ignited their activism. They would later become leaders in the women's suffrage movement, founding clubs and organizations that would become hotspots for political mobilization. This section also addresses the ways that women artists and intellectuals used portraiture to promote a certain "visual identity," or the elements and stylings that shape their public image.

The lessons in Teaching Ideas are structured as follows:

Essential Questions

Also known as focus questions, these allow for inquiry-based learning. Students keep the questions in mind during the lesson and develop thoughtful responses by the end. Essential questions correlate with each lesson's learning objectives.

Objectives

By the end of the lesson, students will be able to achieve and demonstrate these skill-based goals, which have been designed to facilitate the development of critical thinking.

Standards

Each lesson aligns with National Core Arts Standards; Common Core State Standards for English Language Arts & Literacy; and the College, Career, and Civic Life (C3) Framework for Social Studies State Standards. The National Core Arts Standards provide a framework for artistic literacy that guides students in their analysis of portraits and other visual images. Common Core offers a general overview of the English Language Arts and Literacy in History/Social Studies skills that students will learn from each lesson. Aligned with Common Core, the C3 Framework sets the specific history, civics, geography, or economics standard that the lesson will cover. The C3 Framework was developed in collaboration with more than twenty states and fifteen national social studies organizations, including National Geographic, National History Day, and the College and University Faculty Assembly (CUFA). The National Council for the Social Studies (NCSS) coordinated the publication of this document.

Materials

The portraits and primary sources are listed here and included at the end of each lesson.

Learning Experiences

We have purposely not prescribed a specific time length for these lessons because students will have unique pacing needs. Educators can opt to use lessons in part or as a full sequence.

Handouts

Printable student handouts are included in most lessons. In some cases, brief but important contextual information is included for the teacher to project on a screen or write on the board.

Assessments

The guide includes two assessments that can be used as conclusions to the study of the portraits in Expanding Roles of Women. However, the assessments can also be used alongside an existing unit of study on women's suffrage or related topics. The first assessment, Women's Rights Convention, has students imagine that specific portrait subjects are gathering to negotiate their demands for change. The second assessment, Sparking Civic Engagement, asks students to study ephemera from the campaign for suffrage. Students then create a campaign promotional item, such as a piece of apparel or a broadside, to take a stand on a current gender-based issue.

Teaching Posters

The three teaching posters feature portraits from the National Portrait Gallery's permanent collection and allow for a closer look at the portrait's subject and artist. The following sections are included in each poster: (1) a large-scale reproduction of the portrait; (2) a biography of the subject; (3) a biography of the artist or overview of the art form; (4) Portrait Observation and Analysis prompts specific to the portrait; and (5) Extension Activities to use with students.

Learning Lab Collections

The Expanding Roles of Women Learning Lab collections are digitized versions of the Curriculum Guide that allow teachers and students to use a variety of digital tools to closely examine the portraits and primary sources associated with the guide.

Additional Resources

In this final section of the guide, educators will find materials to supplement their classrooms. An annotated list of texts that can be used with students in grades 6-12, texts for further reading, and websites are included.

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Reading Portraiture 101

A portrait is a work of art that represents a person or persons and can lend insight into history and biography. Portraits can also prompt writing in the classroom, inspire students to create self-portraits, and even offer fruitful ties to multiple disciplines, such as English, language arts, mathematics, science, and social studies.

In this section of the guide, educators will learn how to teach students to spot visual clues in portraits and respond to them. Below, educators will find the following tools to guide students:

- **Defining Portraiture** provides educators with a basic lexicon on portraiture.
- **Elements of Portrayal** provides students with a foundation for observing and analyzing portraiture. Together, the elements of portrayal convey both the sitter's story as well as the historical and social context in which the portrait was created.
- **Teaching Strategies** are protocols that educators can use to bolster learners' engagement and study of portraits. They accompany some of the lessons throughout this guide.
- **Introducing Students to Portraiture** presents activities that educators can use to initiate conversations about portraits. Students may also fill out the Reading Portraiture graphic organizer as they investigate.

Defining Portraiture

Portraits reflect conversations between artists and sitters. They show how the sitters wish to be represented and how the artist wishes to portray the sitter. In this way, portraits are both fact and fiction. While they often depict real people from history or the present, they nevertheless convey subjective viewpoints about the individuals portrayed.

The following is a list of basic definitions pertaining to portraiture:

Portraitist	An artist who specializes in or is especially skilled at portraits.
Portrait	A likeness or image of a person that is created by an artist.
Self-Portrait	An artwork where the sitter and the artist are the same.
Artist	A person who creates works of art, such as paintings, drawings, sculptures, prints, or photographs.
Sitter/Subject	The person or people who are represented in a portrait.
Portraiture	The art of making portraits.
Viewer	The person observing a portrait to draw inferences about the sitter's biography and the artist's intention.

"Reading" portraiture entails close analysis of the visual elements of a portrait, which the National Portrait Gallery refers to as the Elements of Portrayal. Like dissecting a historical document, students use close reading skills to engage in a rich investigation of portraiture. Students then draw upon their observations to interpret or analyze the story behind the portrait, learning about the subject and why the portrait was created.

Elements of Portrayal

Facial Expression

The look or perceived movement of muscles on someone's face. The facial expression can help identify the sitter's emotion(s) and provide us with clues about the sitter's thoughts and feelings.	Use adjectives to describe the sitter's facial expression. What emotion(s) does this expression convey?

Pose

The way a body is positioned. In a portrait, the pose can help us understand what the artist is trying to say about the sitter, or how the sitter wants to be viewed or perceived.	Describe the sitter's pose. What does it communicate about this individual?

Elements of Portrayal *continued*

Clothing

The items a sitter wears on their body. In a portrait, the clothing might tell us about the sitter, their occupation, personality, economic or social status, or the era in which they lived.	What clothing is the sitter wearing? What might clothing reveal about the sitter's profession, personality, social status, or place in history?

Hairstyle

The way a person wears their hair, including the color and style. The hairstyle can offer hints about the sitter's age and when they might have lived.	Describe the sitter's hairstyle. What does it reveal about their age and/or the period in which they lived?

Setting

The surroundings or the place in which a portrait's subject is located. Real or imagined, the setting can help provide context (or additional clues) about the sitter's story.	What is the portrait's setting and what might it tell us about the sitter? Contemplate whether the setting is real or imagined.

Objects

Objects often function as symbols that provide information about the sitter. They can help us understand the sitter's profession or their accomplishments, or they can highlight other aspects of the sitter's story.	Which objects are represented in this portrait? Objects often function as symbols. What might they reveal about the sitter?

Color

The various hues that often set the tone, mood, or overall feeling. Color can help the artist convey their message about the sitter.	What tone or mood does color convey in this portrait?

Medium

The material (or materials) used to create a piece of art. Some popular media for portraiture include painting, charcoal, clay, wood, marble, photography, and video.	What medium was used to create this portrait? How does the medium affect your interpretation of the portrait?

Scale

The relative size or extent of something. The size of the portrait or the size of the sitter within the portrait (how much space they take up) can often influence how we perceive the sitter.	How does the scale of this portrait—or the size of the sitter within it—influence the way we view them?

Artistic Style

The personal technique(s) and medium (or media) that an artist uses to create a portrait. Often, the artist's style can give us clues about who the sitter is or when the portrait was created.	What does this artist's style suggest about the sitter?

Teaching Strategies

Below, educators may find a series of step-by-step instructional strategies for analyzing portraits with students. These strategies offer multiple approaches to cultivate deeper observation and help students formulate arguments.

Observation

The following strategies help learners conduct a visual reading of a work of art. Use these activities to introduce a portrait to students; then prompt students to look closely at a portrait, articulate their observations, and formulate questions.

Seven Ways to Look at a Portrait

(you will need paper and a pencil)

(Adapted from Art Museum Teaching)

1. Look closely at this portrait for one minute. Discuss your initial observations with a partner. Roll a piece of paper into a cylinder and use it as a telescope to focus on a small part of the portrait. What new things did you notice? Share with your partner.
2. Write down one question you have about this portrait.
3. On the back of your paper, draw this portrait. You only have one minute. Use the whole page!
4. Finish your drawing, using WORDS instead of lines. Wherever you would draw a line, write descriptive words, questions, or whatever else comes to mind.
5. Once you are finished, turn to a classmate, and read EXACTLY what you wrote.
6. The teacher will now read the museum label. How does this information affect the way you view this portrait? What new questions do you have?
7. Come together for a final class discussion.

Thirty-Second Look

- Have students look at a portrait for thirty seconds. Then have them turn away from the image.
- Ask students to describe the portrait from memory, posing visual questions such as: "Describe the setting" and "What objects can be seen in the portrait?"
- When the students turn back to the image, ask analytical questions to consider why the visual elements are included in the portrait.

See-Think-Wonder (Project Zero thinking routine)
Ask students:

- What do you see?
- What do you think about what you see?
- What do you wonder about this portrait?

Clarifying

Teach students how to self-monitor their reading of images. When confusion arises, learners should pause and use a fix-it strategy to maintain their meaning-making.

- Ask students to identify the breakdown in meaning: What didn't you get as you looked at the portrait?
- Then, direct them to try a "fix-it" strategy:
- Look at the portrait again.
- Break the whole portrait down into smaller parts.
- Consult other sources of information, such as the museum label.
- Ask a friend.
- Make connections between the portrait and your own life, other texts, or the world.

Interaction and Engagement

These strategies get students on their feet and facilitate kinesthetic engagement with a portrait. They prompt learners to imagine stepping into the portrait, tap into their senses, and use physical expression to immerse themselves within the portrait's content.

Jumping into a Portrait

- Choose a portrait with a rich setting. Have students study the artwork and then ask them to imagine "jumping" into it. Tell them they can be any size they would like to be, but that they must choose a certain spot to explore. Where would they like to land, and why?
- Ask questions related to the five senses: sight, touch, smell, taste, and hearing. Sample questions include: What do you hear in this spot? What do you smell? If you could touch something around you, what do you think it would feel like?

Strike a Pose

- Have students pose like the sitter.
- Ask students to consider how it feels to pose like this sitter, wear their clothes, and be in this setting.
- If we could "un-pause" the portrait, what might the subject do or say? What do you see that makes you say that?
- Have students write a first-person letter to a friend describing their portrait experience.

Analysis

The strategies below support the investigation of a portrait and the context in which it was created. They offer approaches for learning about subjects, making arguments, and drawing connections between portraits and society.

Historical Interpretation
Before starting this protocol, identify the portrait's subject and the historical period in which the work was created. Ask the students to draw upon background knowledge or do some preliminary research:
- What important historical events were happening when this portrait was painted?
- What does this portrait tell us about the time in which it was created?

Claim-Support-Question
(Project Zero thinking routine)
- Make a claim about the artwork.
- Identify support for the claim.
- Ask a question related to the claim.

Unveiling Stories
(Project Zero thinking routine)
- What is the visible story?
- What is the human story?
- What is the world story?
- What is the new story?
- What is the untold story?

What is Missing?
- How do you expect this person to be portrayed?
- What can you see in this portrait?
- Who or what do you think is missing from this portrait? What is not shown?
- What would you expect to see in this portrait that you didn't see? What else do you think could be included to tell a more complete story?

Compare and Contrast
- Choose two portraits of the same individual and have students compare and contrast them.
- If looking at portraits from two distinct periods in a person's life, discuss how the likeness of the individual has changed over time and what occurred between the years the portraits were made.

Puzzle
This activity works best with complex portraits.
- Make a photocopy of a portrait.
- Cut the copy into 8–10 pieces, making sure each piece contains a recognizable object or significant symbol. Give each student or pair of students a piece of the puzzle.
- Have students describe their piece of the puzzle without showing it to the others. Discuss what they know and what they don't know based on their verbal descriptions.
- Complete the puzzle. View and analyze the entire portrait, either in the museum or online.

Introducing Students to Portraiture

Introduce students to portraiture by having them answer the following reflective prompts:

- **Have you ever had your portrait made?**
- **How would you prepare for your portrait sitting today? Who would you talk to or work with to have it made?**
- **How are portraits used today and in what ways are they important to society? When or where do you see portraits being used?**
- **What would you want a portrait of you to show? What do you want the portrait to say about you?**

Ask students to use the following **Elements of Portrayal Analysis handout** to guide them in their analysis.

HANDOUT: Elements of Portrayal Analysis

Fill in the identifying information about the portrait you are examining on the lines below. Then "read" the portrait by answering each question corresponding to the Elements of Portrayal in the Student Response column. Finally, use your "reading" of the portrait from the chart to answer the analysis questions.

Viewer/Student Name: _____

Sitter/Subject: _____

Year/s the portrait was made: _____ Artist: _____

Element of Portrayal	Question	Student Response
Facial Expression	Use adjectives to describe the sitter's facial expression. What emotion(s) does this expression convey? What might this say about the sitter's personality?	
Pose	Describe the sitter's pose. What do you think the artist is trying to say about the sitter?	
Clothing	What clothing does the sitter wear? What might clothing tell us about the sitter's profession, personality, identity, social status, or place in history?	
Hairstyle	Describe how the sitter is wearing their hair or what the style is like. What color is it? What might this say about the sitter's age and when they may have lived?	
Setting	What are the surroundings or place in which the portrait is set?	
Objects	Which objects are represented in this portrait? Objects often function as symbols. What might they reveal about the sitter?	
Color	What color(s) are used in the portrait? What feeling or mood do you think the artist is trying to communicate?	
Medium	What medium was used to create the portrait?	
Scale	What is the size of the portrait and the size of the sitter within the portrait?	

Analysis

Answer the following questions and explain what visual evidence from the **Elements of Portrayal** graphic organizer support your responses.

1. Why do you think the portrait was created? What purpose did it serve?

2. What does the portrait say about life in the United States at the time it was created?

3. What overall impression of the sitter or subject does the portrait convey?

4. Based on your consideration of the Elements of Portrayal, what conclusions can you draw about the subject and the era in which the person lived?

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Background Essay and Timeline

Expanding Roles of Women (1600–1900)

This background essay is adapted from the catalogue section of the National Portrait Gallery's publication **Votes for Women: A Portrait of Persistence** *by Kate Clarke Lemay.*[1] *Supplemental essays by Lisa Tetrault and Martha S. Jones are cited along with additional resources.*

In recent years, historians have illuminated the ways American women of diverse backgrounds forged new pathways in the fight for equal rights. From the colonial period through the Gilded Age, these women made significant contributions in the political, social, intellectual, and artistic spheres. Although their roles in society were restricted, some women gained societal influence by leveraging relationships with their husbands or other male family members. Many women, however, sought to expand their roles in society through suffrage—or the right to vote in political elections. This essay explores how suffragists, professionals, and radicals set the stage for and contributed to the movement for women's suffrage, which lasted from 1831 to 1920.

Colonial Period and Early National Period (1600–1831)

With some exceptions, women had limited independence during this period. Under common law, women gave up their legal rights when they got married. A married woman's earnings, as well as property she acquired before or after marriage, were managed by her husband. Forbidden the right to legally own and manage businesses or to engage in trade, women were responsible for carrying out domestic duties, such as childcare, cooking, and making clothing. Single women had more freedom to make decisions about their lives. Regardless of marital status, however, it was almost impossible for women to obtain leadership roles or enter the professions without leveraging special connections with men, such as husbands or brothers. Since the tasks of raising children and passing on important values to future generations were appreciated in American society, women's education was encouraged. Moreover, their involvement in local politics, such as school board elections, was tolerated in some states because it overlapped with their childrearing duties. Yet speaking out in public was seen as socially unacceptable.[2]

There was an important precedent for equal rights in the Indigenous cultures of North America. Centuries before the United States gained independence from Great Britain in 1783, Native American women held equal political and social status to men. During the 1800s, early women's rights leaders **Matilda Joslyn Gage** and **Elizabeth Cady Stanton** were inspired by their Native neighbors in upstate New York.[3] Gage wrote admiringly about the matrilineal society of the Haudenosaunee (Iroquois) and wanted the United States to follow their example.

When the British began colonizing North America during the 1600s, establishing settlements along the East Coast, the wives of white property-owning men were allowed to vote. For example, in Massachusetts, women had full suffrage from 1691 until 1780.[4] In New Jersey, they were allowed to vote until 1807. Women like **Abigail Adams** spoke up about keeping these rights. In 1776, she strongly advised her husband, John Adams, to make sure laws were established to protect women's voices. At the time, John Adams was a delegate to the Continental Congress, an assembly of men creating laws for the new nation.[5] Unfortunately, Abigail Adams's plea went unheeded, and the Continental Congress did not grant women the right to vote.

Like Abigail Adams, **Sarah Weston Seaton** had more opportunities and influence through her family relationships. Born in 1789, she was the daughter of a newspaper publisher, who famously supported Thomas Jefferson. Her husband William Winston Seaton, a colleague of her father, co-owned the Washington, D.C., newspaper the *National Intelligencer* together with her brother. For many years, it was the official printer of Congress. Seaton, who was fluent in Spanish and French, translated important documents for this influential newspaper. Together with her husband, she also played a leading role in Washington political and cultural affairs, including hosting major events for powerful political leaders in their home. For example, in 1824, the Seatons held

1. Kate Clarke Lemay with Susan Goodier, Martha S. Jones, and Lisa Tetrault, *Votes for Women: A Portrait of Persistence* (Washington, D.C.: National Portrait Gallery, Smithsonian Institution; Princeton, NJ: Princeton University Press, 2019).
2. "Republican Motherhood," Smithsonian Learning Lab, accessed June 23, 2021, https://learninglab.si.edu/collections/republican-motherhood/08wrTuRPgmUpUsXa.
3. Sally Roesch Wagner, *The Women's Suffrage Movement* (New York: Penguin Books, 2019), 1-2.
4. Wagner, *The Women's Suffrage Movement*, 7.
5. Lisa Tetrault, "To Fight by Remembering, or the Making of Seneca Falls," *Votes for Women*, 6.

a reception for the Marquis de Lafayette, the French aristocrat and military officer who led American troops against the British during the American Revolutionary War.[6]

Sarah Miriam Peale likewise had access to professional opportunities through her family. Born into a family of artists in 1800, she received extensive training from her father and other male family members, which helped her become one of the first professional women artists in the United States.

Radical Women Reformers (1832–1869)

Abolitionists

While there were precedents for equal voting rights in Native American societies and during the colonial and early national periods, the women's suffrage movement in the United States had its roots in the radical women reformers of the anti-slavery or abolition movement. In fighting to end slavery, women developed skills to organize among themselves, write reforms, and practice public speaking. By 1838, more than one hundred female anti-slavery societies or groups had formed to end slavery.

The first female anti-slavery group was organized in Salem, Massachusetts, in 1832, by free Black women, such as **Nancy Lenox**, and initiated a wave of women's abolitionist organizations. Lenox's daughter, **Sarah Parker Remond**, participated in the Salem Female Anti-Slavery Society and two other anti-slavery societies before she was appointed an official lecturer for the American Anti-Slavery Society in 1856.

When the American Anti-Slavery Society (AASS) was formed in 1833, it did not allow women to fully participate. White women, like Quaker activist **Lucretia Mott**, were invited to attend the first meeting, but were required to sit at the back of the hall. African American women were not invited at all. Five days after this meeting, women abolitionist leaders decided to establish their own organization, the Philadelphia Female Anti-Slavery Society (PFAAS). African American women from the Forten family, **Sarah Mapps Douglass**, and **Hetty Reckless** were among these organizers, along with Lucretia Mott and other white anti-slavery activists.[7] Working together, the Black and white members of this group petitioned the state legislature and Congress and raised funds to support fugitives from slavery and local schools.

The 1837 Anti-Slavery Convention of American Women was one of the most important events for women abolitionists, and probably the first national meeting of American women. This is where early women abolitionists like **Angelina Grimké** argued that a woman should do all in her power through "her voice, and her pen, and her purse, and the influence of her example to overthrow the horrible system of American slavery." The following year, her older sister **Sarah Grimké** published a compilation of essays called *Letters on the Equality of the Sexes, and the Condition of Woman*, an important early treatise on women's rights. The Grimkés were also part of a mass movement of Black and white women abolitionists who began blending their anti-slavery work with women's rights activism.

Lucy Stone, the first Massachusetts woman to earn a college degree, was active during this key period as well. In 1847, she took a lecturing job with the American Anti-Slavery Society, in which she spoke about abolition during one part of the week and women's rights during the other.[9]

The Growing Movement for Women's Rights

Conversations about organizing for women's rights continued to gain momentum in the 1840s. In 1845, Massachusetts-born **Margaret Fuller** published *Woman in the Nineteenth Century*, a critical examination of women's roles within society that called for their right to vote.[10] Furthermore, Fuller argued that marriage should be an equal partnership and insisted that women be given equal property rights.

African American women not only addressed women's rights through anti-slavery societies but also within male-led Black churches. As important institutions that supported their communities in many ways, Black churches provided resources and services; supported schools for African American youth; and served as venues for political meetings and conventions. In the spring of 1848, female congregation leaders and women preachers formed the Daughters of Zion to argue for their rights at the African Methodist Episcopal (AME) Church conference in Philadelphia. To expand women's leadership in the church, they demanded the licensing of women preachers.[11]

Meanwhile, young white female activists, such as **Elizabeth Cady Stanton**, began organizing with Lucretia Mott. On July 13, 1848, Stanton and Mott met informally with **Mary Ann M'Clintock, Martha C. Wright**, and **Jane Hunt**. Together, they decided to plan a larger gathering of women "to discuss the social, civil, and religious condition and rights of woman," which became the first national women's rights convention in the United States. Held in

6. Brandon Fortune and Ellen Miles, "Sarah Weston Seaton and Washington, D.C., around 1815," National Portrait Gallery, accessed May 6, 2021, https://npg.si.edu/blog/sarah-weston-seaton-and-washington-dc-around-1815.
7. Evette Dionne, *Lifting as We Climb: Black Women's Battle for the Ballot Box* (New York: Viking, 2020), 15.
8. Martha S. Jones, "The Politics of Womanhood," *Votes for Women*, 35.
9. Tetrault, "To Fight by Remembering," 7.
10. Tetrault, "To Fight by Remembering," 6.
11. Jones, "The Politics of Womanhood," 31-33.

Seneca Falls, New York, from July 19 to 20, 1848, it is also known as the Seneca Falls Convention, and was attended by approximately three hundred men and women. During the event, the organizers presented a "Declaration of Sentiments," modeled after the Declaration of Independence, that laid out twelve demands or "resolutions" for achieving equality between the sexes.[12] This convention propelled Stanton into the movement's leadership. Afterward, the conversation on women's rights intensified.

African American women were not invited to attend these women's conventions until 1850. That year, **Sojourner Truth** spoke at the National Women's Rights Convention in Worcester, Massachusetts—making her the first African American woman to address such a crowd. One observer noted that she captivated the crowd through her ability to "bear down a whole audience with a few simple words."[13]

During the 1850s, **Susan B. Anthony** became a devoted activist for women's suffrage. She began as a passionate abolitionist alongside her friend Frederick Douglass, the anti-slavery leader and author. Later, she switched her focus to support temperance (the movement to outlaw the consumption of alcohol), women's labor rights, and women's suffrage. Anthony was also a lecturer and organizer. By 1858, she had developed a strong alliance with Elizabeth Cady Stanton.

When the Civil War broke out in 1861, the women's rights movement redirected its energy toward supporting soldiers and abolition. The war probably had the most significant effect on African American women's citizenship rights. When it ended in 1865, more than two million African American women gained their freedom. However, the Thirteenth Amendment, which abolished slavery, left unresolved questions about the political rights of formerly enslaved people.[14]

In 1866, pre-Civil War reformers who had worked toward abolition and women's rights reorganized into the American Equal Rights Association (AERA), which was dedicated to achieving voting rights for both African Americans and women. Membership included many well-known activists, notably Frederick Douglass, **Lucy Stone**, Elizabeth Cady Stanton, Susan B. Anthony, Lucretia Mott, and many African American women from the North, such as Sojourner Truth and **Frances Ellen Watkins Harper**.[15] Harper started out traveling throughout the United States delivering speeches about abolition. In 1866, at the first National Woman's Rights Convention since the Civil War, she delivered a fiery speech arguing that African American women should be treated as equals in the suffrage movement.[16] Within the AERA—men and women, Black and white—were soon exchanging ideas about the terms of voting rights in the post-Civil War era.

A Movement, Split

When the Fourteenth Amendment was written into the Constitution in 1868, legislators granted citizenship to people born in the United States, including women and formerly enslaved people. Yet it only protected the voting rights of male citizens. Almost immediately, white women became hyperconscious that Black men's citizenship rights were guaranteed over theirs. Suffrage, with its abolitionist roots and many associated concerns, all of which had brought together the radical women reformers—Northern and Southern, Black and white, freed or formerly enslaved—began breaking into factions.

In 1869, Congress passed the Fifteenth Amendment, which extended voting rights to all male citizens upon its ratification in 1870. During the 1869 AERA convention, suffrage leaders argued strenuously over whether to prioritize Black male suffrage or women's suffrage.[17] Racism motivated these arguments. The idea of uneducated, formerly enslaved Black men getting the right to vote before educated white women outraged suffragists like Stanton and Anthony. This led to the division of the AERA and, consequently, the suffrage movement. Elizabeth Cady Stanton, **Matilda Joslyn Gage**, and Susan B. Anthony argued that the movement should focus solely on what seemed to always lie just outside their grasp: votes for women—even if it meant votes for women along a color line. That same year, they founded the National Woman Suffrage Association (NWSA). On the other side, Lucy Stone held that women needed to remain in solidarity with African Americans and continue to work on equal rights for all. She co-founded and led the American Woman Suffrage Association (AWSA) with her husband, the reformist Henry Blackwell, and the writer and activist **Julia Ward Howe**. Another point of contention was that Stanton and Anthony wanted to achieve suffrage through a federal amendment, whereas Lucy Stone hoped to achieve it in each of the individual states. The two factions would not reunite until 1890, when the National American Woman Suffrage Association (NAWSA) was formed.

12. Winifred Conkling, *Votes for Women! American Suffragists and the Battle for the Ballot* (Chapel Hill: Algonquin Books, 2018), 35.
13. Dionne, *Lifting as We Climb*, 37.
14. Jones, "The Politics of Womanhood," 36.
15. Tetrault, "To Fight by Remembering," 10.
16. Dionne, *Lifting as We Climb*, 43.
17. Susan Goodier, "Flexible Feminine Muscles: Strategies and Conflicts in the Suffrage Movement," National Park Service, updated January 29, 2020, https://www.nps.gov/articles/flexing-feminine-muscles-strategies-and-conflicts.htm#_edn8.

Women Activists (1870–1892)

The New Departure

In the 1870s, suffragists developed what became a signature style of bold activism. The Fourteenth Amendment declared that all citizens had the right to vote—although it only protected male citizens' right to the ballot. In a movement known as the New Departure, women leveraged this ambiguity in the wording of the Fourteenth Amendment to create new channels and strategies for suffrage. Their strategy largely focused on asserting what they understood as their constitutional right to the ballot by voting at the polls, getting arrested, and then arguing their case in the courts. They wanted to use the judiciary system to overcome obstacles to the vote set by the executive and legislative branches. Moreover, the women activists of the New Departure were media-savvy. They ran for public office, hit the lecture circuit, organized protests, and, overall, became comfortable confronting those who did not recognize their rights.

As part of the New Departure strategy, women marched to the polls to vote, even though it was illegal to do so. In 1872, Susan B. Anthony cast her vote in Rochester, New York. A poll watcher contested her eligibility. Anthony had to swear under oath that she was a citizen, lived in the voting district, and had not accepted bribes. The inspectors registered her ballot when she answered these questions satisfactorily. Shortly after, however, Anthony and fifteen other women were charged with voting illegally and arrested. During her trial, Anthony refused to apologize. She told the judge, Justice Ward Hunt, "You have trampled underfoot every vital principle of our government. My natural rights, my civil rights, my political rights, my judicial rights, are all alike ignored."[18] Justice Hunt fined Anthony $100, but she never paid it.

Anthony's activism was widely covered by newspapers. Her example empowered other women to daringly speak out in public spaces. Other women were in step with Anthony. **Mary Ann Shadd Cary**, a newspaper editor, educator, and the first African American woman to earn a law degree in the United States, led a group of women together with Frederick Douglass to vote at the polls in the District of Columbia in 1871. Later, she signed a petition the House Judiciary Committee, claiming a woman's right to vote.[19]

The Temperance Movement

Suffragists joined forces with other groups seeking influence in politics, especially in making social reforms. One of these groups was the Woman's Christian Temperance Union (WCTU). Led by **Frances Willard** from 1879 to 1898, the WCTU opposed drinking alcohol. The group's members believed that alcohol led to abusive marriages and domestic violence. Some members of the suffrage movement viewed the alliance with these crusaders for "temperance" with suspicion. They were concerned about the WCTU's morally judgmental stance and that the partnership might alienate male voters.[20] Regardless, the alliance was a strategic one: The WCTU had a national membership of over 150,000 women and so offered the suffragists a national network and greater resources.

In the second part of the nineteenth century, women living in a few states and territories did have some voting rights. In 1869, for example, the Territory of Wyoming granted women full voting rights. The following year, the Territory of Utah followed suit. But, for the most part, women's voting rights were very limited. They might be able to cast a ballot in an election for school board members, for example, but could not vote for a state senator or the president of the United States. As the century moved on, the majority of suffragists felt that the most efficient path forward would be a constitutional amendment, which would ensure women's legal right to vote throughout the nation. This approach posed a formidable challenge: passing the amendment by two-thirds in the House and the Senate and ratification by three-fourths of the state legislatures.

The energy of the movement was building, and suffragists like Susan B. Anthony continued to stage activist events. In 1876, a large gathering of women in Philadelphia took over a celebration of the Declaration of Independence. Anthony, in a dramatic rush to the stage, unfurled a three-foot scroll entitled, "Declaration of Rights of Women in the United States." Other women, like **Belva Ann Lockwood**, also seized the moment. A lawyer, Lockwood was the first woman admitted to argue cases before the Supreme Court. In 1884, she ran for president on behalf of the Equal Rights Party, just like her predecessor **Victoria Woodhull** had in 1872. Lockwood's platform focused on women's rights issues, temperance, and divorce and marriage laws. She ran a second time in 1888.

The suffragists organized tirelessly, but passing a constitutional amendment proved extremely difficult. In 1878, Senator Aaron A. Sargent of California introduced a proposed Sixteenth Amendment. The measure would not go to vote in the Senate until 1887, where it was defeated by a two-to-one margin. Despite their fervent activism and creativity, women faced repeated exclusion from the vote.

18. Quoted in Winifred Conkling, *Votes for Women! American Suffragists and the Battle for the Ballot* (Chapel Hill: Algonquin Young Readers, 2018), 122.
19. Jennifer Davis, "Mary Ann Shadd Cary: Lawyer, Educator, Suffragist," *In Custodia Legis: Law Librarians of Congress*, February 28, 2019, https://blogs.loc.gov/law/2019/02/mary-ann-shadd-cary-lawyer-educator-suffragist/.
20. Conkling, *Votes for Women!*, 154.

The New Woman (1893–1912)

In the 1890s, the idea of the New Woman emerged. College-educated, independent, and dedicated to suffrage and other reforms, she moved more freely in society than ever before, awakening others to gender inequality. With the invention of the safety bicycle in the late 1880s, many women found a viable mode of transportation and, along with it, new freedom of movement. They traded in long skirts for radical "bloomers," or loose-fitting pants that were more practical for cycling and other athletic pursuits. Some of these New Women had the privilege of focusing solely on women's rights. Others faced racial prejudice within and outside the suffrage movement. In the face of such exclusion, Black women united to create their own clubs and organizations, approaching social change at the local level.

African American Women Activists

Although access to higher education was even more limited for African American women than for white women, those who attended college started an important branch of the suffrage movement. Coming from different class backgrounds, women such as **Anna Julia Haywood Cooper**, **Mary Church Terrell**, and **Ida A. Gibbs Hunt** attended Oberlin College in Ohio in the 1880s. They banded together to found clubs for African American women that later became important centers for social activism. After the Civil War, efforts to protect African Americans from persecution failed. Incidents of lynching—brutal public murders—rose at an alarming rate. African American men were the most common targets, although Latinos and other people of color were also affected. These incidents and the systemic disregard of African Americans' right to legal protection spurred these women to fight for change.

Mary Church Terrell and **Ida B. Wells-Barnett** were particularly influential in the political organizing of African American women in the late nineteenth century. Terrell was the daughter of one of the first Black millionaires in the South. She began her career as a teacher, but a tragedy changed her life's course. Thomas Moss, a childhood friend, was violently murdered by a white mob for the success of his Memphis grocery store. Terrell decided to dedicate the rest of her life to activism. Ida B. Wells-Barnett, a journalist based in Memphis, Tennessee, was also galvanized by racial injustice and violence. She sued a railroad company after being forcibly removed from the ladies' train car because she was Black. Like Terrell, she was compelled to political work by the lynching of Thomas Moss, whom she also knew. Wells-Barnett documented and lectured passionately about this cause. In 1896, Terrell and Wells-Barnett joined forces to facilitate the merging of several African American women's groups as the National Association of Colored Women (NACW). Terrell was elected as the association's president, and Wells-Barnett went on to establish a club dedicated to women's suffrage in Chicago.

Women Artists and Intellectuals

In addition to the fight for political rights, women sought change in other arenas, including the domestic sphere and the art world. They increasingly challenged society's expectations of their behavior and "proper" place. The tensions that arose when women defied these expectations were elegantly and fervently expressed by nineteenth-century actors, artists, writers, and intellectuals.

Minnie Maddern Fiske, a theater actor and animal rights activist, made her mark on Broadway stages. With subtlety and care, she portrayed the inner lives of her female characters in a realistic style.[21] **Edmonia Lewis** gained international recognition for her idealized Neoclassical sculptures, which often featured strong women and addressed African American and Native American history. The artist **Mary Cassatt** painted scenes of women reading, watching over children, and drinking tea. An independent and ambitious "New Woman," she attained a successful career as a professional artist. Cassatt's friendship with a wealthy art collector, Louisine Havemeyer, led to her participation in a 1915 exhibition in New York City that raised money for women's suffrage. Members of Cassatt's family who belonged to the anti-suffrage movement strongly opposed her involvement. Their position dismayed Cassatt. She felt her family was misguided by their wealthy social circles, where it was commonly believed that women should limit their professional and political ambitions. Furious, Cassatt went ahead and exhibited her work—and made a big impression in the American art world.[22]

Zitkála-Šá, also known as Gertrude Simmons Bonnin, made her mark in the both the cultural sphere as well as the political arena. She grew up on the Yankton Sioux reservation in South Dakota with her mother's tribe but eventually went to an Indian boarding school. During the late nineteenth century, federal boarding schools violently stripped Native Americans of their language, culture, and identities. In the face of such oppression, Zitkála-Šá developed into a talented musician and writer. She was the first Native American to compose an opera and published books about Dakota Sioux life and culture. In the early twentieth century, she became an activist, promoting the

21. For more information, see Archie Binns with Olive Kooken, *Mrs. Fiske and the American Theatre* (New York: Crown Publishers, 1955).
22. Nancy Mowell Mathews, *Mary Cassatt: A Life* (New Haven: Yale University Press, 1998), 308-10

celebration of traditional Indian cultures and agitating for citizenship rights for Native Americans.

Female intellectuals challenged the very basis of women's roles in society. In 1892, **Charlotte Perkins Gilman** published her short story "The Yellow Wallpaper," about a woman who has been put in a room in an attic to recover from "nervous depression." Gilman knew all too well the damaging consequences of placing restrictions upon women's freedom. Following the birth of her child, Gilman had depression and was ordered to take a "rest cure." She was allowed to return home after a month's hospitalization but was told not to write or draw. Gilman divorced her husband in 1894 and went on to have a successful career writing and lecturing about women's economic freedom, arguing that they should be free to pursue a livelihood outside of the home. Another groundbreaking intellectual, **Ella Flagg Young**, was a Chicago public school teacher who, in 1909, became the first woman superintendent of a large school district in the United States. Thought leaders like Gilman and Young opened new ways of thinking about women and work.

Reuniting the Divisions

By the late nineteenth century, women were making strides in the public sphere, from the art world to education. In 1890, after two long decades of disagreement, the AWSA and NWSA began negotiating to unite as a single organization. The newly formed National American Women Suffrage Association (NAWSA) was forward-thinking in its fight for the women's vote. However, the organization continued to exclude African American women from leadership. This new national group focused again on a state-by-state strategy, which involved lobbying state leaders to win enfranchisement. The organizer **Carrie Chapman Catt**, who became president of NAWSA in 1900, helped ensure that Colorado passed a suffrage referendum in 1893. The following year, Colorado voters—all men at the time—even elected three women as state representatives. Although this strategy brought about some successes, the women's suffrage movement soon reached a standstill.

The End of an Era

Between 1896 and 1910, not a single state granted women the right to vote. The older generation of suffragists was passing away. Elizabeth Cady Stanton passed away at the age of eighty-six in 1902; Susan B. Anthony, another forerunner of the movement, who died in 1906, insisted upon participating avidly in gatherings until the end. Her nurse reported, "Dear old soul rather hated to die. She wanted to live to gain just one more victory."[23] Despite these losses, a new generation of suffragists maintained their will to secure the vote.

In the 1910s, suffragists began to embrace new strategies and ideas from the labor movement and the British movement for women's voting rights. American suffragists who had studied in Great Britain brought over ideas from the "suffragettes" (a term for British women who advocated for voting rights). They embraced strategies such as rallies, parades, and pageants. Women like **Alice Paul** and **Harriot Stanton Blatch** were inspired by the suffragettes and used public performance, protests, and the media as fresh tools to make progress. In 1913, the Women's Suffrage Parade in Washington, D.C., drew national attention when it staged a march of approximately five to eight thousand suffragists. These more "militant" approaches caused some tensions with the National American Woman Suffrage Association (NAWSA), which continued with its more traditional strategy of petitioning government officials.

The multiple fronts were working: In 1914 both Nevada and Montana adopted the vote for women. Women's political voices were growing louder and securing the vote no longer seemed out of reach. Progress was made by the loosely joined forces of the National American Woman Suffrage Association (NAWSA) and the National Woman's Party (NWP), a party led by Alice Paul that used nonviolent tactics, such as parades and picketing, to resist and organize for the vote as well as rights for women workers. Beyond headline-grabbing events, visual and material culture enhanced suffrage efforts: posters, banners, and even tea sets helped promote the cause. After the House and Senate passed the Nineteenth Amendment in 1919, these organizations arranged countless meetings and held special sessions to gain the support of state legislators. Following the laws of the U.S. Constitution, the Nineteenth Amendment was finally ratified by the then-required three-fourths or thirty-six state majority (of the then forty-eight states) in 1920.

Suffrage was won from the painstaking organizing and interventions of many women over eight decades. Although the passage of the Nineteenth Amendment supposedly marked the beginning for a new era of women's political participation, women of different races and religions continued to be excluded from voting. Today, restrictive voter identification laws target Native Americans and African Americans in specific regions. Moreover, women are still pushing for equal representation in the workplace and political office. There has yet to be a woman president. Thus, the tenacity and doggedness of one of the longest social movements in U.S. history remains a beacon for today, when there is still work left to do.

23. Quoted in Ellen Carol DuBois, *Suffrage: Women's Long Battle for the Vote* (New York: Simon & Schuster, 2021), 165.

Timeline of Important Events: 1700s–1900s

1700s

YEAR	EVENT
1776	**March 31** Abigail Adams, who would serve as first lady during John Adams's presidency from 1797 to 1801, challenges her husband to "remember the Ladies" when he and other delegates to the Continental Congress decide on laws for the new nation. **July 4** The Declaration of Independence is approved by the Continental Congress in Philadelphia, Pennsylvania, marking the founding of the United States.
1780	In Massachusetts, the voting rights of white property-owning women are restricted when the state's constitution is formed. Women there had had full suffrage since 1691.[1]
1783	**September 3** Great Britain officially recognizes U.S. independence upon the signing of the Treaty of Paris, which ends the Revolutionary War.

1800s

YEAR	EVENT
1807	The New Jersey state legislature rescinds the voting rights of women and African Americans.
1812	Sarah Weston Seaton's husband William Winston Seaton and her brother Joseph Gales Jr. become co-owners of the *National Intelligencer* (Washington, D.C.). Sarah, fluent in French and Spanish, translates documents for the newspaper.
1818	Sarah Miriam Peale exhibits her first full-size portrait at the Pennsylvania Academy of the Fine Arts.
1824	Sarah Miriam Peale and her sister, miniaturist Anna Claypoole Peale, are both elected to the position of academician by the Pennsylvania Academy of the Fine Arts, an influential Philadelphia institution; they are the first two women to be so honored. Around this time, Peale establishes a profitable studio in Baltimore.[2] Sarah Weston Seaton and her husband host an important political event in their home—a reception for the Marquis de Lafayette, the military officer who led U.S. troops against the British during the Revolutionary War.

1. Sally Roesch Wagner, *The Women's Suffrage Movement* (New York: Penguin, 2019), 7.
2. Sarah Miriam Peale, "Anna Maria Smyth", Pennsylvania Academy of the Fine Arts. https://www.pafa.org/museum/collection/item/anna-maria-smyth (accessed May 23, 2021).

1800s

YEAR	EVENT
1832	**February** The Female Anti-Slavery Society, the first women's abolition group, is founded by and for African American women in Salem, Massachusetts.
1833	**September** Oberlin College is founded in Ohio. The school admits African American men in 1835 and women in 1837.
1837	**May 9–12** The Anti-Slavery Convention of American Women takes place in New York City and is attended by nearly two hundred women of various backgrounds, representing some twenty women's anti-slavery groups.
1840	**June 12–23** The World Anti-Slavery Convention is held in London, and U.S. delegate Lucretia Coffin Mott is told she cannot officially participate because she is a woman. While there, Mott begins conversations with Elizabeth Cady Stanton, whose husband is an official delegate to the convention.
1845	Margaret Fuller publishes *Woman in the Nineteenth Century*. One of the first major feminist works, it critically examines the role of women within society and calls for women's right to vote.[3]
1846	Women from Jefferson County, New York, petition their state legislature for their right to vote.
1848	Mary Ann Shadd Cary, an African American teacher, writes a letter to the abolitionist newspaper the *North Star* about the abolition movement's failure to include the voices of Black women.[4] **Spring** African American churchwomen form the Daughters of Zion and demand greater rights at the African Methodist Episcopal (AME) Church conference in Philadelphia. **July 19–20** The Seneca Falls Convention takes place at the Wesleyan Chapel in Seneca Falls, New York. Participants sign the "Declaration of Sentiments and Resolutions." Inspired by the "Declaration of Independence," the document lists ways in which women were repressed in the government, domestic sphere, education, church, and professions.
1850	**October** Sojourner Truth is the first African American woman to deliver a speech at the National Women's Rights Convention, which takes place in Worchester, Massachusetts, that year.

3. Lisa Tetrault, "To Fight by Remembering, or the Making of Seneca Falls." *Votes for Women* (Washington, D.C.: National Portrait Gallery, Smithsonian Institution; Princeton, NJ: Princeton University Press, 2019), 6.
4. Evette Dionne, *Lifting as We Climb: Black Women's Battle for the Ballot Box*.

1800s

YEAR	EVENT
1856	**February** Sarah Parker Redmond is appointed an official lecturer for the American Anti-Slavery Society.
1859	Edmonia Lewis enrolls at Oberlin College.
1860	Mary Cassatt begins a two-year program of study at the Pennsylvania Academy of the Fine Arts.
1861	**April 12** The Civil War begins. The war disrupts women's suffrage activity, as women in both the North and South put their energy toward "war work."
1865	**May 13** The Civil War officially ends. **December 6** The Thirteenth Amendment outlaws slavery.
1866	**May 10** The Eleventh National Woman's Rights Convention is held in New York City. The American Equal Rights Association (AERA), an organization dedicated to universal suffrage (or suffrage for all races and genders) is founded by Lucretia Coffin Mott, with support from Elizabeth Cady Stanton, Frederick Douglass, Lucy Stone, and Henry Blackwell.
1867	Edmonia Lewis sculpts her first major work, *Forever Free*, after moving to Rome during the winter of 1865–66.
1868	Mary Cassatt shows her work at the *Paris* Salon for the first time. Jurors select her painting *The Mandolin Player* to be shown at this major exhibition held by the French Royal Academy, one of the most important art academies and professional art societies in Europe. Exhibiting at the Paris Salon is an important way for young artists to draw critical notice.[5] **January 8** Elizabeth Cady Stanton, Susan B. Anthony, and Parker Pillsbury launch the *Revolution*, a weekly newspaper. Its motto is "Men, their rights and nothing more; women, their rights and nothing less!" **July 28** The Fourteenth Amendment is ratified. It defines citizens as "all persons born or naturalized in the United States" and guarantees them equal protection under the law. However, it only protects the voting rights of "male" citizens over twenty-one years of age, marking the first time a distinction between the sexes is introduced into the U.S. Constitution.

5. Jason Rosenfeld, "The Salon and the Royal Academy in the Nineteenth Century", October 2004, The Met. https://www.metmuseum.org/toah/hd/sara/hd_sara.htm (accessed May 23, 2021).

1800s

YEAR	EVENT
1869	Wyoming Territory is the first territory or state to grant women full suffrage (the right to vote in all elections). **May 15** Elizabeth Cady Stanton and Susan B. Anthony form the National Woman Suffrage Association (NWSA) in opposition to the proposed Fifteenth Amendment, which would guarantee suffrage for formerly enslaved men. They hope to achieve women's suffrage through the passage of a congressional amendment in addition to addressing other women's rights issues. **November** Lucy Stone, Henry Blackwell, and Julia Ward Howe form the American Woman Suffrage Association (AWSA), which focuses on amending individual state constitutions.
1870	Women in Utah Territory gain the right to vote. **February 3** The Fifteenth Amendment is ratified, granting suffrage without regard to "race, color, or previous condition of servitude." **May 14** The American Equal Rights Association (AERA) is officially dissolved and ended.
1871	Edmonia Lewis sculpts a medallion portrait of the well-known abolitionist Wendell Phillips.
1872	Edmonia Lewis attends an exhibition of her works at the San Francisco Art Association. Susan B. Anthony is arrested for voting in the presidential election in Rochester, New York. At the same time, Sojourner Truth demands a ballot at a voting booth in Grand Rapids, Michigan, but is turned away.
1874	The Woman's Christian Temperance Union (WCTU) is founded. With Frances Willard at its helm, the union becomes an important force in the fight for women's suffrage.
1876	Edmonia Lewis carves her largest and most significant sculpture, *The Death of Cleopatra*, in Rome. Lawyer Belva Ann Lockwood is denied admission to the Supreme Court bar, which allows lawyers to argue cases before the highest court in the land.
1877	Edgar Degas invites Mary Cassatt to join a group of independent artists called the Impressionists. She is the only American officially associated with the group, and exhibits in four of the eight Impressionist exhibitions, in 1879, 1880, 1881, and 1886.
1878	A women's suffrage amendment is introduced in the U.S. Congress.

1800s

YEAR	EVENT
1879	Belva Ann Lockwood becomes the first woman admitted to practice law before the Supreme Court after lobbying Congress for three years. She argues her first Supreme Court case in 1880.
1883	**November** Frances Ellen Watkins Harper begins her term as superintendent of the "Department of Work among the Colored People," an auxiliary of the Woman's Christian Temperance Union (WCTU).
1884	Abigail Scott Duniway, member of the National Woman Suffrage Association (NWSA), commissions the lithograph *Coronation of Womanhood* to honor the supporters of the equal suffrage movement.[6] **September** Belva Ann Lockwood becomes the first woman candidate nominated by a major party (the National Equal Rights Party) to run for president.
1890	**May** The National American Woman Suffrage Association (NAWSA) is created by merging the National Woman Suffrage Association (NWSA) and the American Women Suffrage Association (AWSA). **July 10** Wyoming is admitted to the Union as a state and becomes the first state to grant women full suffrage.
1892	**October** Ida B. Wells launches her nationwide anti-lynching campaign after the murder of three Black businessmen in Memphis, Tennessee.
1894	**February** Minnie Maddern Fiske stars as Nora in *A Doll's House* at the Empire Theatre in New York City. This performance is widely considered to have launched playwright Henrik Ibsen's career.
1896	**July** The National Federation of Afro-American Women and the National League of Colored Women merge to form the National Association of Colored Women (NACW). The organization's first president is Mary Church Terrell, and she is joined by Ida B. Wells-Barnett, Margaret Murray Washington, Frances Ellen Watkins Harper, Charlotte Forten Grimké, and Harriet Tubman.
1898	Charlotte Perkins Gilman publishes her book *Women and Economics*, a radical call for economic independence for women.

6. https://digitalcollections.ohs.org/coronation-of-womanhood-poster

1900s

YEAR	EVENT
1900	In recognition that women's suffrage has become the cause of a new generation, Susan B. Anthony steps down from her NAWSA presidency. Carrie Chapman Catt succeeds her.
1902	**October 2** Elizabeth Cady Stanton dies.
1906	**March 13** Susan B. Anthony dies.
1909	The Chicago School Board elects Ella Flagg Young as superintendent of schools, making her the first woman to hold this position in a major school district in the United States.
1910	Zitkála-Šá collaborates with music professor William F. Hanson on *The Sun Dance Opera*, which is widely considered the first Native American opera.
1913	**January 30** Ida B. Wells-Barnett founds the Alpha Suffrage Club of Chicago, which is credited as being the first African American suffrage club. **March 3** The day before President Woodrow Wilson's inauguration, approximately eight thousand suffragists march in Washington, D.C. Though told she cannot march with the delegation of Illinois women in the suffrage parade, Ida B. Wells-Barnett takes her place among them, refusing to tolerate segregation within the suffrage movement. Sixteen-year-old Mabel Lee leads a group of Chinese and Chinese American women in the parade.
1914	**November** Montana and Nevada both adopt constitutional amendments for women's suffrage.
1919	**May 21** The Nineteenth Amendment, also known as the federal women's suffrage amendment, is passed by the House of Representatives. **June 4** The Nineteenth Amendment is passed by the Senate.
1920	**August 26** The Nineteenth Amendment is signed into law following ratification by the necessary thirty-six states.
1924	**June 2** President Calvin Coolidge signs the Indian Citizenship Act, which grants all Native Americans U.S. citizenship and promises them the right to vote. Zitkála-Šá's activism was key to the passage of this legislation.

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Lesson 1—**Reading Portraits: Striking a Pose**

SUFFRAGISTS | Elizabeth Cady Stanton and Ida B. Wells

Lesson Overview

In this lesson, students step into the roles of two leaders of the American women's suffrage movement: Elizabeth Cady Stanton and Ida B. Wells.

One of the most famous suffragists, Stanton was a founder of the National Woman Suffrage Association (NWSA) and a prolific writer and theorist of feminist thought. Wells was an investigative journalist and newspaper editor who led an anti-lynching campaign and fought for women's suffrage. In addition, she founded the politically influential Alpha Suffrage Club, which aimed to give a voice to African American women who were excluded from mainstream suffrage organizations.

Inspired by the suffragists' political use of the tableau vivant, or a carefully posed, motionless scene with living actors, this lesson will ask students to closely study—and bring to life—Stanton and Wells' portraits and polemics.

Elizabeth Cady Stanton by Anna Elizabeth Klumpke, oil on canvas, 1889.

Ida B. Wells by Sallie E. Garrity, albumen silver print, c. 1893.

Essential Questions

- Which Elements of Portrayal lend visual power to a portrait?
- To what extent does a sitter's pose convey a sense of authority and selfhood?

Objectives

- Study the social and historical implications of primary sources and original works of art.
- Extend the analysis of nineteenth-century portraits of suffragists into a dramatic, kinesthetic interpretation.
- Identify some of the primary principles of the women's suffrage movement.

English Language Arts + Social Studies Standards

English Language Arts

- CCSS.ELA-LITERACY.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Social Studies

- D2.His.3.6-8: Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.
- D2.His.13.6-8: Evaluate the relevancy and utility of a historical source based on information such as maker, date, place of origin, intended audience, and purpose.

Materials

Portraits

- Sallie E. Garrity, *Ida B. Wells-Barnett*, albumen silver print, c. 1893. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.2009.36
- Anna Elizabeth Klumpke, *Elizabeth Cady Stanton*, oil on canvas, 1889. National Portrait Gallery, Smithsonian Institution; transfer from the National Museum of American History; gift of the National American Woman Suffrage Association through Mrs. Harriot Stanton Blatch, 1924. https://npg.si.edu/object/npg_NPG.71.30
- Napoleon Sarony, *Elizabeth Cady Stanton and Susan B. Anthony*, albumen silver print, c. 1870. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_S_NPG.77.48

Additional Primary Sources (excerpted):

- "Illinois Women Feature Parade" *Chicago Daily Tribune*, March 3, 1913.
- Elizabeth Cady Stanton, "Declaration of Sentiments," from *Report of the Woman's Rights Convention*, Held at Seneca Falls, New York, July 19 and 20, 1848. Printed by John Dick. Rochester, NY: The North Star office of Frederick Douglass, 1848. Elizabeth Cady Stanton Papers, Manuscript Division, Library of Congress. https://www.loc.gov/resource/mss41210.mss41210-005_00343_00370/?sp=24

Handout

- Tableaux Vivants

Preparation

To prepare for this lesson, students should have basic knowledge of the women's suffrage movement in the United States.

- If needed, students can read this short background essay from the Library of Congress.
- Teachers can also review this Library of Congress article on the 1913 Woman Suffrage Procession, which is described in one of the primary sources used in this lesson.

Learning Experiences and Assessments

Part 1 / Entering the Lesson

Project the portrait of Elizabeth Cady Stanton and Susan B. Anthony for students. Ask them to look at the portrait and jot down some initial observations in journals:

- What do you see?
- What do you think about what you see?
- What do you wonder about this portrait or what questions do you have?

Ask for some responses from the class. Then, give students the following definitions to guide their inquiry:

Sitter/Subject: The person or people in a portrait

Pose: The way a body is positioned. In a portrait, the pose can help us understand what the artist is trying to say about the sitter, or how the sitter wants to be viewed or perceived.

Part 2 / Dramatizing the Portraits

Let students know that they will be dramatizing a portrait of two women involved in the American women's suffrage movement. One of these women, Elizabeth Cady Stanton, was featured in their opening writing prompt. They will be creating a tableau vivant, or a "living picture." Teachers may find it useful to preview the strategy. Viewing this video from the Folger Shakespeare Library can help both educators and students envision how the activity will unfold.

Modeling the Activity

Keep the portrait of Elizabeth Cady Stanton and Susan B. Anthony projected for students. Model the process of creating a tableau vivant through the following steps:

- Ask for two volunteers from the class.
- Give each one a role, either Susan B. Anthony or Elizabeth Cady Stanton. Teachers might want to have some props available, like a shawl or cape. Ask the volunteers to mimic the pose of the subjects.
- Give the volunteers a card with a quote from their subject. Ask them to practice reading it aloud.

SUBJECT	QUOTE	POSSIBLE MOVEMENTS
Susan B. Anthony	"No man is good enough to govern any woman without her consent."	Shifting from sitting to standing.
Elizabeth Cady Stanton	"We hold these truths to be self-evident: that all men and women are created equal."	Creating fists with both hands.

Learning Experiences and Assessments *(continued)*

Next, involve the whole class in directing the tableau:

- Based on the portrait, what should the opening pose be? How should the actors be positioned?
- In what order should the lines be said?
- What movement might accompany each line? (Note: The chart above gives some examples but be sure to have the class generate more ideas!)

How can the actors amplify the final pose? How can they show a "difference" between the original portrait and a final tableau?

Then, the actors should arrange themselves into an opening pose and freeze.

- One by one, each actor comes to life as they say their line, changing positions, and then freeze again.
- Actors will hold the final pose until the teacher says, "SCENE!"

Ask for some initial reactions to the process: *What do students notice about the poses? Do the actors do justice to the original portrait? What might be improved?*

Creating the Tableaux

Now, tell students that they are going to practice making their own tableaux. Pass out the **"Tableaux Vivants" handout** (next page), as well as copies of the **primary sources** (following) and **portraits** (see "Materials" on page 26). Students should fill out the corresponding sections of the handout as they move through the following steps.

- First, students should identify which subject they'd like to portray, either Elizabeth Cady Stanton or Ida B. Wells-Barnett.
- Next, the students should learn more about their chosen portraits by reading the exhibition labels online and the primary sources below.
- Then, students should choose lines from their primary sources. They'll strike an opening pose based on a portrait and then freeze. These tableaux can integrate props, such as scarves, lace, or black cloth. Students can bring these props in or, even better, teachers can provide a "prop box" for all students.
- Once students have had sufficient time to prepare, teachers should bring the class together to perform. Review the performance checklist under "Part 5" of their handouts.
- Have students perform their tableaux. Before they begin, students should introduce the title of their scene, their name, and the subject they are playing. Remind all students to supportively clap for each performance!

Part 3 / Reflecting upon Performances

Finally, reflect upon their performances. Prompt students to respond to the following questions, either aloud or in their journals:

- What went well with your tableaux vivants?
- What would you do differently if you had the opportunity?
- How did your pose demonstrate your sitter's values and stances on women's suffrage?

Ask a few students to share their responses with the entire class.

HANDOUT: Tableaux Vivants—Portraits of Suffragists

A tableau vivant is a "living picture," in which actors arrange themselves in a static scene that is based on a work of fine art or literature. Then, one at a time each actor comes to life, speaks a line, and changes position.

Before radio, film, and television, tableaux vivants were a popular form of entertainment. Suffragists, however, used them as a form of political protest. This photograph shows a tableau vivant staged at the 1913 Woman Suffrage Procession in Washington, D.C.[1] Today, you'll use tableaux vivants to understand the political and social power of a pose.

STEP 1 / Understand Your Portraits

Choose a role, either Elizabeth Cady Stanton or Ida B. Wells-Barnett. Read the museum label for your subject's portrait. Take some time to observe your portrait.

What do you see about your subject?

What did you learn about your subject from reading the museum label?

What do you think about what you have seen and read?

1. L & M Ottenheimer, Baltimore, Md., *Liberty and her Attendants—Suffragette's Tableau in Front of Treasury Bldg., March 3, Washington, D.C.* Photograph, March 3, 1913. https://www.loc.gov/item/mnwp000279/.

STEP 2 / Read Their Words

Read the primary source written by or pertaining to your selected subject. Circle any words that you do not know. Look them up and note the definition. Underline any phrases that you want to clarify further or that are powerful to you. Discuss them with your partner.

Write a line from your primary source that most captures your subject:

SUBJECT NAME	LINE

Why did you choose this line for your subject?

STEP 3 / Organize Your Roles and Movements

- Select a key line from the primary sources.
- Practice saying your lines and decide which action will best go with each line.
- Record the plan for your tableaux on the following chart:

LINE	ACTION	COSTUME and PROPS

LINE	ACTION	COSTUME and PROPS

STEP 4 / Rehearse

- Rehearse an opening tableau and then freeze.
- The actor will come to life as they say their line and then freeze again.
- Hold the closing pose until the teacher says: "SCENE!"

STEP 5 / Perform!

Prepare a title for your tableau. Write it here!

MY TABLEAU IS TITLED:

Before you begin, share the title of your tableau, your name, and the subject you are portraying.

As you perform, remember the following:

- Rehearse the lines from your primary source
- Move seamlessly from opening to closing pose
- Employ gestures, facial expressions, and exaggerated movements
- Use different volumes, pitches, and intonation while saying your subject's lines
- Speak loudly, clearly, and with a range of emotions
- Integrate costumes and props into your performance

STEP 6 / Reflect

What went well with your tableau vivant?

What would you do differently if you had the opportunity to do this again?

How did your pose demonstrate your subject's values and stances on women's suffrage?

Primary Source

Chicago Daily Tribune, "Illinois Women Feature Parade" (1913)

This passage is an excerpt from a *Chicago Daily Tribune* article covering the 1913 Woman Suffrage Procession, an event in which thousands of women marched to protest the exclusion of women from the vote. When planning for the event, members of an Illinois group participating in the march argued that African American women should march separately so as not to alienate Southern suffragists. Here, Ida B. Wells-Barnett voices her disagreement in a debate with two other women:

ILLINOIS WOMEN FEATURE PARADE

Delegation from This State Wins High Praise by Order in Marching.

CHEERED BY BIG CROWD.

Question of Color Line Threatens for While to Make Trouble in Ranks.

Mrs. Trout Voices Protest.

"Many of the eastern and southern women have greatly resented the fact that there are to be colored women in the delegations," announced Mrs. Trout. "Some have even gone so far as to say they will not march if negro women are allowed to take part.

Ultimatum by Mrs. Barnett.

"I shall not march at all unless I can march under the Illinois banner," indignantly replied Mrs. Barnett. "When I was asked to come down here I was asked to march with the other women of our state, and I intend to do so or not take part in the parade at all."

"If I were a colored woman, I should be willing to march with the other women of my race," argued Mrs. Welles.

"There is a difference, Mrs. Welles, which you probably do not see," replied Mrs. Barnett. "I shall not march with the colored women. Either I go with you or not at all. I am not taking this stand because I personally wish for recognition. I am doing it for the future benefit of my whole race."

Primary Source

Elizabeth Cady Stanton, "Declaration of Sentiments" (1848)

The passage at right is taken from the Report of the Woman's Rights Convention. The report covers the events and decisions of an 1848 meeting held in Seneca Falls, New York, to "discuss the social, civil, and religious condition of woman." At the convention, Elizabeth Cady Stanton read the "Declaration of Sentiments," a list of the "repeated injuries" that women experienced in a social and political world controlled by men. An excerpt from the "Sentiments" is printed at right:

The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

He has never permitted her to exercise her inalienable right to the elective franchise.

He has compelled her to submit to laws, in the formation of which she had no voice.

He has withheld from her rights which are given to the most ignorant and degraded men—both natives and foreigners.

Having deprived her of this first right of a citizen, the elective franchise, thereby leaving her without representation in the halls of legislation, he has oppressed her on all sides.

He has made her, if married, in the eye of the law, civilly dead.

He has taken from her all right in property, even to the wages she earns.

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Lesson 2—Engaging History: Unity and Division within the Women's Suffrage Movement

SUFFRAGISTS | Portraits: *Coronation of Womanhood* and Susan B. Anthony

Lesson Overview

Students will gain an understanding of the unity and division within the women's suffrage movement through a two-part lesson. They will enter the lesson by considering how history is told through portraits, in terms of who is represented and who is not. The notable absence of African American abolitionists and suffragists from the *Coronation of Womanhood* group portrait provides a launching point to investigate why these individuals were sidelined from the women's suffrage movement. At the same time, students will learn about instances when African American and white women came together in their struggle for equal rights.

The first part of the lesson involves gathering background information from a short video and reading. Then, students will analyze primary sources that convey the unity within the women's suffrage movement. For the second part of the lesson, students will do more in-depth investigation into the various perspectives and debates around strategies for achieving women's suffrage, which exemplify division within the movement. During an interactive "Chalk Talk," students will respond to both quotes from these historical debates as well as to the opinions of their fellow classmates.

Coronation of Womanhood by Kurz & Allison Lithography Company, lithograph, 1884.

Susan B. Anthony by Adelaide Johnson, bronze, c. 1892.

Essential Questions

- How has portraiture been used to represent the history of women's suffrage?
- How can we account for the missing or underrepresented perspectives in history and what can we do to change the narrative?
- What caused division within the women's suffrage movement?

Objectives

- Students will explore how portraits present history.
- Students will analyze additional primary sources to understand changes within the women's suffrage movement.
- Students will investigate suffragists' differing perspectives.

English Language Arts + Social Studies Standards

English Language Arts

- CCSS.ELA-LITERACY.RI.8.3 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
- CCSS.ELA-LITERACY.RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Social Studies

- D2.His.4.6-8. Analyze multiple factors that influenced the perspectives of people during different historical eras.
- D2.His.6.6-8. Analyze how people's perspectives influenced what information is available in the historical sources they created

Materials

Portraits

- Kurz & Allison Lithography Company, *Coronation of Womanhood*, lithograph on paper, 1884. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.90.100
- Adelaide Johnson, *Susan B. Anthony*, bronze, c. 1892. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.72.116
- Randall Studio, *Sojourner Truth*, albumen silver print, c. 1870. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.79.220
- Unidentified artist, *Frances Ellen Watkins Harper*, engraving on paper, c. 1872. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_S_NPG.2018.89.62

Primary Sources

- 1866 National Woman's Rights Convention flyer
- "Call for the First Anniversary of the American Equal Rights Association" held at the Church of the Puritans, New York, May 9 and 10, 1867.

Slides

- "Sojourner Truth" Portrait
- "Frances Ellen Watkins Harper" Portrait and Quote

Handouts

- Glossary
- Suffragists and Supporters of the Women's Suffrage Movement

Quote Cards

Preparation

Students should have an understanding of the following:
- The conditions that led women to organize for more equal rights and suffrage
- The history of slavery in the United States and the conditions of enslaved individuals

Posters for the "Chalk Talk" activity:
- Print out all eight Quote Cards.
- Get eight sheets of poster or banner paper large enough to attach one Quote Card in the center, with space for eight groups of students to write responses around the Quote card.
- Attach one Quote Card per sheet of poster paper.
- Hang each Quote card poster up on a wall in numerical order from Quote 1 through Quote 8. Alternately, when it is time for the activity, posters can be placed on designated table stations, with one Quote Card poster per table.

Have an understanding of the "Chalk Talk" activity thinking routine.
Review the **Glossary handout** with students.

Learning Experiences and Assessments

Part 1 / Entering the Lesson: How portraiture has captured the history of the women's suffrage movement

Instruct students to write a response to the following writing prompt:

> **If you were to represent your overall experience as a student so far in one photo, what would it look like?**
>
> **Who would be in the photo?**
>
> **What would the background or setting be and which objects would you include?**
>
> **Where would the photo be taken?**
>
> **Explain!**

- Ask students to pair up and have them share their responses with a partner.
- Tell students that they will look at portraits of suffragists to better understand how the history of the women's suffrage movement has largely been presented.
- Show students the Susan B. Anthony portrait. Tell them that history has often presented her as one of the most important leaders of the women's suffrage movement. As a result, her portrait was chosen to be imprinted onto the one-dollar coin in 1978. There were many other leaders and supporters of this movement, however, who also made significant contributions.
- Next, project the Coronation of Womanhood portrait to show them some of these leaders and supporters.

Inform students of the following:
- This print was commissioned by Abigail Scott Duniway, a member of the National Woman Suffrage Association, who was active in the Northwest. (She is also represented in this group portrait.) It was created to honor the proponents of the women's suffrage movement.
- The women's suffrage movement had its roots in abolitionism, and many of the women shown here started out as anti-slavery activists. Yet there is a startling absence in this portrait: It does not show any of the important African American activists, such as Sojourner Truth, Frances Ellen Watkins Harper, or Mary Ann Shadd Cary.

Learning Experiences and Assessments

"Sojourner Truth" Portrait

Tell students they will get to know more about one of the most famous African American women suffragists and abolitionists, Sojourner Truth.

Project SLIDE A: "Sojourner Truth" Portrait. Explain that Sojourner Truth, who was formerly enslaved, was an important leader of the abolitionist and women's rights movements. She was famous for her powerful speeches and lectures. There is a famous quote printed below her portrait.

Ask students the following:

> **What do you think Truth means by the words "I sell the shadow to support the substance"?**

Instruct them to consider what Sojourner Truth meant by "shadow" and "substance." Have volunteers give possible answers.

Then explain that Sojourner Truth sold her portrait in the form of cartes de visite to fund her speaking tours. The "shadow" is Truth's image. The "substance" refers to the many social causes for which she advocated, including abolition and women's rights. Her autobiography, *The Narrative of Sojourner Truth*, details how she escaped with her baby daughter from the brutal enslaver John Dumont, who lived in Esopus, New York; sued Dumont for illegally selling her son; and changed her name from Isabella Baumfree to Sojourner Truth. She was the first African American woman to sue a white man in the United States.[1]

Tell students that in this lesson, they will learn about other missing or underrecognized perspectives from this movement. Due to divisions within the suffrage movement following the Civil War, certain perspectives were given priority over others in historical sources, including books and portraits.

Part 1

Tell students that African American and white women worked alongside one another in anti-slavery organizations and that their fight extended to women's rights and suffrage. Many African American and white male abolitionists also supported rights for women. By the time the Civil War ended in 1865, however, tensions over whether to focus on fighting for women's suffrage or suffrage for African American men complicated these relationships. In fact, the resulting disagreements led to the emergence of women's suffrage as a movement with a single-issue focus.

Instruct students to watch the video "The Racial Divide in the Women's Suffrage Movement" and read "The Woman's Suffrage Movement Splinters" paragraph from the "Background Reading" for the video. Have them answer the following questions as they watch the video and engage with the reading:

1. What did suffragists decide to do once the Civil War began?
2. What were suffragists like Elizabeth Cady Stanton asked to support after the Civil War ended?
3. Why did some argue that equal voting rights for all was not a possibility?
4. What was Frederick Douglass's stance on the matter?
5. How did leaders Elizabeth Cady Stanton and Susan B. Anthony respond to these developments?
6. Why did the women's suffrage movement splinter? What was the result of this division?

1. Evette Dionne, *Lifting as We Climb: Black Women's Battle for the Ballot Box* (New York: Viking, 2020), 22-23.

Learning Experiences and Assessments

Review responses with students. Then project **SLIDE B: "Frances Ellen Watkins Harper" Portrait and Quote**. Remind students that she was the African American abolitionist and suffragist leader highlighted in the video. Note that the quote on the slide was shown at the end of the video to illustrate Harper's opposition to Stanton and Anthony's views on prioritizing women's suffrage above African American male suffrage.

Now that students have a general understanding of the unity and division within the women's suffrage movement, they will deepen their knowledge by analyzing primary sources and quotes from the debate about voting rights.

Part 2

"Chalk Talk" Activity

Before beginning this activity with students, organize the posters and quotes as directed in the "Preparation" section.

Inform students that this activity will help them gain a deeper understanding of the debate between abolitionists and suffragists discussed in the "The Racial Divide in the Women's Suffrage Movement".

Working in groups, students will learn about differing perspectives on the strategy to achieve women's suffrage. The quotes they will analyze are from debates that took place after the Civil War centering on whether to prioritize suffrage for African American men or for women.

Review the ***Suffragists and Supporters of the Women's Suffrage Movement handout*** with students. These are the perspectives they will be reading about in this activity.

Instruct students to take note of the amendments from the ***Glossary*** and pay attention to the years in which each amendment was passed and/or ratified as they read each quote. Compare this to the year in which the quote was made by each person. Help students recognize that individuals became more stubbornly opinionated as each amendment was passed and ratified. Suffragists Elizabeth Cady Stanton and Susan B. Anthony became increasingly adamant about focusing on women's suffrage at the expense of African American male suffrage, and as a result, they made racist remarks.

Divide students into eight groups and assign each group to one of the eight Quote Card posters.

1. Each group will read the quote together and respond to the following Quote Card Poster Questions directly on the poster:
    - If you were a suffragist or someone who supported women's suffrage, would you agree or disagree with this quote?
    - Why or why not?
2. After about 5 minutes, have each group move clockwise to the next poster. Make sure students are moving in ascending number order.
3. Have each group answer the Quote Card Poster Questions. If they wish, they may also respond to the other groups' response(s) on the poster.
4. Repeat steps 1 through 3 six more times.

Learning Experiences and Assessments

Reflection

Conduct a class discussion:

- If the Coronation of Womanhood included Sojourner Truth and Frances Ellen Watkins Harper, how might the group portrait represent the history of women's suffrage differently? Why do you think they were left out?
- What quotes and responses stood out to you?
- Review the main ideas from "The Racial Divide in the Women's Suffrage Movement" video and background reading, particularly the outcome of the debates they encountered during the "Chalk Talk" activity.
- Could there have been an intervention to make the movement more inclusive?
- What does this lesson tell us about the way portraits present history? What are the pros and cons of presenting an important movement in history through portraiture?

Closing

Exit Card

On a Post-it note or index card, have students respond to the following questions about the portrait of their school experience:

Think about the writing prompt from the beginning of this lesson, which asked you to consider how you would convey your student experience in one photograph.

What have you learned about how the women's suffrage movement was presented in portraits like the Coronation of Womanhood?

Based on what you learned, how would you change the ideas you originally had about your student experience photo?

Extension

As stated in the video, once the Civil War began in 1861, suffragists set aside their agenda to focus on abolition. A national woman's rights convention had been held every year since 1850, but they decided to suspend these conventions until the war ended. It wasn't until 1866, a year after the Civil War ended, that another national woman's rights convention convened.

- Project the "Universal Suffrage Convention" flyer.
- Inform students that this is a flyer for the 1866 National Woman's Rights Convention. Notice that as opposed to the *Coronation of Womanhood* portrait, African Americans are included here: Frederick Douglass, C. L. Remond, and Frances Ellen Watkins Harper.
- Have students read the "Call for the First Anniversary of the American Equal Rights Association" (1867) and write down two main ideas from the document that show how suffragists unified through this organization.
- Pair students up and have them share their responses.
- Conduct a class discussion by having students volunteer their responses.

Slide A: "Sojourner Truth" Portrait

Sojourner Truth by Randall Studio, albumen silver print, c. 1870.

Slide B: "Frances Ellen Watkins Harper" Portrait and Quote

Frances Ellen Watkins Harper by an unidentified artist, engraving, 1872.

"When it was a question of race, [I] let the lesser question of sex go. But the white women all go for sex, letting race occupy a minor position."

–1869 meeting of the American Equal Rights Association

HANDOUT: Glossary

Abolition movement – the organized effort to end slavery in the United States

American Equal Rights Association (AERA) – this organization was formed in 1866 at the National Woman's Rights Convention with the goal of promoting universal suffrage, i.e., for both women and African Americans

National Woman Suffrage Association (NWSA) – this organization was formed in 1869 by Susan B. Anthony and Elizabeth Cady Stanton in opposition to the Fifteenth Amendment

Negro – a term that was used to describe African Americans during the nineteenth century and part of the twentieth century; an inappropriate way to refer to African Americans today

Universal suffrage – voting rights for all citizens of the United States, regardless of gender or racial/ethnic background

AMENDMENTS

Thirteenth Amendment (passed by Congress and ratified by the president in 1865) – abolished slavery in the United States

Fourteenth Amendment (passed 1866, ratified 1868) – ensured that all people born and naturalized in the United States—including the formerly enslaved—were citizens entitled to "equal protection of the laws" and the right to life, liberty, and property. However, it did assert that states that "denied or abridged" the voting rights of "male" citizens aged twenty-one and over would be penalized.

Fifteenth Amendment (passed 1869, ratified 1870) – gave voting rights to African American men, stating that the "vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous servitude."

HANDOUT: Suffragists and Supporters of Women's Suffrage

Susan B. Anthony – one of the most prominent leaders of the women's suffrage movement, who began her activism as an organizer for the abolition and temperance movements; formed the National Woman Suffrage Association with Elizabeth Cady Stanton when divisions over race grew within the movement

Frederick Douglass – famous abolitionist leader, and publisher of the abolitionist newspaper, the *North Star;* he was the only African American present at the first woman's rights convention in 1848; escaped slavery

Frances Ellen Watkins Harper – African American writer and teacher who was active in the abolitionist and suffrage movements; important leader in the American Equal Rights Association (AERA); one of the most famous African American poets of her time

Wendell Phillips – abolitionist and longtime supporter of women's rights

Elizabeth Cady Stanton – organized the first woman's rights convention in 1848 with Lucretia Mott, Martha C. Wright, Mary Ann McClintock, and Jane Hunt; Susan B. Anthony and Stanton met in 1851, became good friends, and worked together for more than fifty years on women's rights, including suffrage

Lucy Stone – helped found the American Equal Rights Association in 1866; worked on temperance and women's rights with Susan B. Anthony; after competing suffrage priorities split the movement in 1870, Stone became the leader of the American Woman Suffrage Association[2]

Sojourner Truth – well-known speaker of the abolitionist and women's rights movements; escaped slavery

2. Kate Clarke Lemay, *Votes for Women: A Portrait of Persistence* (Washington, D.C.: National Portrait Gallery, Smithsonian Institution; Princeton, NJ: Princeton University Press, 2019).

QUOTE CARDS

The eight Quote Cards represent some of the perspectives from the debate on whether to prioritize African American male suffrage or women's suffrage following the Civil War and the abolition of slavery in the United States. See the **Suffragists and Supporters of Women's Suffrage handout** for more information on the people quoted in each card. Use these Quote Cards for the posters in the "Chalk Talk" activity.

QUOTE CARD 1

"All over this land women have no political existence . . . We come to-day to say to . . . our Government . . . 'do not forget that you must be true alike to the women and the negroes.'"[3]

– Lucy Stone, May 1863

3. Winifred Conkling, *Votes for Women! American Suffragists and the Battle for the Ballot* (Chapel Hill: Algonquin Books, 2018), 84.

QUOTE CARD 2

"We can no longer . . . work in two separate movements to get the ballot for the two disfranchised classes—the negro and woman . . . since to do so must be at double cost of time, energy, and money."[4]

– Susan B. Anthony, May 1866

4. Conkling, *Votes for Women!*, 87.

QUOTE CARD 3

"I do not believe that giving the woman the ballot is immediately going to cure all the ills of life. I do not believe that white women are dew-drops just exhaled from the skies . . . You white women speak here of rights. I speak of wrongs, I, as a colored woman, have had in this country an education which has made me feel as if . . . my hand against every man, and every man's hand against me. Let me go tomorrow morning and take my seat in one of your street cars . . . and the conductor will put up his hand and stop the car rather than let me ride."[5]

– Frances Ellen Watkins Harper, May 1866

5. Dionne, *Lifting as We Climb*, 43-44

QUOTE CARD 4

"I feel that . . . I have the right to have just as much as a man. There is a great stir about colored men getting their rights, but not a word about the colored women; and if colored men get their rights, and not colored women theirs, the colored men will be masters over the women, and it will be just as bad as it was before."[6]

– Sojourner Truth, May 1866

6. Dionne, *Lifting as We Climb*, 44.

QUOTE CARD 5

"As Abraham Lincoln said, 'One war at a time,'; so I say, 'One question at a time.' This hour belongs to the negro."[7]

– Wendell Phillips, 1866

7. Conkling, *Votes for Women!*, 87.

QUOTE CARD 6

"When you propose to elevate the lowest and most degraded classes of men [Anthony is referring to African American men] to an even platform with white men . . . it is certainly time for you to begin to think at least whether it might not be proper to lift the wives, daughters, and mothers of your State to an even pedestal."[8]

– Susan B. Anthony, 1867

8. Conkling, *Votes for Women!*, 92.

QUOTE CARD 7

"Shall American statesmen . . . make their wives and mothers the political inferiors of unlettered and unwashed ditch-diggers [and] boot-blacks . . . fresh from the slave plantations of the South?"[9]

– Elizabeth Cady Stanton, May 1869

9. Conkling, *Votes for Women!*, 100.

QUOTE CARD 8

"I must say that I do not see how any one can pretend that there is the same urgency in giving the ballot to woman as to the negro. With us, the matter is a question of life and death. . . . When women, because they are women . . . are dragged from their houses and hung upon lamp-posts; when their children are torn from their arms, and their brains dashed out upon the pavement; when they are objects of insult and outrage at every turn; when they are in danger of having their homes burnt down over their heads; when their children are not allowed to enter schools, then she will have an urgency to obtain the ballot equal to our own."[10]

– Frederick Douglass, May 1869

10. Conkling, *Votes for Women!*, 111.

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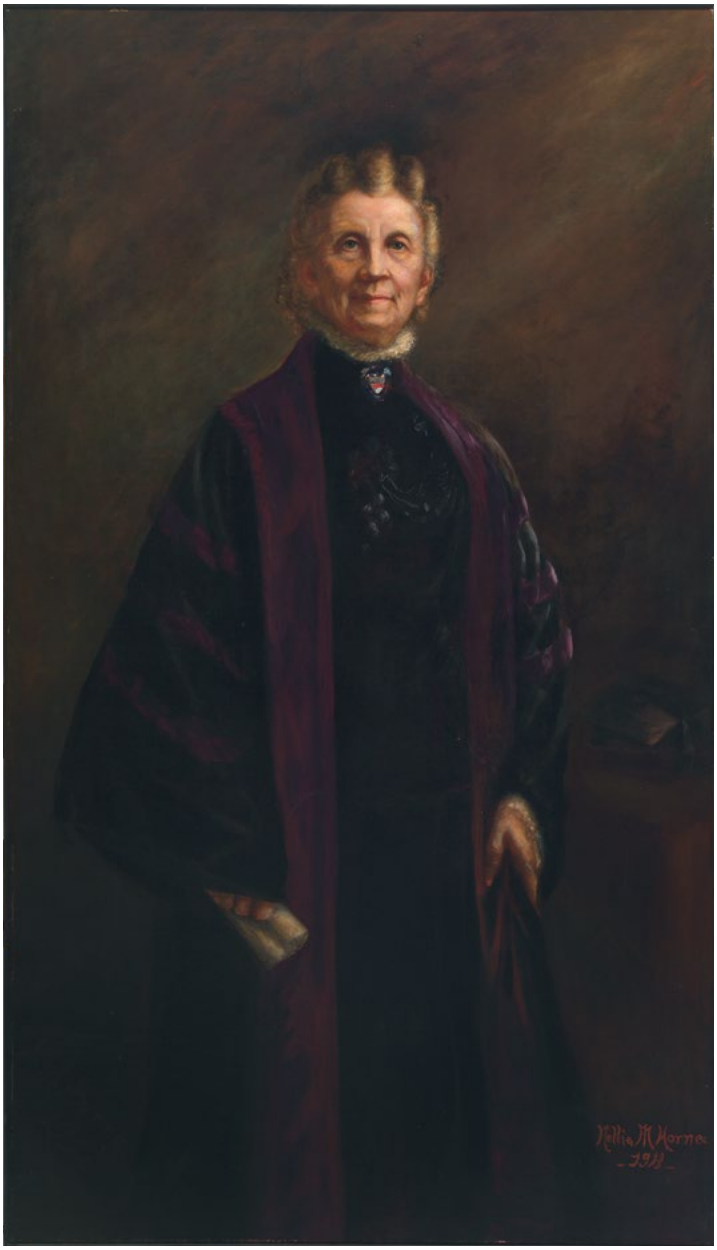
Lesson 3—Connections to the Present: Women Presidential Candidates

SUFFRAGISTS | Belva Ann Lockwood

Lesson Overview

Students will conceptualize portraits of women who ran for president in the late nineteenth century and more recently. They will begin by examining former presidential candidate Shirley Chisholm's portrait. During the main part of the lesson, they will make connections between women who have run for presidential office in recent years and Belva Ann Lockwood, a suffragist who was a two-time presidential candidate in the 1880s.

Students will delve into women's biographies by reading articles and conducting independent research. Afterward, they will create a portrait of a woman presidential candidate based on the Elements of Portrayal and the biographies they have read.



Belva Ann Lockwood by Nellie Mathes Horne, oil on canvas, 1913.

Essential Questions

- How do the experiences of historical women who ran for president compare to those of women today?
- Which factors does an artist consider when creating a portrait of the president or presidential candidate of the United States?

Objectives

- Students will investigate women's biographies to understand what motivated them to run for president of the United States.
- Students will apply their knowledge of reading portraiture and the Elements of Portrayal to create portraits of women candidates for presidential office.

English Language Arts + Social Studies Standards

English Language Arts

- CCSS.ELA-LITERACY.RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

Social Studies

- D2.His.3.6-8. Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.
- D2.His.12.6-8. Use questions generated about multiple historical sources to identify further areas of inquiry and additional sources.

Materials

Portraits

- Benjamin Joseph Falk, *Belva Ann Lockwood*, albumen silver print, c. 1880. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.80.298
- Nellie Mathes Horne, *Belva Ann Lockwood*, oil on canvas, 1913. National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of the committee for "A Tribute to Mrs. Belva Ann Lockwood" through Mrs. Anna Kelton Wiley, 1917. https://npg.si.edu/object/npg_NPG.72.116
- Unidentified artist, "Bring U.S. Together. Vote Chisholm 1972, Unbought and Unbossed," poster, 1972. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.2015.113

Additional Primary Source

Illustration of Belva Ann Lockwood from the Daily Graphic newspaper

Articles and Resources

- "Belva Lockwood: Blazing the Trail for Women in Law" from the National Archives
- "Women Presidential and Vice-Presidential Candidates"
- Museum Labels on the "Belva Ann Lockwood" portraits

Handouts

- "Women for President" Notetaking Sheet
- Museum Labels for "Belva Ann Lockwood" portraits
- Elements of Portrayal Analysis Graphic Organizer handout

Preparation

Students should have a general understanding of the women's suffrage movement during the 1800s. Make sure they are familiar with the Elements of Portrayal from the **Reading Portraiture 101** section of the **Expanding Roles of Women Curriculum Guide**.

Learning Experiences and Assessments

Entering the Lesson

Project the "Shirley Chisholm" Portrait Slide. Tell students to write a response to the following writing prompt:

> **What do you think the artist was trying to convey about Shirley Chisholm?**
>
> **What do you think the phrase "unbought and unbossed" says about who Chisholm was as a political candidate?**

- Pair up students and have them share their responses with one another.
- Explain to students that Shirley Chisholm was a presidential candidate who spoke for the underrepresented and against corrupt politics, thus making her "unbought and unbossed." As the first African American woman elected to the U.S. Congress, she was a strong advocate for civil rights and spoke out against the Vietnam War. She also cofounded the National Organization for Women.
- Tell students that they will create portraits to promote female presidential candidates from the women's suffrage movement and from more recent times.

Running for Office: Belva Ann Lockwood

Inform students that they will be learning about one of the first women to run for president in the United States: Belva Ann Lockwood, an active member of the National Woman Suffrage Association. She ran for president on the National Equal Rights Party's ticket in 1884 and 1888.

Instruct students to read the following sources about Belva Ann Lockwood to learn how she came to run for president and what platform or issues she ran on.

Have them complete the **Women for President Notetaking Sheet handout** as they read the following:

- "Belva Lockwood: Blazing the Trail for Women in Law" from the National Archives
- Museum labels for **"Belva Ann Lockwood" Portraits handout**

Tell students they will create a modern interpretation of Lockwood's portrait that is similar in style to the portrait of Shirley Chisholm.

Have them look at the following images of Belva Ann Lockwood to help them generate ideas for their portrait:

- "Belva Ann Lockwood" portrait by Benjamin Joseph Falk
- "Belva Ann Lockwood" portrait by Nellie Mathes Horne
- Illustration of Belva Ann Lockwood from the Daily Graphic newspaper

Then instruct students to do the following:

Plan the portrait—Brainstorm how you would create a portrait of Belva Ann Lockwood if you were an artist working today. Fill in each column of the **Elements of Portrayal Graphic Organizer** handout with your ideas for this new portrait.

Create the portrait—Choose one of the following options for creating your own portrait of a woman presidential candidate:

- Option 1: Create a portrait on a separate sheet of blank paper.
- Option 2: Create a digital portrait of Belva Ann Lockwood.

Learning Experiences and Assessments

Making Connections to the Present

Tell students that they will be researching a woman who has run for president and create a portrait of her.

Show students the "Women Presidential and Vice-Presidential Candidates" to help them get started on their research. They should choose someone from this list who has run for president in the last twenty years.

Instruct them to use a blank copy of the **Women for President Notetaking Sheet handout** to take notes on who they are researching. Then give them the following instructions and options:

Plan the portrait—Based on your research, brainstorm what the portrait would look like. Fill in each column of a fresh copy of the **Elements of Portrayal Graphic Organizer** handout with your ideas. If you wish, add text to describe or promote this candidate, as in the portrait of Shirley Chisholm.

Create the portrait—Choose one of the following options for creating your own portrait of a woman presidential candidate:

- Option 1: Create a portrait on a separate sheet of blank paper.
- Option 2: Create a digital portrait.

Have students present their portraits one at a time. While a student presents, the rest of the class will reflect on the Elements of Portrayal used in the portrait.

After each student finishes presenting, conduct a short discussion by asking students the following:

Which Elements of Portrayal did the student artist use to create this portrait?

What do you think the student artist is trying to communicate about the subject?

Closing

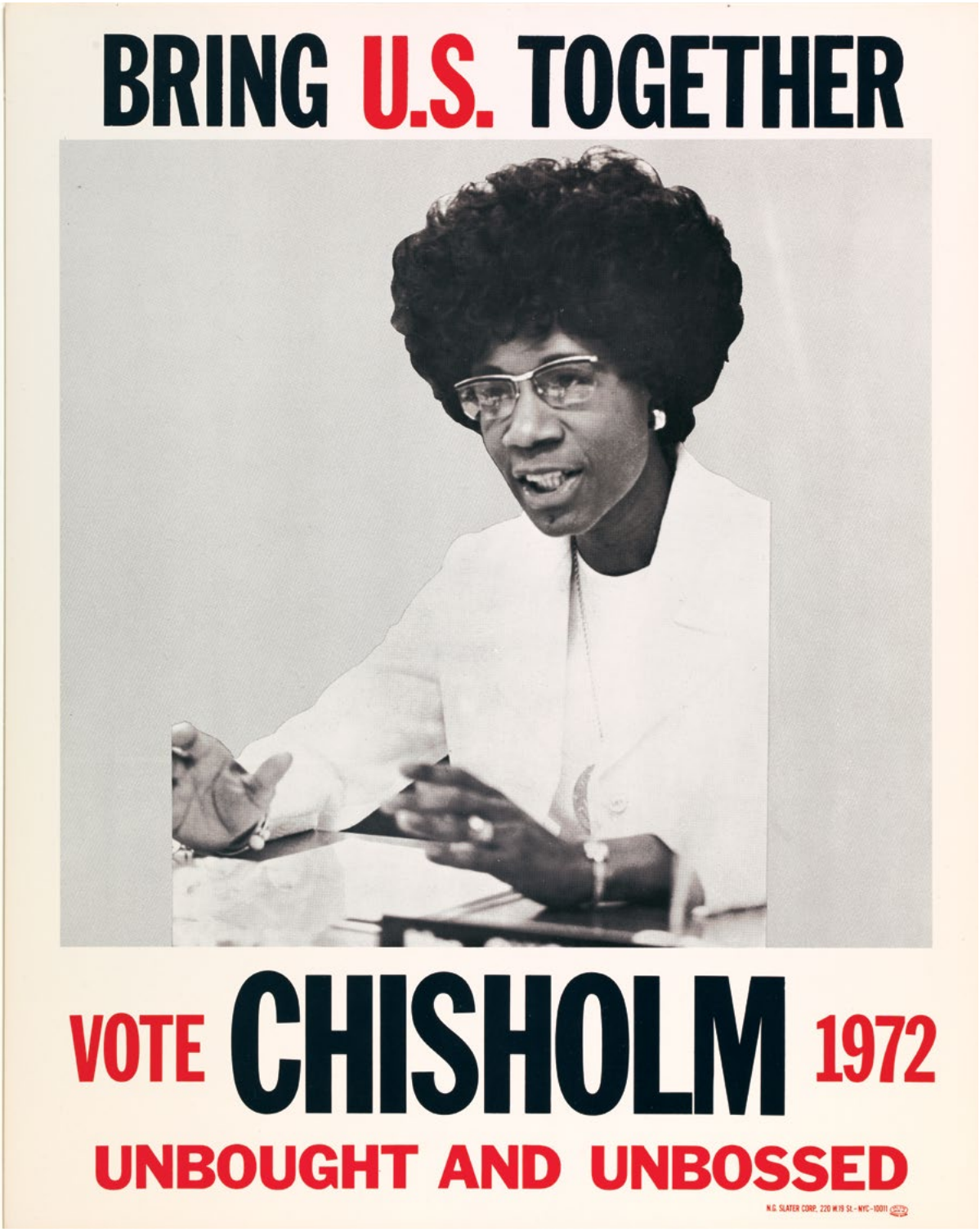
- Exit Card: On a Post-it or index card, have students respond to the following questions:

What similarities and differences are there between the experiences of Belva Ann Lockwood and the women presidential candidates of our era?

Do you think it was as challenging to run for presidential office for women in recent years as it was for Belva Ann Lockwood? Explain.

Use the Elements of Portrayal to envision what a portrait of a woman president of the United States might look like.

Slide: "Shirley Chisholm" Portrait



Bring U.S. Together. Vote Chisholm 1972, Unbought and Unbossed by an unidentified artist, poster, 1972.

HANDOUT: Women for President Notetaking Sheet

Name of Presidential Candidate: _____

When and where was she born?: _____

Question	Research Notes
Which aspects of her childhood and/or upbringing may have motivated her to run for president? Give two examples.	
How did she become interested in running for president? Think about people who influenced her or events that motivated her.	
Which professional accomplishments may have led to her candidacy? (i.e., leadership positions in organizations and/or government)	
What were some successes and challenges of her presidential run? List at least one success and one challenge.	
What were the main ideals and principles that she promoted during her campaign?	

HANDOUT: Museum Labels for "Belva Ann Lockwood" Portraits

Portrait by Benjamin Joseph Falk

Widowed at twenty-two years of age, Belva Ann Lockwood used her inheritance to educate herself in law. Although she completed her degree requirements, she only received her diploma after she enlisted the help of President Ulysses S. Grant.

Lockwood became the first woman to campaign for the presidency (1884 and 1888). She was nominated by the Equal Rights Party, which Victoria Woodhull had founded and used for her incomplete presidential campaign in 1872. Lockwood's platform focused on women's rights issues, particularly suffrage, temperance, and reform for divorce and marriage laws.

In 1880, at the age of forty-eight, Lockwood became the first woman to appear before the Supreme Court of the United States and successfully argued for Cherokee land rights. That same year, she also moved for the admission of the first southern Black attorney. Despite her major accomplishments in U.S. history, Lockwood's first (and only) biography was not published until 2007.

Portrait by Nellie Mathes Horne

Armed with a law degree and a fierce commitment to women's physical education, Belva Ann Lockwood committed herself to the promotion of feminist ideals. She protested being denied the right to teach exercise science to women, and she lobbied for a congressional bill permitting women to argue before the Supreme Court. After its passage in 1879, she became the first woman admitted to practice in that tribunal. Lockwood would later realize that although she could not vote, she could seek public office. She was so well respected that the Equal Rights Party nominated her twice as its candidate for president. Although she was not elected, Lockwood maintained a successful career in law. Among her achievements was a victory for the Eastern Band of Cherokee in 1902, obtaining money that the United States government owed them for the sale of land in an agreement forged in 1838.

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HANDOUT: Elements of Portrayal Graphic Organizer

Subject of the Portrait: _____

Element of Portrayal	Question	Student Response
Medium	What medium was used to create the portrait?	
Scale	What is the size of the portrait and the size of the sitter within the portrait?	
Setting	What are the surroundings or place in which the portrait is set?	
Objects	Which objects are in the portrait? What might they tell you about the sitter?	
Facial Expression	Use adjectives to describe the sitter's facial expression. What emotion(s) does this expression convey? What might this say about the sitter's personality?	
Pose	Describe the sitter's pose. What do you think the artist is trying to say about the sitter?	
Clothing	What clothing does the sitter wear? What might clothing tell us about the sitter's profession, personality, identity, social status, or place in history?	
Hairstyle	Describe how the sitter is wearing their hair or what the style is like. What color is it? What might this say about the sitter's age and when they may have lived?	
Color	What color(s) are used in the portrait? What feeling or mood do you think the artist is trying to communicate?	
Artistic Style	How would you describe the artist's overall style?	

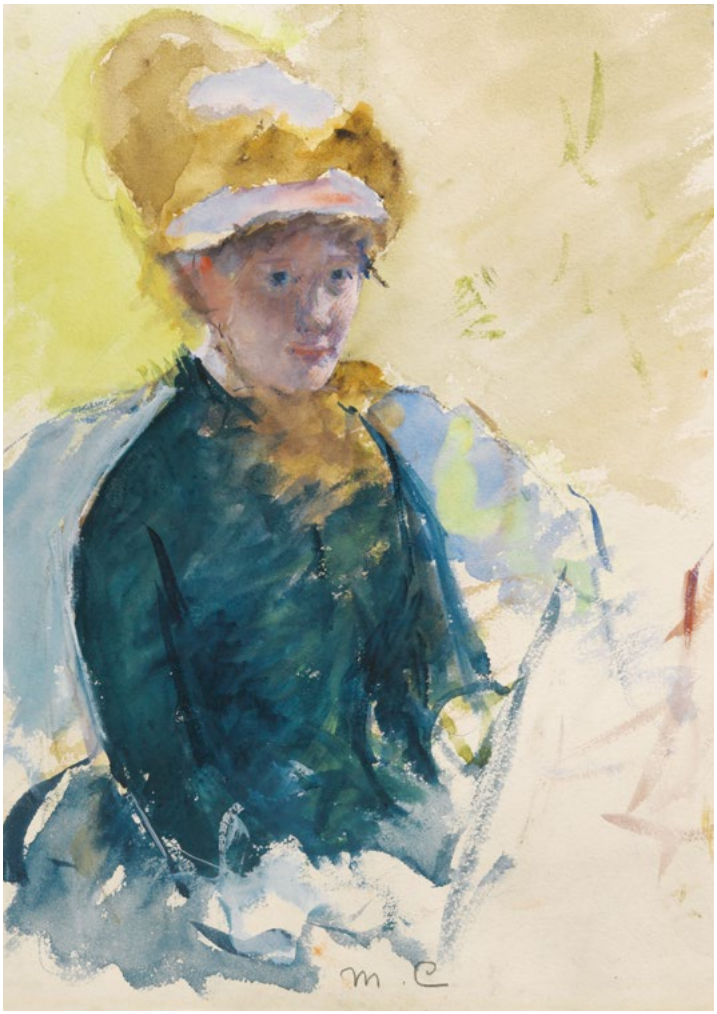
Lesson 4—**Reading Portraits: Claim/Support/Question—Women as Professional Artists**

PROFESSIONALS | Mary Cassatt

Lesson Overview

Students will gradually uncover Mary Cassatt's life through the "Claim/Support/Question" strategy from Reading Portraiture 101. They will enter the lesson by analyzing the portrait without knowing the identity of its subject or any background information.

As more evidence is revealed to students, they will make truth claims about who they think Mary Cassatt was. Second, they will use evidence to support or question their claims. Students will then synthesize all the evidence they have examined in a written reflection on Mary Cassatt's life and values. Teachers will conduct a class discussion about what they have learned. To supplement this history, Sarah Miriam Peale and Edmonia Lewis will be introduced as the predecessor to and contemporary of Cassatt, respectively. Students will have the opportunity to explore additional professional women artists from the nineteenth century to the present through a variety of extension activities.



Self-Portrait by Mary Cassatt, gouache and watercolor over graphite on paper, c. 1880.

Essential Questions

- What can a portrait tell us about someone's life?
- How can historical evidence help us make inferences about a person's story?

Objectives

- Students will interpret the message an artist conveys through their self-portrait.
- Students will analyze and synthesize visual and written evidence to draw conclusions about their claims.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

- VA:Re.7.1.8a Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.
- VA:Re9.1.8a Create a convincing and logical argument to support an evaluation of art.

English Language Arts

- CCSS.ELA-LITERACY.RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

Social Studies

- D2.His.3.6-8. Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.
- D2.His.12.6-8. Use questions generated about multiple historical sources to identify further areas of inquiry and additional sources.

Materials

Portraits

- Mary Cassatt, *Self-Portrait*, gouache and watercolor over graphite, c. 1880. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.76.33
- Edgar Degas, *Mary Cassatt at the Louvre*, etching, aquatint, and drypoint, c. 1879–80 (printed c. 1919–20). National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.2019.86
- Edgar Degas, *Mary Cassatt*, oil on canvas, c. 1880–84. National Portrait Gallery, Smithsonian Institution; gift of the Morris and Gwendolyn Cafritz Foundation and the Regents' Major Acquisitions Fund, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.84.34
- Sarah Miriam Peale, *Self-Portrait*, oil on canvas, c. 1818. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.84.178
- Henry Rocher, *Edmonia Lewis*, albumen silver print, c. 1870. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.94.95

Additional Primary Sources

Mary Cassatt, *The Letter*, color drypoint and aquatint, c. 1890–91. Library of Congress Prints and Photographs Division.

Mary Cassatt, *Mother's Kiss*, color drypoint and aquatint, 1891. Library of Congress Prints and Photographs Division.

Handouts

- Claim-Support-Question Thinking Routine Worksheet

Preparation

Students should be familiar with the Elements of Portrayal from **Reading Portraiture 101**.

Learning Experiences and Assessments

Entering the Lesson

Instruct students to write a response to the following writing prompt:

> **How can art teach us about history? Explain.**

Pair up students and have them share their responses with a partner.

- Conduct a class discussion on the role of art in documenting history. An artist's choice of subject matter and use of the Elements of Portrayal can speak to their point of view and the times in which they lived.
- Explain to students that they will learn about an artist by examining portraits and written primary sources. They will then use this information to make inferences about the historical period. The following questions will guide their analysis:
- What does the portrait or source tell us about people during that period?
- What subject matter and information are documented by this portrait?
- Project **Slide A: *Self-Portrait* by Mary Cassatt**. Do not tell students that it is a self-portrait or who made it.
- Instruct students to use the Elements of Portrayal to brainstorm and write a response to the following writing prompt:

> **What is the artist trying to communicate?**

Pair up students and have them share their responses with a partner.

Conduct a class discussion by having students volunteer responses. Ask students to consider the Elements of Portrayal, including:

- Clothing: From looking at the subject's clothing, what can you say about who she is or what her social class may be?
- Facial expression: What feelings or emotions do you think the subject conveys?
- Setting: Where do you think the subject is?
- Pose: What do you think the artist conveys about the subject from the way she is sitting?
- Objects: The objects accompanying the sitter are not clearly drawn out. What do you think they might be?
- Color:

  What do you think the strokes of green suggest?
  What do you think the bright yellow represents?
- Style: How would you describe the artist's style?

Learning Experiences and Assessments

Making Claims with Evidence

Inform students that this is a self-portrait of a famous artist named Mary Cassatt. They will discover who she was by analyzing a variety of sources and then making evidence-based claims about her.

Students will remain with the partners they paired up with for the "Entering the Lesson" writing prompt. Distribute copies of the **Claim-Support-Question Thinking Routine Worksheet** to each pair of students.

Tell them that they will use this handout to interpret Mary Cassatt's self-portrait and draw conclusions about her life. They will also decide how the evidence supports their claim or interpretation. Then they will consider further questions about Cassatt and the period in which she lived. Emphasize that raising questions is just as important as finding answers through supporting evidence.

Students will build on Mary Cassatt's story as they continue to investigate the sources listed on the handout (Museum Label, Quotations, Artworks) and use the "Claim-Support-Question" thinking routine.

Model the Claim-Support-Question Thinking Routine

Project **Slide B: *Self-Portrait* by Mary Cassatt: Museum Label**. Have a student volunteer read it out loud to the class.

Do a "Think Aloud" to demonstrate how to make a claim about a topic, find supporting evidence, and then ask further questions. Write the following responses on the board, one point at a time. Instruct students to copy these answers on the handout in the "Teacher Example" row.

- CLAIM: Based on Mary Cassatt's self-portrait and the museum label, it seems that she may have come from a wealthy family that could have helped pay for her to study art. This is a claim about Cassatt's life. Write this claim down.
- SUPPORT: Her fashionable clothing indicates that she came from a wealthy family.
- QUESTION: What made her family so wealthy?

Student Protocol for Making a Claim Using Evidence

Museum Label

- Have student pairs analyze the museum label on their own, following the same process modeled by the teacher. They should choose a different claim, support, and question than the model example.
- Fill out the "Exhibition Label OUR RESPONSE" row on the handout. Review their claims, supporting evidence, and questions as a class.
- Tell them they will analyze additional evidence about Mary Cassatt and make more claims about her life.

Quotes

- Project **Slide C: Quotes** and have student volunteers read the quotes out loud.
- Instruct student pairs to use the quotes to complete the handout for the "Quotes" row.
- Review their claims, supporting evidence, and questions as a class.

Artworks

Project the following artworks and have students repeat the same investigative process in the "Artworks" row on the handout:

Mary Cassatt, *The Letter*, 1890–91

Mary Cassatt, *Mother's Kiss*, 1891

Edgar Degas, *Mary Cassatt at the Louvre*, c. 1879–80 (printed c. 1919–20).
Tell students that the Louvre is a public museum in Paris, France.

Learning Experiences and Assessments

Guide them to think about the subjects of Mary Cassatt's artworks and the ways in which she created her paintings and prints. What might they say about women's lives during this historical period? What might the artist's work tell us about her values? Ask students to analyze the portraits of Cassatt by Degas in relationship to the quotations already discussed. What do Cassatt's words and Degas's portraits tell us about the relationship between the artists? Also note the difference between how Degas portrayed Cassatt and how Cassatt portrayed herself. Ask students to consider how Cassatt's view of herself may be different from the way Degas viewed her.

Make sure students understand that one of the main themes of Mary Cassatt's work is the lives of upper middle-class women. She portrayed them engaged in a variety of activities, such as reading books and newspapers, studying prints, knitting, taking tea, going to the theater, and caring for children.[1]

Reflection

Instruct students to look at all the claims and supporting evidence they have collected about Mary Cassatt on their handouts. Tell them to use this information to individually write a response to the following:

How would you describe Mary Cassatt's values and beliefs, the life she led, and the period in which she lived?

Conduct a class discussion as follows:

Have students volunteer responses.

Explain to students the historical context in which Mary Cassatt lived:

- During the nineteenth century, few women became professional artists. Project the *Self-Portrait* by Sarah Miriam Peale. Sarah Miriam Peale was forty-four years older than Cassatt and has been recognized as the first woman artist in the United States to make a living from her art.[2] She established her working studio in the 1820s and was famous for painting portraits of U.S. congressmen Daniel Webster, Thomas Hart Benton, and Lewis F. Linn.
- Upper middle-class women were encouraged to become accomplished amateur artists, but not to earn a living as professional artists.[3]
- Women were limited in how they could experience the world. It was not socially acceptable to explore the public sphere without chaperones, as men could.[4]
- Cassatt was the only American and one of the few women artists to help shape French Impressionism.

Guide students to think about the challenges Mary Cassatt may have faced as one of the few professional women artists from the United States. Why was it so radical or extreme for Cassatt to do what she did during the late 1800s?

Have students brainstorm contemporary women artists. What subjects do they depict and how do the portray them? How is their work similar to and different from Mary Cassatt's art?

1. Griselda Pollock, *Mary Cassatt* (London: Chaucer Press, 2005), 18.
2. "Portrait of Anna Maria Smyth by Sarah Miriam Peale," Pennsylvania Academy of the Fine Arts, accessed March 11, 2021: https://www.pafa.org/museum/collection/item/anna-maria-smyth.
3. Pollock, *Mary Cassatt*, 12-17.
4. Pollock, *Mary Cassatt*, 24.

Learning Experiences and Assessments

Connection to Other Artists of the Period
Students will gain an understanding of how other women from the United States became professional artists during the nineteenth century and developed their own artistic styles. They will compare Mary Cassatt with her contemporary Edmonia Lewis and her predecessor Sarah Miriam Peale.

- Determine the similarities and differences between Mary Cassatt and Edmonia Lewis's artistic styles. Use **Slide B: Self-Portrait by Mary Cassatt: Museum Label**; **Slide D: Edmonia Lewis: Museum Label**; and artworks by Lewis featured in the Smithsonian Magazine article "Sculptor Edmonia Lewis Shattered Gender and Race Expectations in the Nineteenth Century." Students may use a Venn diagram, chart, or other type of graphic organizer to show these similarities and differences.
- Determine the similarities and differences in the ways Mary Cassatt and Sarah Miriam Peale approached their self-portraits. See **Slide E: Self-Portraits in Comparison: Mary Cassatt and Sarah Miriam Peale** and have students use the Elements of Portrayal to guide their analyses.

Extension Activities

In addition to Mary Cassatt, other major women artists working in the Impressionist period were Berthe Morisot, Eva Gonzales, and Marie Bracquemond. Research these other artists by completing the following:

- Write a short biography of each artist.
- Find two artworks by each artist and compare them to those of Mary Cassatt.
- Write an analysis of these three artists' works and lives using the "Claim-Support-Question" technique.

Research a current female artist and complete the following:

- Write a short biography.
- Find two artworks and two quotes about her art and life.
- Write an analysis about her artworks and life using the "Claim-Support-Question" technique. Also include a comparison to Mary Cassatt.

Slide A: "Mary Cassatt" Self-Portrait

Self-Portrait by Mary Cassatt, gouache and watercolor over graphite on paper, c. 1880.

Slide B: Self-Portrait by Mary Cassatt: Museum Label

Mary Cassatt created this watercolor, one of her few self-portraits, around 1880, a year after she began exhibiting her work with the French impressionists. Cassatt used her art to address the many roles of the modern woman—as mother, as intellectual, and here, as professional artist. Although dressed fashionably, Cassatt is not content to be admired and returns the viewer's gaze. Concealing her sketching surface from view, she playfully reverses expectations, suggesting that the artist is appraising the viewer. Strokes of green in the right background suggest wallpaper, while the wash of rich yellow at the left evokes the sunlight that pours over the artist's shoulders and casts her face into shadow. The bold strokes of Cassatt's drawing, emphasizing color, mood, and motion, celebrate her rapid touch and the modernity of her style.

Slide C: Quotes

VOCABULARY

Degas: Edgar Degas was a famous French Impressionist

Impressionists: the artists of Impressionism, the "first great modern art movement that broke away from the traditional technique of continuous brush strokes, from the representation of clearly outlined objects, and from preconceived notions of the color that things have in nature." They favored tiny yet visible discontinuous brush strokes and bright colors and used light and color to create artworks based on their impressions or thoughts of the subject rather than trying to achieve the exact representation of it.

1. "'Mary is at work again, intent on fame and money she says . . . . After all a woman who is not married is lucky if she has decided love for work of any kind and the more absorbing the better.'"
   –Mrs. Cassatt, the artist's mother[6]

2. "After all give me France. Women do not have to fight for recognition here if they do serious work . . . determination that women should be someone and not something."[7]
   –Mary Cassatt

3. "Women in her paintings rarely look out of the picture or meet the gaze of the viewer; they are absorbed in their own activities."[8]
   –Griselda Pollock, art historian

4. "I used to go and flatten my nose against that window and absorb all I could of his [Edgar Degas] art," she later recalled. "I saw art then as I wanted to see it."[9]
   –Mary Cassatt

5. "It was at that moment that Degas persuaded me to send no more to the Salon and to exhibit with his friends in the group of Impressionists. I accepted with joy. At last I could work with complete independence without concerning myself with the eventual judgement of a jury..."[10]
   –Mary Cassatt

5. Ralph Mayer, *The Harper Collins Dictionary of Art Terms and Techniques* (New York: Harper Collins, 1991), 201.
6. Pollock, *Mary Cassatt*, 13.
7. Pollock, *Mary Cassatt*, 11.
8. Pollock, *Mary Cassatt*, 18.
9. Mary Cassatt to Louisine Havemeyer in 1915, in Nancy Mowll Mathews, *Mary Cassatt* (New York: Harry N. Abrams, in association with the National Museum of American Art, Smithsonian Institution, 1987), 33.
10. Pollock, *Mary Cassatt*, 20.

Slide D: Edmonia Lewis: Museum Label

Edmonia Lewis achieved international recognition as a sculptor during the second half of the nineteenth century. Educated at Oberlin College, she settled first in Boston, where she created portrait busts and medallions of prominent politicians, writers, and abolitionists. In 1865, she relocated to Rome and joined an active community of American and British artists living abroad. Adopting a neoclassical style then widely popular, she found inspiration in stories from the Bible and classical mythology, as well as from African American and Native American history. Her sculpture *Forever Free* (1867) depicts an African American couple as they first hear news of the Emancipation Proclamation. Although Lewis enjoyed unprecedented success for several decades, she died in obscurity.

Slide E: Self-Portraits in Comparison: Mary Cassatt and Sarah Miriam Peale

Self-Portrait by Mary Cassatt, gouache and watercolor over graphite on paper, c. 1880.

Self-Portrait by Sarah Miriam Peale, oil on canvas, c. 1818.

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HANDOUT: Claim-Support-Question Thinking Routine Worksheet

Directions:

Examine each source and complete the following steps:

1. Brainstorm a claim you can make about Mary Cassatt's life.
2. Choose specific evidence (text, visuals) to support your claim.
3. Write a question you still have about Mary Cassatt's life that the evidence doesn't show.

Topic: Mary Cassatt

Source		**Claim** Give an explanation or interpretation of Mary Cassatt's self-portrait and life.	**Support** Give a specific example from the source that supports your claim.	**Question** What is a question you still have about Mary Cassatt?
A. Self-portrait and exhibition label	Teacher example			
	OUR RESPONSE			
B. Quotations	OUR RESPONSE			
C. Artworks	OUR RESPONSE			

Lesson 5—**Engaging History: Valuing the Work of Women**

PROFESSIONALS | Sarah Weston Seaton and Charlotte Perkins Gilman

Lesson Overview

Students will explore the portraits and lives of Sarah Weston Seaton and Charlotte Perkins Gilman. Working in groups, students will identify the spaces these women carved out for political and creative work in a society that largely relegated them to the home.

Seaton, the wife of a prominent Washington, D.C., newspaper editor, was a keen observer and host of political life in the early Republic—all while raising eleven children.

Born in 1860, over seven decades after Seaton, Gilman shunned the confines of nineteenth-century domesticity. Instead, she pursued a robust career as a writer, lecturer, and artist, often addressing the topic of women's unacknowledged economic contributions.

Even with their considerable racial and class privilege, Seaton and Gilman grappled with the restrictions and expectations of their times: marriage, child-rearing, running a household, and entertaining guests, among myriad other duties. By examining Seaton's and Gilman's portraits and related primary sources, students will determine which activities counted as labor for these women.

Sarah Weston Seaton with her Children Augustine and Julia by Charles Bird King, oil on canvas, c. 1815.

Charlotte Perkins Stetson Gilman by Ellen Day Hale, oil on panel, before 1880.

Essential Questions

- What counts as work?
- What kind of work is valued in your society? What kind of work is undervalued?
- How do women locate agency, even when they are held back by a society's norms?

Objectives

- Use primary sources to infer the conditions of women's lives and livelihoods.
- Prepare a claim about women and work that is based on primary sources.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

Anchor Standard 6: Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

English Language Arts

- CCSS.ELA-LITERACY.RH.6-8.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Social Studies

- D2.Eco.1.6-8. Explain how economic decisions affect the well-being of individuals, businesses, and society.
- D2.His.4.6-8. Analyze multiple factors that influenced the perspectives of people during different historical eras.

Materials

Portraits

- Charles Bird King, *Sarah Weston Seaton with Her Children Augustine and Julia*, oil on canvas, c. 1815. National Portrait Gallery, Smithsonian Institution; bequest of Armida B. Colt. https://npg.si.edu/object/npg_S_NPG.2011.147
- Ellen Day Hale, *Charlotte Perkins Stetson Gilman*, oil on panel, before 1880. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.83.162

Primary Sources for Sarah Weston Seaton

Herman Bencke, "The reception of Lafayette at Mount Vernon, home of Washington," color lithograph published by Bencke and Scott, New York, 1875. Library of Congress, Prints and Photographs Division. https://www.loc.gov/item/2006678648

Anne Hollingsworth Wharton, *Social Life in the Early Republic*. Philadelphia & London: J.B. Lippincott Co, 1902. Library of Congress. https://www.loc.gov/item/02029033

Primary Sources for Charlotte Perkins Gilman

Charlotte Perkins Gilman, *Women and Economics: A Study of the Economic Relation between Men and Women as a Factor in Social Evolution*. London: G. P. Putnam's Sons, 1900. http://www.gutenberg.org/files/57913/57913-h/57913-h.htm

Charlotte Perkins Gilman, "Ironing day, children in French Soap crate," trade card published by the Kendall Manufacturing Company, date unknown (c. 1882). Charlotte Perkins Gilman Papers, Rare Books, Special Collections, and Preservation, River Campus Libraries, University of Rochester.
https://digitalcollections.lib.rochester.edu/ur/ironing-day-children-french-soap-crate

Handouts

- Barometer Preparation
- Analyzing the Work of Women
- Claim Card

Learning Experiences and Assessments

Part 1: Barometer Activity

To begin this activity, identify a space where students can position themselves along a line or in a U-shape. Label each side of the line with the following signs:

- Strongly Agree
- Strongly Disagree

Tell students they will read a series of controversial statements related to women and work.

Distribute or project the **Barometer Preparation handout**. Give students time to review each statement and circle their position, Strongly Agree, Agree, Disagree, or Strongly Disagree. Alongside their statement, they should note their rationale.

Next, students should prepare to move around the room. Read a statement aloud and post it for all to see. They can situate themselves anywhere along the line. Students who "strongly agree" or "strongly disagree" will stand on one of two extremes of the barometer; others will position themselves accordingly. "Neutral" students, who do not have a strong opinion, will stand in the middle.

Depending on time, teachers can give students opportunities to explain their stance with someone standing next to them. Then, a few volunteers along the barometer can share their reasoning with the entire class.

Continue the same process of presenting the statements, one by one, and directing students to take their positions.

Once all statements have been covered, students should come together as a whole to debrief:

- What did you notice from participating in this activity?
- What opinions were expressed?
- What were your reactions?

Part 2: Analyzing the Work of Women

Next, introduce the subjects of the lesson, Sarah Weston Seaton and Charlotte Perkins Gilman. Display the corresponding portraits from the National Portrait Gallery's website. Explain that this lesson will center on these two women, who both had considerable power and privilege in nineteenth-century America. Yet both had to negotiate the roles of wife, mother, and professional.

Split students into small groups. Assign each group one sitter, Sarah Weston Seaton or Charlotte Perkins Gilman. Provide each student with the **Analyzing the Work of Women handout** and a resource set composed of the sitter's portrait, museum label, and the two primary sources related to their sitter.

While in groups, students should examine the portraits and the primary sources. After studying these artifacts, on their worksheet, they should share inferences about the following concepts:

WORK What kinds of work did your subject do? Jot down what your subject might have considered "work." Make a list of tasks or functions that your subject undertook.	**BARRIERS** What barriers or conflicts did your subject face? Identify what might have prevented them from fully pursuing their interests and goals.
ASSETS What strengths and desires did your subject have? List your subject's talents, beliefs, and resources. Note what assets helped them address some of the barriers they faced.	**ACTIONS** How did your subject find ways to be powerful? Write down what steps your subject took to challenge the norms for women in their society.

Learning Experiences and Assessments

As they review the sources, direct students to note any significant evidence, such as a detail from the portrait or a phrase from a text.

Part 3: Closing

Bring students together as a class. Pass out the **Claim Cards**.

Students should develop a claim about their subject:

My subject, _____ , shows how_____

_____.

After writing their claims, they should jot down their reasoning as three bulleted points.

Finally, prompt students to read their claims aloud. As they listen, have students write a response to a classmate on their cards. Allow time for these rebuttals to be shared.

If time permits, lead a final reflection with the class: ***What did they glean from studying these two portraits? Are there any bigger ideas they learned from studying their subject?***

Extensions

- Complement the study of Sarah Weston Seaton by looking at a portrait of Anne Catharine Hoof Green. Anne Green was the wife of the *Maryland Gazette*'s publisher and raised fourteen children. After her husband's death, Green managed the newspaper, becoming a successful printer and editor during the years leading up to the American Revolution.
- Encourage students to deepen their study of women and work by studying counterpoints to Charlotte Perkins Gilman and Sarah Weston Seaton across time. What can we learn from women with different racial and class backgrounds? Students can review the Smithsonian's American Women's History Initiative. The theme "Work" features the poet Phillis Wheatley, a woman who was kidnapped in Senegal as a young girl and sold into slavery. While enslaved, Wheatley wrote and published celebrated collections of poetry.
- Ask students to analyze the portrait of Betty Friedan from the National Portrait Gallery's collection and the accompanying museum label. Friedan's powerful ideas about women and domestic life were widely influential. In 1963, Friedan published *The Feminine Mystique*, which examined women's perspectives on raising children, marriage, and household work.
- Have students write about the ways in which Charlotte Perkins Gilman's ideas are relevant today. Ask them to support their claims by finding evidence, such as interviewing women in their family or citing news stories or statistics.

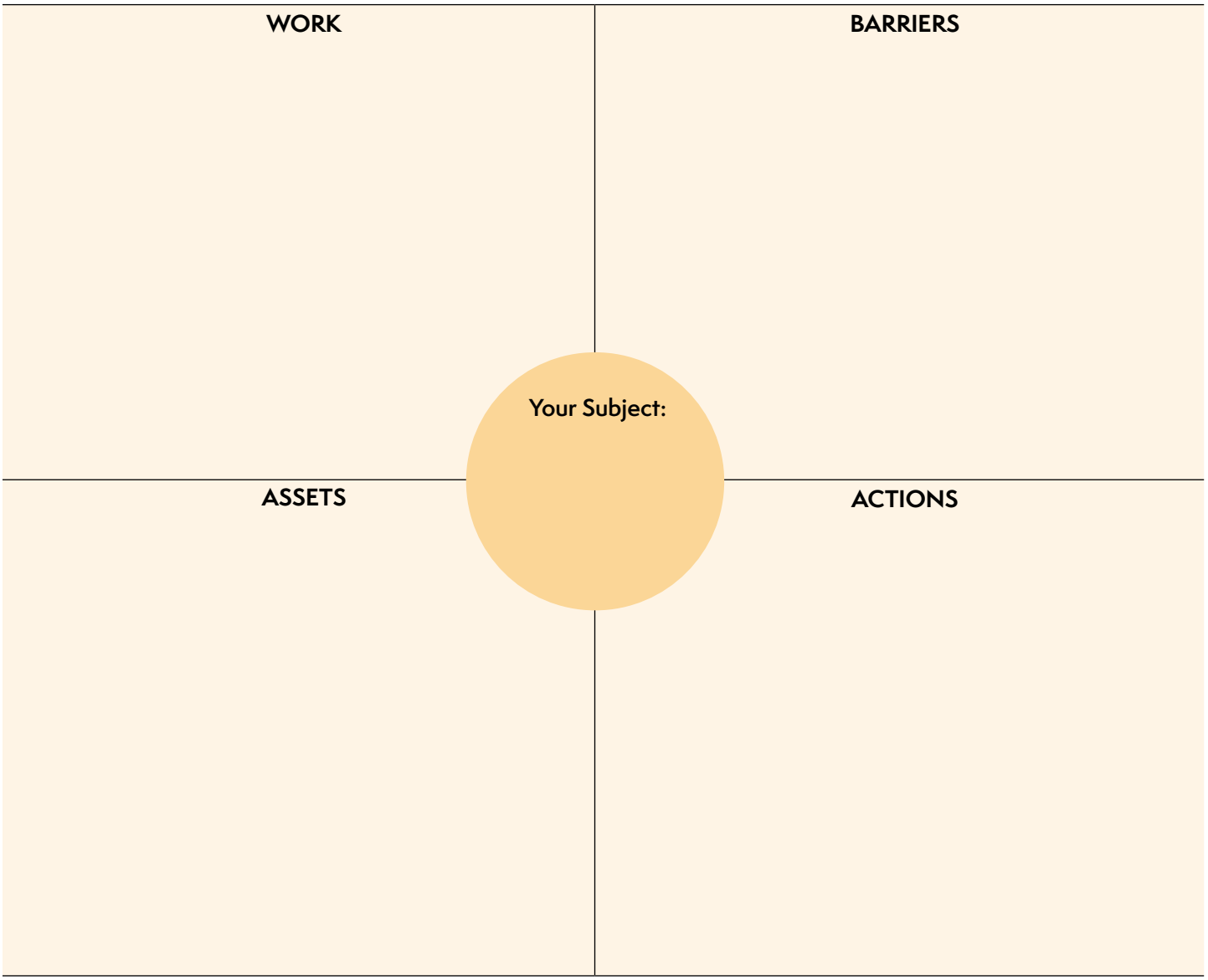
National Portrait Gallery

HANDOUT: Barometer Preparation

Statement	Position				Reason
Women do most of the work in the home.	Strongly agree	Agree	Disagree	Strongly Disagree	
Parents should split the work of raising children equally.	Strongly agree	Agree	Disagree	Strongly Disagree	
Women can succeed in their careers while raising a family.	Strongly agree	Agree	Disagree	Strongly Disagree	
Women should be paid for all of the work they do in the home.	Strongly agree	Agree	Disagree	Strongly Disagree	
Women are natural caregivers.	Strongly agree	Agree	Disagree	Strongly Disagree	
Parents should put the needs of their family over their own needs.	Strongly agree	Agree	Disagree	Strongly Disagree	

National Portrait Gallery

HANDOUT: Analyzing the Work of Women



Key Pieces of Evidence:

National Portrait Gallery

HANDOUT: Claim Card

My subject, _____,

shows how _____

_____

_____

_____

I make this claim because ...

My response to a classmate's claim is ...

Primary Source

Charlotte Perkins Gilman, from *Women and Economics* (1900)

The following passage is taken from *Women and Economics*, one of Charlotte Perkins Gilman's most famous publications. In this book, Gilman argues women were unfairly burdened by the work of raising children and managing a household. Women, in her view, should be free to pursue a livelihood outside of the home and family.

The wife of the poor man, who works hard in a small house, doing all the work for the family, or the wife of the rich man, who wisely and gracefully manages a large house and administers its functions, each is entitled to fair pay for services rendered.

But the salient fact in this discussion is that, whatever the economic value of the domestic industry of women is, they do not get it. The women who do the most work get the least money, and the women who have the most money do the least work.

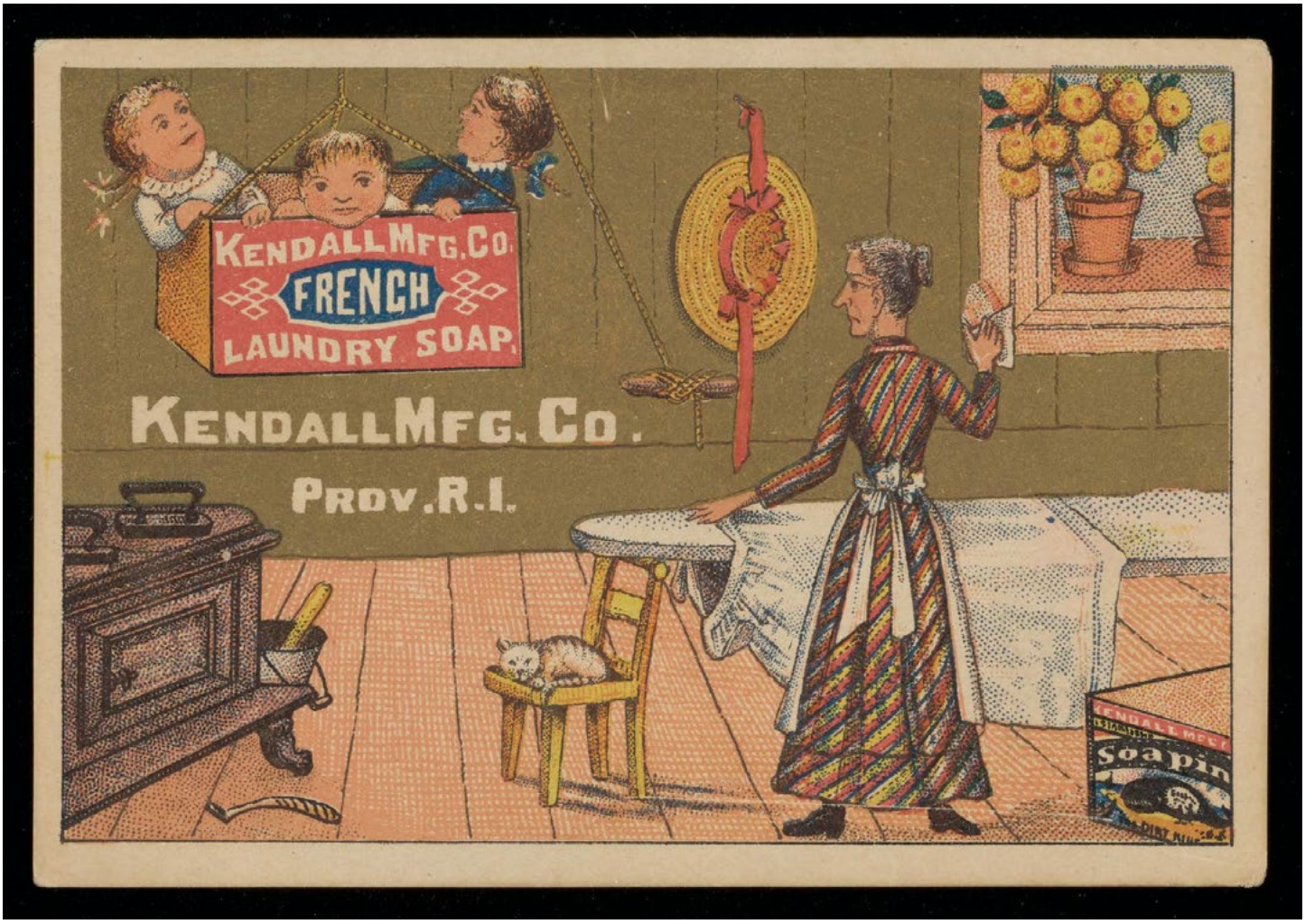
Is this the condition of human motherhood? Does the human mother, by her motherhood, thereby lose control of brain and body, lose power and skill and desire for any other work? Do we see before us the human race, with all its females segregated entirely to the uses of motherhood, consecrated, set apart, specially developed, spending every power of their nature on the service of their children?

We do not. We see the human mother worked far harder than a mare, laboring her life long in the service, not of her children only, but of men; husbands, brothers, fathers, whatever male relatives she has; for mother and sister also; for the church a little, if she is allowed; for society, if she is able; for charity and education and reform—working in many ways that are not the ways of motherhood.

Primary Source

Charlotte Perkins Gilman, "Ironing Day, Children in French Soap Crate" (c. 1882)

Among her many occupations, Charlotte Perkins Gilman had a career as a commercial designer. In the early 1880s, Gilman designed a series of "trade cards," or advertisements for the Rhode Island-based Kendall Manufacturing Company. Below, you can see an example of a trade card she designed for Soapine laundry soap.



Primary Source (Alternative)

Charlotte Perkins Gilman, from *Concerning Children* (1903)

In *Concerning Children*, Charlotte Perkins Gilman tackles popular methods of raising children, such as emphasizing obedience over a child's creativity. In the following passage, Gilman describes an interaction between a mother and child, in which the child refuses to eat the food that has been prepared for him.

The child comes to the table. He looks a little weary, knowing the task before him.

"Now what will you have?" asks his fond mamma. "What would you like, dear?"

The child gazes at the dishes there present, and is somewhat attracted toward one or more of them. . . . He wavers in his mind, and wiggles his knife uncertainly. "I guess—I'll have"—Mamma is all attention. "Have some of this nice potato!" she urges . . .

"No, I don't want any potato," he says. "I want—I'll have some sweet potato!"

Unhappily there is no sweet potato, and the good mamma smilingly excuses the lack. "We will have some to-morrow," she promises; and, to distract him from thought of the impossible, "Won't you have a chop?"

"No—yes—I'll have one chop. On this plate, not on that plate. I won't have it on that plate!"

"But this plate is warm, dear."

"I want it on my own plate!"

"Very well. Will you have some gravy?"

"Yes, I guess so. Not on the potato! Don't put it on the potato! I won't eat it if you put it on the potato!"

If what a child wants will give more pleasure to the child than trouble to the adult, do it. If it is more trouble to the adult than pleasure to the child, do not do it; and let the child understand, first, last, and always, the balance of human rights.

Primary Source

From *Social Life in the Early Republic* (1875)

The following passage is taken from a "tell-all" book about politicians and social life in the period after American independence. https://www.loc.gov/resource/lhbcb.29033/?sp=242. The passage is about a visit of the French Revolutionary War hero, Marquis de Lafayette, to Washington, D.C., in 1824.

During this visit, Sarah Weston Seaton and her husband hosted the general in their home. Here are some of her memories of this event:

SOCIAL LIFE IN THE EARLY REPUBLIC

while Judge Campbell did the honors of the other end of the table.

When Lafayette returned to Washington, in December, Mrs. Seaton gave a grand ball in his honor, which, she said,

"was attended by all of the Cabinet except Mr. Crawford who could not come, Mr. J. Q. Adams and his family, and every member of the diplomatic corps, except the Baron de Marcuil and family, the French Minister, who are *en grand deuil* for the King of France, and by court etiquette are precluded from society for three months. I regret their absence, as Madame Mareuil is an excellent and very attractive woman, superior to the generality of her countrywomen whom I have met."

The *grand deuil* for King Louis did not prevent the Marquis de Lafayette and his suite from attending the Seaton ball and many other entertainments. One especially attractive occasion was an evening at Mrs. Bomford's, when Lafayette visited her home informally. Mrs. Seaton explained that the Marquis had been intimate with Joel Barlow while he was in France, which was his reason for making an exception in favor of Mrs. Bomford, who was Mr. Barlow's sister-in-law.

"I found no company," wrote Mrs. Seaton, "but the families of Mr. Cutts (brother-in-law of Mrs. Madison) and General Dearborn, old friends of ours both; and we passed a most agreeable and charming evening, from whence we accompanied the General to the concert. We had much plain,

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Primary Source

"The Reception of Lafayette at Mount Vernon, Home of Washington" (1875)

This print depicts a 1794 visit of the Marquis de Lafayette, a Revolutionary War hero from France, to President George Washington's home and family at Mount Vernon. Later, in 1824, Sarah Weston Seaton and her husband hosted the famous general at their Washington, D.C., home when Lafayette returned to the United States.

While the print below does not feature Sarah Weston Seaton's family, it shows what a reception of an important military figure might involve.

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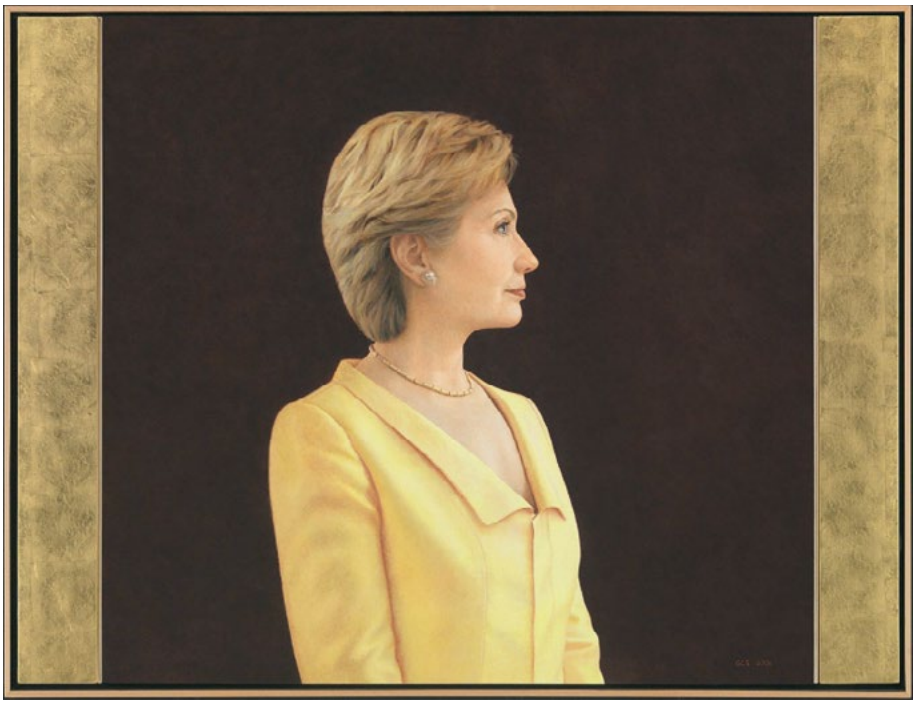
Lesson 6—Connections to the Present: Tracking a Journey in the Public Eye

PROFESSIONALS | First Ladies

Lesson Overview

In this lesson, students will learn about contemporary women who have played prominent roles in American politics and culture.

To what extent do these women, especially those with proximity to power, draw on their lived experiences to fuel their platforms? By focusing on a living first lady, students will outline how women in power navigate life in the public eye.



Hillary Rodham Clinton by Ginny Stanford, triptych; center panel: acrylic on canvas on wood; side panels: gold leaf on wood, 2006.

Essential Questions

- How does prior experience shape a life in public service?
- Which biographical factors inform the aims of women in politics?

Objectives

- Track the biography of a first lady and study how prior life experiences shaped her life in the White House.
- Summarize key findings from web-based research; categorize research and make judgments.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

Anchor Standard 8: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, artmaking approaches, and relevant contextual information contribute to understanding messages or ideas and mood conveyed.

English Language Arts

- CCSS.ELA-LITERACY.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Social Studies

- D2.Civ.2.6-8. Explain specific roles played by citizens (such as voters, jurors, taxpayers, members of the armed forces, petitioners, protesters, and officeholders).

Materials

Portrait

- Ginny Stanford, *Hillary Rodham Clinton*, triptych; center panel: acrylic on canvas on wood; side panels: gold leaf on wood, 2006. National Portrait Gallery, Smithsonian Institution; gift of Ambassador Elizabeth F. Bagley and Mr. Smith Bagley, Robert B. Barnett, Susie Tompkins Buell, The Boeing Company, Buffy and William Cafritz, David V. and Judith E. Capes, Albert and Claire Dwoskin, Catherine Spitzer Gidlow, Jill and Kenneth Iscol, Ambassador and Mrs. Philip Lader, Ruesch Family Foundation, Corky Hale and Mike Stoller, and Leon and Mary Strauss.
  https://npg.si.edu/object/npg_NPG.2006.2

Sources for Student Research

National First Ladies Library. http://www.firstladies.org

National Museum of American History. *The First Ladies at the Smithsonian.*
https://americanhistory.si.edu/first-ladies/introduction

National Portrait Gallery. *First Ladies of the United States.*
https://firstladies.si.edu

The White House Historical Association.
https://www.whitehousehistory.org/

Handout

- Storyboard

Learning Experiences and Assessments

Part 1: 30-Second Look

Display the portrait of Hillary Rodham Clinton by Ginny Stanford. Have students look at a portrait for 30 seconds. Then have them turn away from the image.

Then, hold a conversation with students, asking only visual questions:

Describe the subject's facial expression.

What colors do you notice?

What pose does Hillary Clinton take here?

What do you observe about Clinton's clothing?

When the students turn back to the image, ask analytical questions, considering why certain visual elements are included in the portrait:

What does this portrait say about Hillary Clinton's personality?

How do the background colors and border shape Clinton's presentation in the portrait?

Clinton has served in many roles in addition to first lady. When this painting was made, she was U.S. senator from New York; later, she served as secretary of state and the Democratic party's presidential candidate. What do you think the painter wanted to convey about Clinton's expansive role in government?

Part 2: Analyzing the Work of Women

As a class, read the exhibition label aloud for the portrait of Hillary Clinton. After reading her biography, ask if any students would like to add on or change any of their previous responses to Clinton's portrait.

Tell students that they will have a chance to study Clinton and other living first ladies, documenting their major life events before and during their time in the White House.

Pass out copies of the **Storyboard handout**.

Place students in pairs. Instruct students to select one living, former First Lady:

- Hillary Clinton
- Laura Bush
- Michelle Obama
- Melania Trump

Direct students to these four resources:

National First Ladies Library

The First Ladies at the Smithsonian

National Portrait Gallery's First Ladies of the United States

The White House Historical Association

Learning Experiences and Assessments

Students will work together to investigate a contemporary first lady using these four web resources. On their storyboard, they should determine *three key life events or actions* of their first lady during the following time periods:

1. BEFORE they came to the White House (such as education, family, professional life)
2. DURING their time as first lady (such as initiatives or key ways that they contributed to American politics)
3. AFTER they finished their tenure in the White House (such as projects started in the White House, new efforts, or important life changes).

Below each sketch, the students should write a short description of the event or action and why it is important.

After students have enough time to conduct their research and notetaking, return to the whole group.

Part 3: Closing

To wrap up their investigations, ask students to reflect on the following questions on index cards or sticky notes:

- What did you learn about your selected first lady's journey in public service?
- How did you determine which events to include?
- How do you think her past experiences and background shaped her work as first lady?
- What do you predict is the next move for your first lady?

Direct students to post their notes on a wall. Alternatively, if the technology is available, students can post responses on a digital brainstorming tool or shared document. Give time for the class to move and read their reflections. They can also add new notes to respond to classmates.

Extensions

- Students can further their engagement with one current initiative led by the first lady they have selected: They can research the initiative's mission and the specific actions being taken. They can also review the initiative's media and messaging. Finally, students can determine if there is one way that they can become involved in the initiative.
- Students can decide on a platform for a future first lady—or first spouse. They can develop a list of key issues that might be tackled during a first spouse's time and then write an action plan for addressing this issue while in office.

HANDOUT: Storyboard

BEFORE	DURING	AFTER

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Lesson 7—Reading Portraits: A Different Schooling

RADICALS | Zitkála-Šá

Lesson Overview

Students will gain an understanding of Zitkála-Šá's experiences as a student and teacher at Indian boarding schools, particularly regarding how those experiences shaped her cultural identity and activism.

To begin the lesson, students will explore their own identities. They will then compare and contrast two portraits of Zitkála-Šá. In addition, they will analyze an excerpt from one of Zitkála-Šá's short stories.

Zitkála-Šá by Joseph Turner Keiley, glycerine-developed platinum print, 1898.

Essential Questions

- How did Indian boarding schools impact the identities of Native Americans?[1] What are their generational effects on Native cultures?
- How do portraits demonstrate the complex identities of individuals?
- What can we learn about an author's beliefs by reading their work?

Objectives

- Students will consider the complexities of their own identities and think about how they would represent themselves in a portrait.
- Students will compare and contrast different portraits of Zitkála-Šá to consider the facets of the subject's identity.
- Students will analyze and annotate a primary source document.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

- VA:Re.7.2.8a Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.
- VA:Cn11.1.8a Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

English Language Arts

- CCSS.ELA-LITERACY.RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RH.6-8.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Social Studies

- Anchor Standard 8: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, artmaking approaches, and relevant contextual information contribute to understanding messages or ideas and mood conveyed.

Materials

Portraits

- Joseph Turner Keiley, *Zitkála-Šá*, glycerine-developed platinum print, 1898. National Portrait Gallery, Smithsonian Institution. https://npg.si.edu/object/npg_NPG.2006.10
- Gertrude Käsebier, *Zitkála-Šá, Sioux Indian and Activist*, platinum print, c. 1898. National Museum of American History, Smithsonian Institution; Mina Turnern. https://learninglab.si.edu/q/r/60814

Handouts

- Background | Zitkála-Šá
- Excerpt from *Zitkála-Šá. American Indian Stories*. Washington, D.C.: Hayworth Pub. House, 1921. https://archive.org/details/americanindianst01zitk

1. Indian boarding schools are also referred to as government boarding schools. Other entities, including the Catholic Church, also ran these schools. For information, refer to Mary Annette Pember, "Death by Civilization," *The Atlantic*, March 8, 2019: https://www.theatlantic.com/education/archive/2019/03/traumatic-legacy-indian-boarding-schools/584293/

Learning Experiences and Assessments

Part 1: Entering the Lesson

Instruct students to write a response to the following prompt:

Think about an important part of your identity. How might you pose for a photograph to show this aspect of your identity? Consider other elements of portrayal, such as clothing, hairstyle, and objects.

Pair up students and have them share their responses with a partner.

Conduct a class discussion by having student volunteers share their responses.

Tell students that they will learn about Zitkála-Šá, a Native American writer, musician, and political activist, through an examination of her portraits and writing. You may add that she was a gifted musician who studied at the New England Conservatory of Music and co-composed the first American Indian opera.

Read the **Background: Zitkála-Šá handout** with students.

Discuss the reading and the work that Zitkála-Šá did as an activist for Native Americans, particularly the efforts she made to honor traditions, criticize U.S. assimilationist policies, and gain full citizenship rights for Native Americans. The existing assimilationist policies were created to erase the tribal identities of American Indians and force them to adopt the English language and European American culture.[2]

Indian boarding schools were established by the U.S. federal government during the late 1800s to force American Indians to renounce their tribal languages and heritage. If they did not adhere to the strict rules, they were severely punished. The founder of these schools, Richard Pratt, stated: "Kill the Indian in him and save the man."[3] Zitkála-Šá felt the effects of these harsh policies deeply and wrote stories to raise awareness about their consequences. "I hate this eternal tug of war between being 'wild' or becoming 'civilized.' I am what I am. I owe no apologies to God or men."[4]

Part 2: Look Closely: Compare and Contrast

Explain that Zitkála-Šá was photographed both in traditional Sioux dress and western clothing, clearly demonstrating the two worlds in which she lived. Students will compare and contrast two portraits of her to understand these different sides of her identity.

Project the portraits Zitkála-Šá and Zitkála-Šá, Sioux Indian and Activist. Ask students to think about the similarities between the portraits. Then have students share in pairs.

Ask students to think about the differences between the portraits. Then have students share in pairs.

- What might these similarities and differences say about the complexities of Zitkála-Šá's identity?

2. "American Masters: Zitkála-Šá: Trailblazing American Indian Composer and Writer," PBS, August 19, 2020, https://www.pbs.org/video/zitkala-sa-american-indian-composer-author-activist-qqjsyq/
3. Eric Hemenway, "Indian Children Forced to Assimilate at White Boarding Schools," National Park Service, updated April 18, 2019, https://www.nps.gov/articles/boarding-schools.htm
4. Zitkála-Šá quoted in "American Masters: Zitkála-Šá," https://www.pbs.org/video/zitkala-sa-american-indian-composer-author-activist-qqjsyq/

Learning Experiences and Assessments

Part 3: Annotate a Short Passage

Tell students that they will read an excerpt from Zitkála-Šá's writings to gain an understanding of her life and why she fought for Native American culture and citizenship rights.

- Distribute the **American Indian Stories: "Retrospection" handout**.

Work in pairs to annotate the excerpt from the short story "Retrospection."

1. First, read once through.
2. Underline lines that confuse and/or stand out.
3. Circle and define unknown words.
4. Note who is the narrator of the passage.
5. What is its message and purpose?
6. What questions do you have about the text?
7. What is the narrator's tone (emotional attitude of the speaker, e.g., depressed, happy, or angry)?

Debrief with the following questions:

What line stood out to you the most?

What feelings does Zitkála-Šá relate about her childhood and teaching experience? What makes you say that?

Part 4: Exit Card

On an index card or Post-it note, have students respond to the following questions:

How can people persevere and move forward after they have been forced to erase a part of their cultural identities?

How did education shape Zitkála-Šá's life? Consider the positive and negative experiences she had in school. Explain your reasoning. What makes you say that?

HANDOUT: Background | Zitkála-Šá

Zitkála-Šá (1876–1938; pronounced Zih-kala-Shah; "Red Bird" in Lakota) was born on the Yankton Sioux Indian Reservation in South Dakota. She was raised by her Yankton Sioux mother after her European American father abandoned the family. In 1884, Quaker missionaries visited the reservation and took eight-year-old Zitkála-Šá and several other children to Wabash, Indiana, to live at a boarding school called White's Indiana Manual Labor Institute. The school gave her the "missionary name" of Gertrude Simmons. She would later write about the experience in various essays and articles. Although Zitkála-Šá found joy in learning music and literature, her time at the residential school was a deeply painful one of forced assimilation. For example, disregarding Dakota customs, the missionaries cut Zitkála-Šá's hair against her will.

Zitkála-Šá graduated from the boarding school in 1895. After attending a teacher education program at Earlham College in Indiana, she accepted a teaching position at the Carlisle Indian Industrial School in Pennsylvania, where she taught on and off from 1897 to 1901. In 1899, she studied violin at the New England Conservatory of Music. During this creative period, she also began writing short stories and autobiographical essays, which she then published in national magazines like the *Atlantic Monthly* and *Harper's Weekly*. Her writing, which was highly critical of the boarding school system, resulted in tension with her employers at the Carlisle; she left in 1901. Zitkála-Šá continued to write about the issues affecting Native Americans, particularly the abusive practices taking place in Indian boarding schools, as well as the ordinary lives of the Dakota Sioux.

Following her marriage to Raymond T. Bonnin in 1902, Zitkála-Šá resettled in the West, where she worked for the Bureau of Indian Affairs and led a community service program. Zitkála-Šá started to teach school again. In addition, Zitkála-Šá pursued her music. From 1910 to 1913, in collaboration with music professor William Hanson, she wrote *The Sun Dance Opera*, which is widely considered the first Native American opera.

In 1916, Zitkála-Šá was elected the secretary of the Society of American Indians, an appointment that prompted her move to Washington, D.C. While living in the capital, she worked on various Native American campaigns, including the effort that led to the passage of the Indian Citizenship Act in 1924. This act granted U.S. citizenship rights to all Native Americans. It did not, however, guarantee their right to vote; each state decided this separately. In 1926, Zitkála-Šá and her husband founded the National Council of American Indians. The council advocated for suffrage for all Native Americans, unifying with white suffrage groups. Until her death in 1938, Zitkála-Šá served as the organization's president, and worked on voter rights, education, health care, and the preservation of Native cultures. She is buried at Arlington National Cemetery.

HANDOUT: American Indian Stories: "Retrospection" | Zitkála-Šá

American Indian Stories (1921) is a collection of short stories that illuminates Zitkála-Šá's childhood, when she was forced to assimilate at a Christian missionary school, as well as her experiences teaching at the Carlisle Indian Industrial School.

Annotate the excerpt from the story "Retrospection," part of *American Indian Stories*, below.

I find it hard to count that white man a teacher who tortured an ambitious Indian youth by frequently reminding the brave changeling that he was nothing but a government Pauper. . . .

For the white man's papers I had given up my faith in the Great Spirit. For these same papers I had forgotten the healing in trees and brooks. On account of my mother's simple view of life, and my lack of any, I gave her up, also. . . . Like a slender tree, I had been uprooted from my mother, nature, and God. I was shorn of my branches, which had waved in sympathy and love for home and friends. The natural coat of bark which had protected my over sensitive nature was scraped off to the very quick. . .

Examining the neatly figured pages, and gazing upon the Indian girls and boys bending over their books, the white visitors walked out of the schoolhouse well satisfied: they were educating the children of the red Man!

In this fashion many have passed idly through the Indian schools during the last decade, afterward to boast of their charity to the North American Indian. But few there are who have paused to question whether real life or long-lasting death lies beneath this semblance of civilization.

Return to TABLE of CONTENTS

Lesson 8—Engaging History: Making Inferences with Primary Sources

RADICALS | Mary Church Terrell

Lesson Overview

Students will examine cultural artifacts to gain an understanding of Mary Church Terrell's radical approach to racial equality and women's suffrage.

First, students will read a portrait of Terrell, using the "See/Think/Wonder" thinking routine to spark their curiosity. Second, the teacher will model how to investigate primary sources and record inferences on a graphic organizer. Then student groups will move through a Gallery Walk to analyze a variety of primary sources and fill out their own inferences.

Mary Church Terrell by J. Richard Thompson, oil on canvas, 1907.

Essential Questions

- How can portraits initiate a deeper analysis of a person's biography?
- What can primary sources tell us about women activists in history?
- How has Mary Church Terrell paved the way for today's activists?

Objectives

- Students will use thinking routines to begin a historical exploration of a portrait subject.
- Students will analyze primary sources to make inferences about Mary Church Terrell's life.
- Students will compare the approaches of past and present activists.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

- VA:Re8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, artmaking approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

English Language Arts

- CCSS.ELA-LITERACY.RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Social Studies

- D2.His.3.6-8. Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.
- D2.His.12.6-8. Use questions generated about multiple historical sources to identify further areas of inquiry and additional sources.

Materials

Portraits

- J. Richard Thompson, *Mary Church Terrell*, oil on canvas, 1907. National Portrait Gallery, Smithsonian Institution; gift of Mrs. Phyllis Langston. https://npg.si.edu/object/npg_NPG.72.115
- Betsy Graves Reyneau, *Mary Church Terrell*, oil on canvas, 1946. National Portrait Gallery, Smithsonian Institution. © Peter Edward Fayard https://npg.si.edu/object/npg_NPG.96.92

Primary Sources

- Terrell, Mary Church. Mary Church Terrell Papers: Miscellany, -1954; Printed matter; Programs, 1884 to 1900; -1900, 1884. Manuscript/Mixed Material. https://www.loc.gov/item/mss425490702/
- Terrell, Mary Church, Columbia Theatre, Daniel Murray Pamphlet Collection, and African American Pamphlet Collection. The Progress of Colored Women. [Washington, D.C.: Smith Brothers, Printers, 1898] Pdf. https://www.loc.gov/item/90898298/

Handouts

- Primary Source Analysis Graphic Organizer
- Video Notetaking Sheet

Slides/Printables

- Oberlin Commencement Program
- Station 1—Excerpt from "What the Colored Women's League Will Do"
- Station 2—Speech Introducing Ida B. Wells-Barnett
- Station 3—National Afro-American Council Program
- Station 4—Delaware State Teachers' Institute Program
- Station 5—4th Annual Convention of D.C. Federation of Woman's Clubs
- Station 6—The Progress of Colored Women
- Station 7—The Progress of Colored Women Speech by Mary Church Terrell

Preparation

Make sure students understand the historical context for racism and discrimination in the South, especially during the Jim Crow era, which lasted from the end of Reconstruction (the period after the U.S. Civil War, during which the government attempted to address the inequities of slavery) in 1877 to the beginning of the civil rights movement in the early 1950s. Mary Church Terrell's advocacy spanned much of this period, when Jim Crow laws enforced racial segregation.

Inform students that the terms African Americans have used to refer to themselves have changed over time. In the early 1800s, African American leaders also debated how to name their community organizations. Many churches used the term "African" while political organizations like the National Association for the Advancement of Colored People (NAACP) preferred "colored." Others opted for "Afro-American." The term "Negro" was widely used from the early twentieth century until the civil rights and Black power movements of the 1960s.[1] It had completely fallen out of favor by the mid-1980s.[2] In 1988, political leader and activist Jesse Jackson led the push for "African American." Today, it is also appropriate to use the term "Black."

Create the Primary Source Stations from the Slide/Printables list. Set up stations at tables or hang posters throughout the classroom.

Learning Experiences and Assessments

Entering the Lesson

Instruct students to write a response to the following writing prompt:

Think about something you want to change about your schooling or other activities in your life. What change would need to happen to improve this situation? As a radical thinker and activist, what would you do to make this change?

Pair up students and have them share their responses with a partner.

Conduct a class discussion by having student volunteers share their responses.

Introduce Mary Church Terrell

Explain to students that they will learn about an early civil rights leader and suffragist. Show the portrait of Mary Church Terrell by J. Richard Thompson. Tell students that they will learn more about her activism as they go through the lesson.

Use the "See/Think/Wonder" thinking routine from **Reading Portraiture 101** to spark curiosity about Terrell's life. Ask students the following:

What do you SEE in this portrait of Mary Church Terrell?

What do you THINK it says about her?

What do you WONDER about her leadership?

1. Martha S. Jones, "What's in a name? 'Mixed,' 'biracial,' 'black.'," CNN, February 19, 2014, accessed April 29, 2021, https://www.cnn.com/2014/02/19/living/biracial-black-identity-answers/index.html.
2. "When Did the Word Negro Become Socially Unacceptable?" Ferris State University Jim Crow Museum of Racist Memorabilia, October 2010, https://www.ferris.edu/HTMLS/news/jimcrow/question/2010/october.htm.

Learning Experiences and Assessments

Model How to Analyze Primary Sources

Inform students that they will take on the role of historians and examine primary sources related to Mary Church Terrell to make inferences about her activism. They will be shown how to analyze a sample primary source text and then do it on their own in small groups.

- Distribute the **Primary Source Analysis Graphic Organizer handout** to students, which they should complete while analyzing the cultural artifacts.
- Show **Slide A: Oberlin Commencement Program** and do a "Think Aloud" to demonstrate how to examine and make inferences from primary sources. Then show students how to complete the **Primary Source Analysis Graphic Organizer**.

Write the following responses in the columns of the **Primary Source Analysis Graphic Organizer** one point at a time. Instruct students to copy these answers for each column and entry on the handout:

- Title: Oberlin College Commencement
- Description: The Commencement took place at Oberlin College in 1884. Terrell received a bachelor's degree in philosophy and the arts.
  – Note where all this information is listed on the document.
- Conclusion: Mary Church Terrell was highly educated and achieved something that few African Americans had the opportunity to do during the late nineteenth century due to racial segregation and discrimination. Refer to the Expanding Roles of Women Background Essay and Timeline to give students more context on the era in which she lived.

Primary Sources Gallery Walk

Divide students into groups and assign each group to a Primary Source Station.

- Instruct students to examine the primary source and complete the **Primary Source Analysis Graphic Organizer handout**.
- They will then rotate to the next station and do the same thing for a new primary source and continue rotating until they complete all **seven** stations.
- Review students' analyses of the primary sources as a group. Make sure students understand that Mary Church Terrell achieved many firsts. She was one of the first African American women to receive a college degree and the first African American to serve on the board of education in Washington, D.C. As an activist, Terrell focused on education, work, and community activism as a way to end racial discrimination.[3] She also believed that the success of each individual would contribute to the "elevation" of all African Americans, coining the phrase "lifting as we climb" to describe the concept. Having co-founded the National Association of Colored Women (NACW), she served as its president from 1896 to 1901. During this period, Terrell was also an active member of the National American Woman Suffrage Association (NAWSA). In 1909, she was one of the founding members of the National Association for the Advancement of Colored People (NAACP). Terrell, who lived much of her life in Washington, D.C., continued to press for social change until her death in 1954.[4]

3. Debra Michals, "Mary Church Terrell," National Women's History Museum, accessed March 18, 2021, https://www.womenshistory.org/education-resources/biographies/mary-church-terrell.
4. "Places of Mary Church Terrell," National Park Service, updated May 11, 2021, https://www.nps.gov/articles/000/places-of-mary-church-terrell.htm.

Learning Experiences and Assessments

Reflection

Instruct students to look at all the evidence they collected from the primary sources about Mary Church Terrell on their handouts. Tell them to use this information to write individual responses to the following prompts:

Think about people you have learned or heard about who have been carrying on Mary Church Terrell's work in recent history or who are doing so today.

What beliefs do these activists have about this work and how have they brought about change? How do their beliefs and actions compare to Terrell's?

Do you think these activists' tactics are effective? Explain why or why not. Would you use these methods to make the change you mentioned in the "Entering the Lesson" written prompt? Explain.

Have students volunteer their responses to conduct a class discussion.

Extension Activity

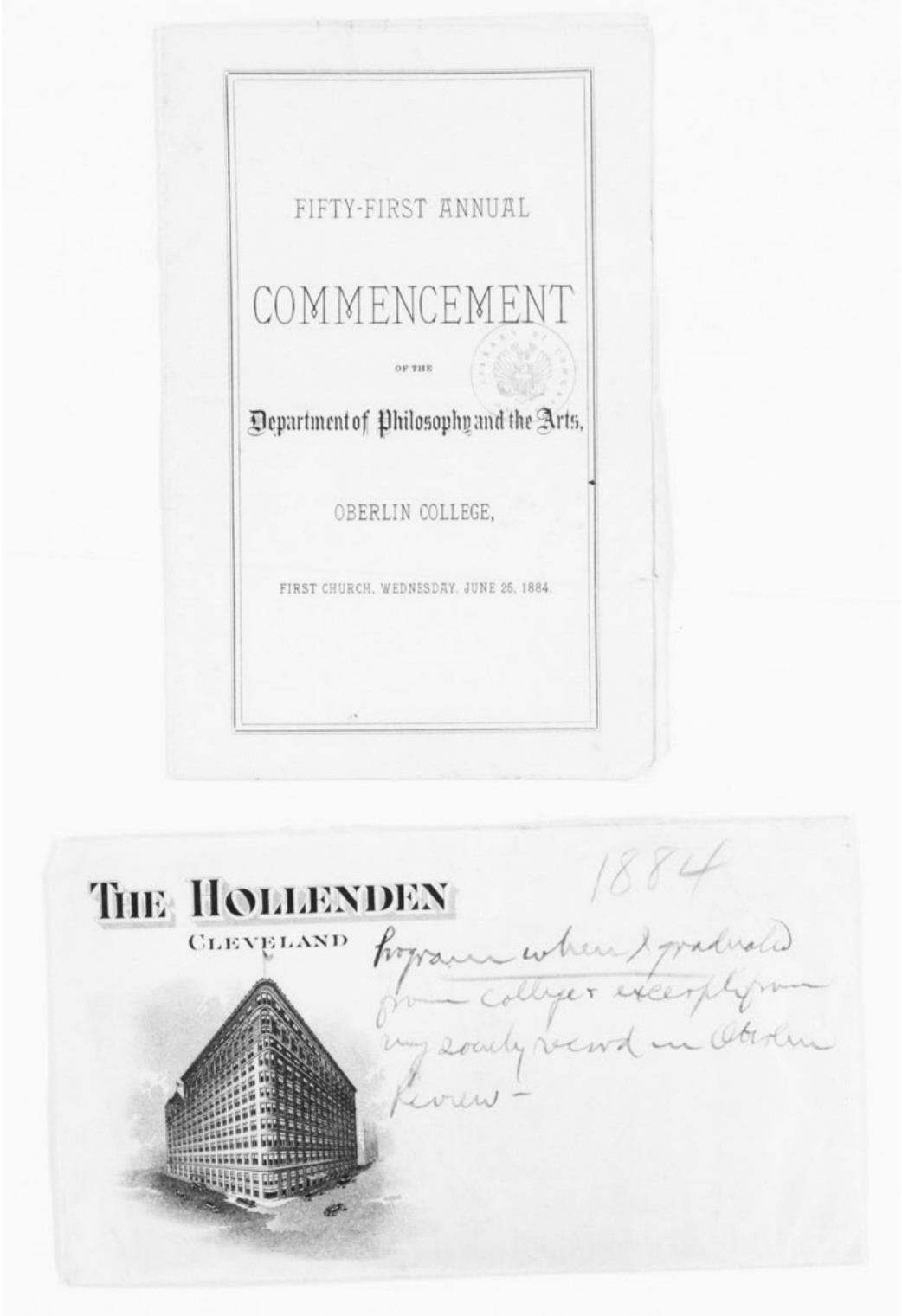
Mary Church Terrell video

Instruct students to watch the National Portrait Gallery's "Introducing..." video on Mary Church Terrell and answer the questions on the **Video Notetaking Sheet**. For the "Reading Mary Church Terrell's Portrait" section, pause the video after each question and collect ideas from students. The video centers on this portrait of Terrell by Betsy Graves Reyneau, which you may wish to project separately. Pair up students and have them share their responses with a partner.

Slide/Printable: Oberlin Commencement Program

Oberlin Commencement Program

Library of Congress | Mary Church Terrell Papers



FIFTY-FIRST ANNUAL

COMMENCEMENT

OF THE

Department of Philosophy and the Arts,

OBERLIN COLLEGE,

FIRST CHURCH, WEDNESDAY, JUNE 25, 1884.

THE HOLLENDEN

CLEVELAND

1884

Program when I graduated from College except from my society record in Oberlin Review –

Slide/Printable:

STATION 1—Excerpt from "What the Colored Women's League Will Do"

Article from *Ringwood's Afro-American Journal of Fashion* 11, no. 7 (May–June 1893): 73.

"A national organization of colored women could accomplish so much. . . . In unity there is strength, and in unity of purpose there is inspiration. . . . There is every reason for all who have the interests of the race at heart to associate themselves with the League, so that there may be a vast chain of organizations extending the length and breadth of the land devising ways and means to advance our cause. We have always been equal to the highest emergencies in the past and it remains for us now to prove to the world that we are a unit in all matters pertaining to the education and elevation of our race."[5]

5. Excerpt reprinted in: Mary Church Terrell, *A Colored Woman in a White World* (Salem, New Hampshire: Ayer Company, 1940), 149

Slide/Printable:

STATION 2—Speech Introducing Ida B. Wells-Barnett

VOCABULARY:

Lynching: To kill a person(s) through mob action, especially by hanging, for an alleged or perceived offense with or without a legal trial.[6]

Ida B. Wells-Barnett museum label

Born Holly Springs, Mississippi

The daughter of former slaves, Ida B. Wells, sued the Chesapeake, Ohio and Southwestern Railway in 1883 after being dragged from her seat for refusing to move to a segregated railcar. Her anger over this incident spurred her to begin contributing articles to black-owned newspapers; she became part owner and editor of the *Memphis Free Speech* and *Headlight* in 1889. After three black businessmen were lynched in Memphis in 1892, Wells launched what became a four-decade-long anti-lynching crusade. She vigorously investigated other lynchings and published her groundbreaking treatise on the topic, *Southern Horrors: Lynch Law in All Its Phases*.

Introducing Ida B. Wells-Barnett to deliver an address on lynching

"Let us impress upon men and women whose hearts are not dead to law and love that there are citizens in the South who are deprived of all the rights of citizenship, denied even the right to life, who are hunted down and butchered like wild animals. . . . This meeting then is a step in the right direction. We have come to agitate the subject of vital interest to us all. . . .

One of the most important factors in moulding public opinion to day is the newspaper. . . . A great responsibility rests upon the conscientious journalist. . . . We admire [the journalist] Miss Wells for her undaunted courage, we laud her zeal in so worthy a cause, we encourage her ambition to enlighten the mind and touch the heart by a thrilling and earnest recital of the wrongs heaped upon her oppressed people in the South. We extend to her a cordial welcome, we offer her our hearty support."

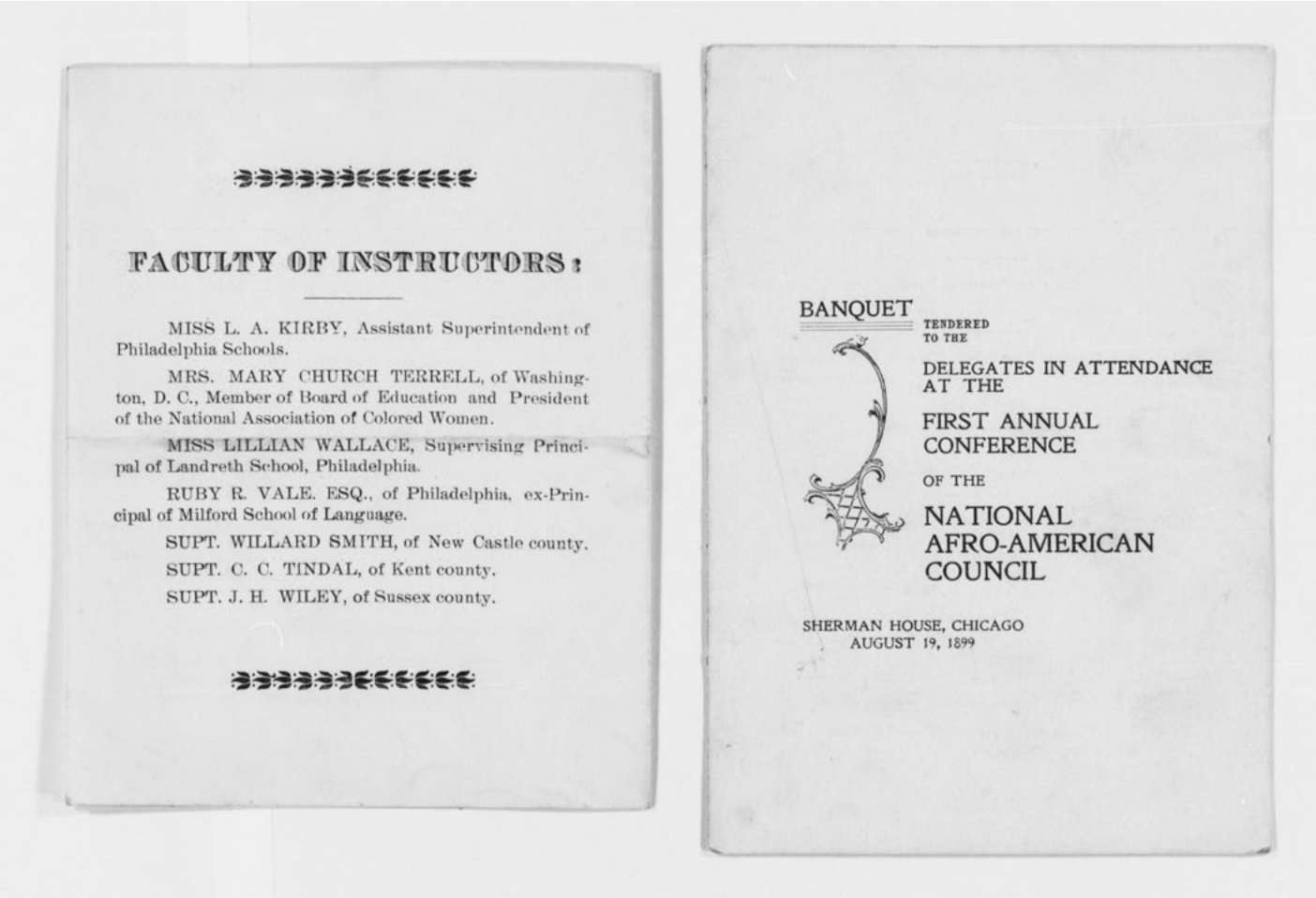
6. Key Terms and Phrases, Smithsonian Institution's Our Shared Future: Reckoning with our Racial Past, accessed August 17, 2021. https://oursharedfuture.si.edu/resources/glossary.

Slide/Printable:

STATION 3—National Afro-American Council Program

National Afro-American Council Program

Library of Congress | Mary Church Terrell Papers



FACULTY OF INSTRUCTORS:

MISS L. A. KIRBY, Assistant Superintendent of Philadelphia Schools.

MRS. MARY CHURCH TERRELL, of Washington, D. C., Member of Board of Education and President of the National Association of Colored Women.

MISS LILLIAN WALLACE, Supervising Principal of Landreth School, Philadelphia.

RUBY R. VALE, ESQ., of Philadelphia, ex-Principal of Milford School of Language.

SUPT. WILLARD SMITH, of New Castle county.

SUPT. C. C. TINDAL, of Kent county.

SUPT. J. H. WILEY, of Sussex county.

BANQUET

TENDERED TO THE

DELEGATES IN ATTENDANCE AT THE

FIRST ANNUAL CONFERENCE

OF THE

NATIONAL AFRO-AMERICAN COUNCIL

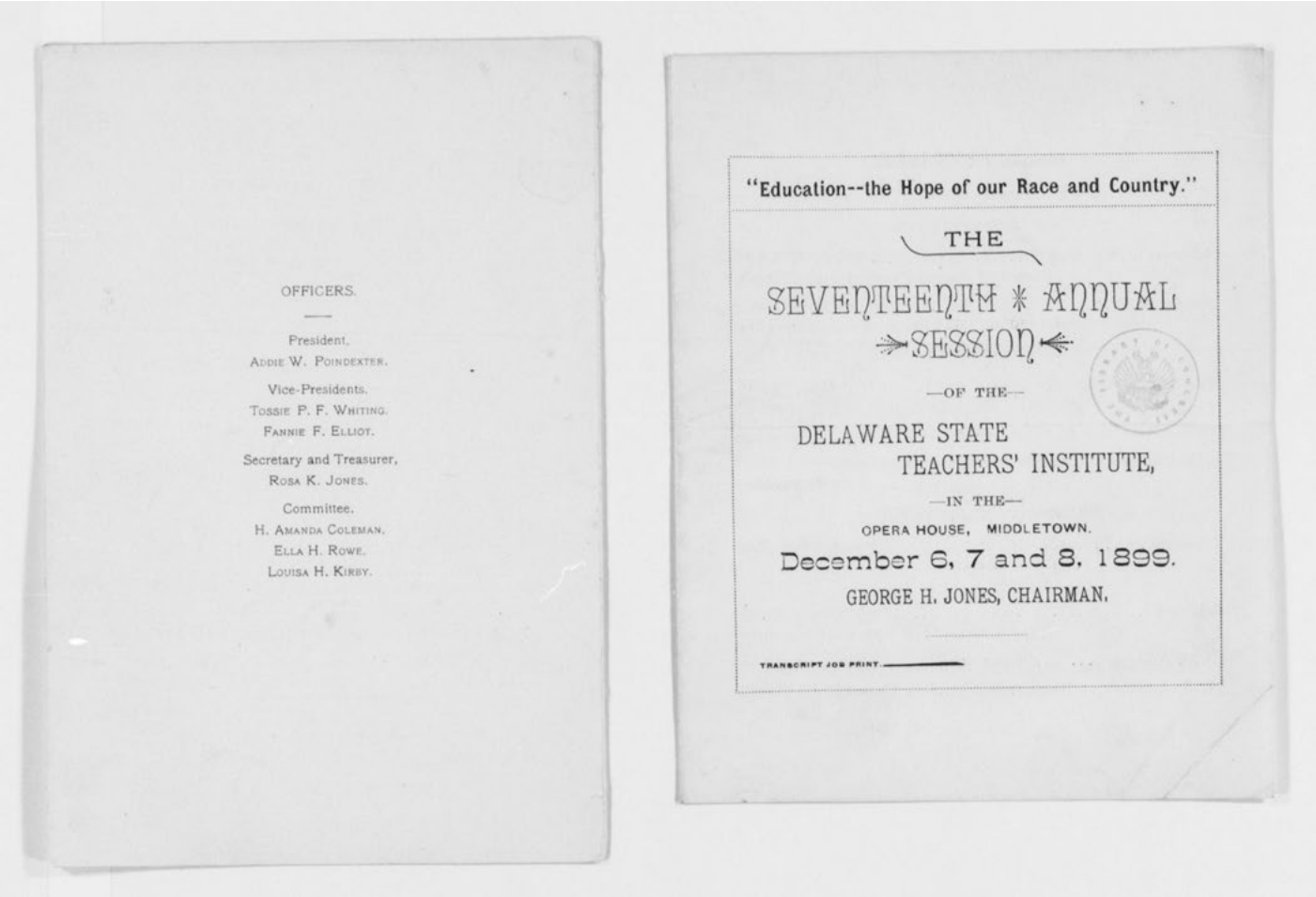
SHERMAN HOUSE, CHICAGO
AUGUST 19, 1899

Slide/Printable:

STATION 4—Delaware State Teachers' Institute Program

Delaware State Teachers' Institute Program page 1

Library of Congress | Mary Church Terrell Papers



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LOUISA H. KIRBY.

"Education--the Hope of our Race and Country."

THE

SEVENTEENTH * ANNUAL

SESSION

—OF THE—

DELAWARE STATE
TEACHERS' INSTITUTE,

—IN THE—

OPERA HOUSE, MIDDLETOWN.

December 6, 7 and 8, 1899.

GEORGE H. JONES, CHAIRMAN.

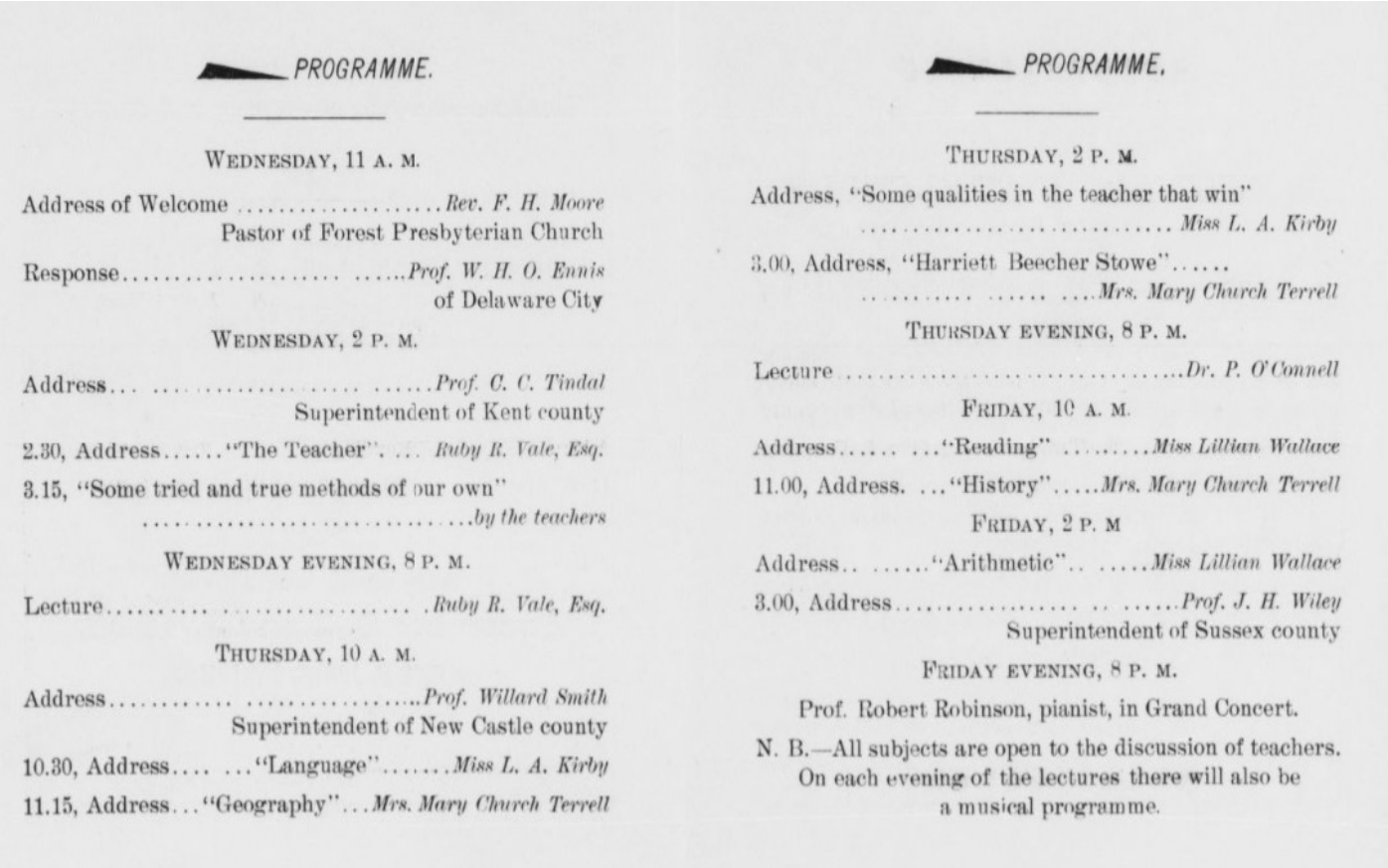
TRANSCRIPT JOB PRINT.

Slide/Printable:

STATION 4—Continued

Delaware State Teachers' Institute Program page 2

Library of Congress | Mary Church Terrell Papers



PROGRAMME.

WEDNESDAY, 11 A. M.

Address of Welcome .....*Rev. F. H. Moore*
Pastor of Forest Presbyterian Church

Response.....*Prof. W. H. O. Ennis*
of Delaware City

WEDNESDAY, 2 P. M.

Address.....*Prof. C. C. Tindal*
Superintendent of Kent county

2.30, Address....."The Teacher"....*Ruby R. Vale, Esq.*

3.15, "Some tried and true methods of our own"
.....*by the teachers*

WEDNESDAY EVENING, 8 P. M.

Lecture.....*Ruby R. Vale, Esq.*

THURSDAY, 10 A. M.

Address.....*Prof. Willard Smith*
Superintendent of New Castle county

10.30, Address.....*Miss L. A. Kirby*

11.15, Address..."Geography"...*Mrs. Mary Church Terrell*

PROGRAMME.

THURSDAY, 2 P. M.

Address, "Some qualities in the teacher that win"
.....*Miss L. A. Kirby*

3.00, Address, "Harriett Beecher Stowe".....
.....*Mrs. Mary Church Terrell*

THURSDAY EVENING, 8 P. M.

Lecture.....*Dr. P. O'Connell*

FRIDAY, 10 A. M.

Address.....*Miss Lillian Wallace*

11.00, Address. ..."History".....*Mrs. Mary Church Terrell*

FRIDAY, 2 P. M

Address.....*Miss Lillian Wallace*

3.00, Address.....*Prof. J. H. Wiley*
Superintendent of Sussex county

FRIDAY EVENING, 8 P. M.

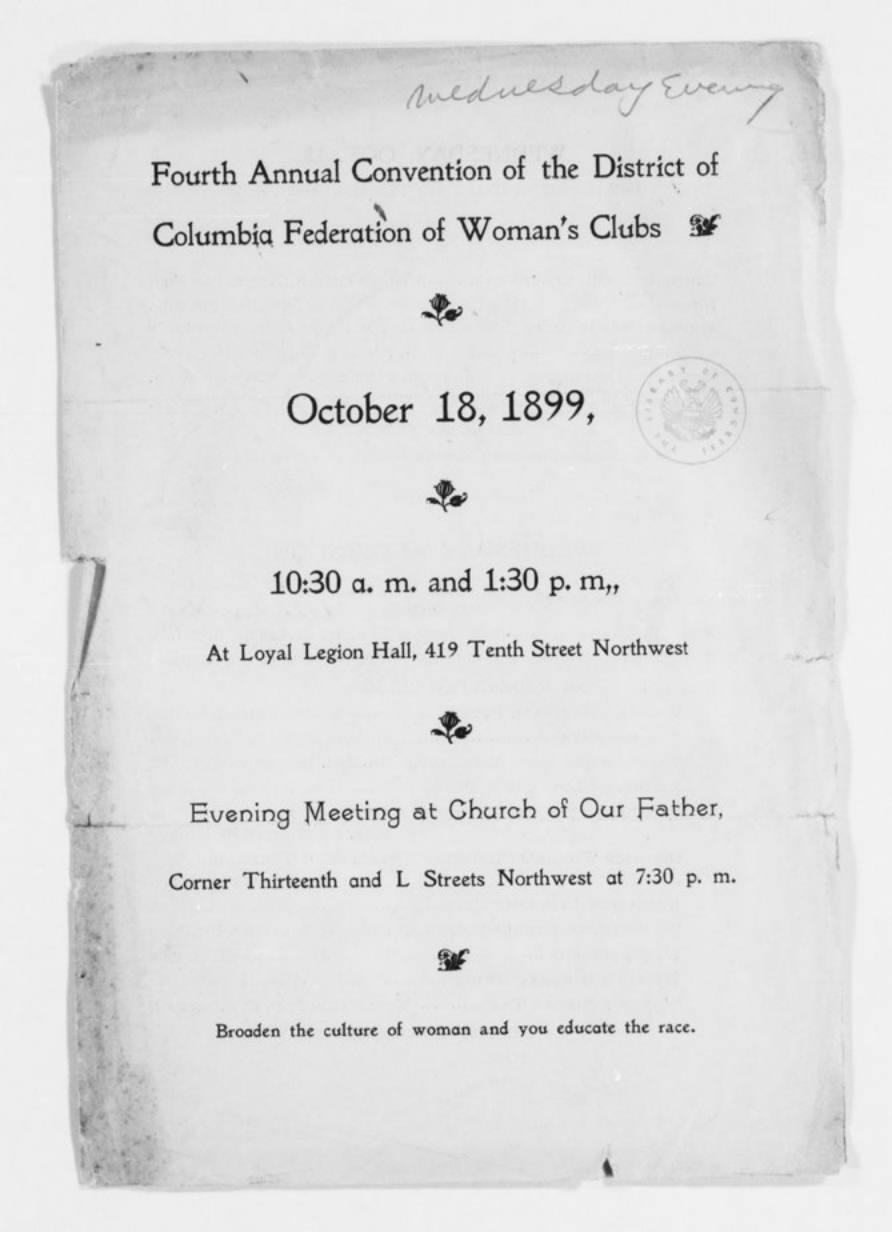
Prof. Robert Robinson, pianist, in Grand Concert.

N. B.—All subjects are open to the discussion of teachers. On each evening of the lectures there will also be a musical programme.

Slide/Printable:

STATION 5—4th Annual Convention of DC Federation of Woman's Clubs

[Fourth Annual Convention of the District of Columbia Federation of Woman's Clubs Program]
Library of Congress | Mary Church Terrell Papers



Wednesday Evening

Fourth Annual Convention of the District of Columbia Federation of Woman's Clubs

October 18, 1899,

10:30 a. m. and 1:30 p. m,,

At Loyal Legion Hall, 419 Tenth Street Northwest

Evening Meeting at Church of Our Father,

Corner Thirteenth and L Streets Northwest at 7:30 p. m.

Broaden the culture of woman and you educate the race.

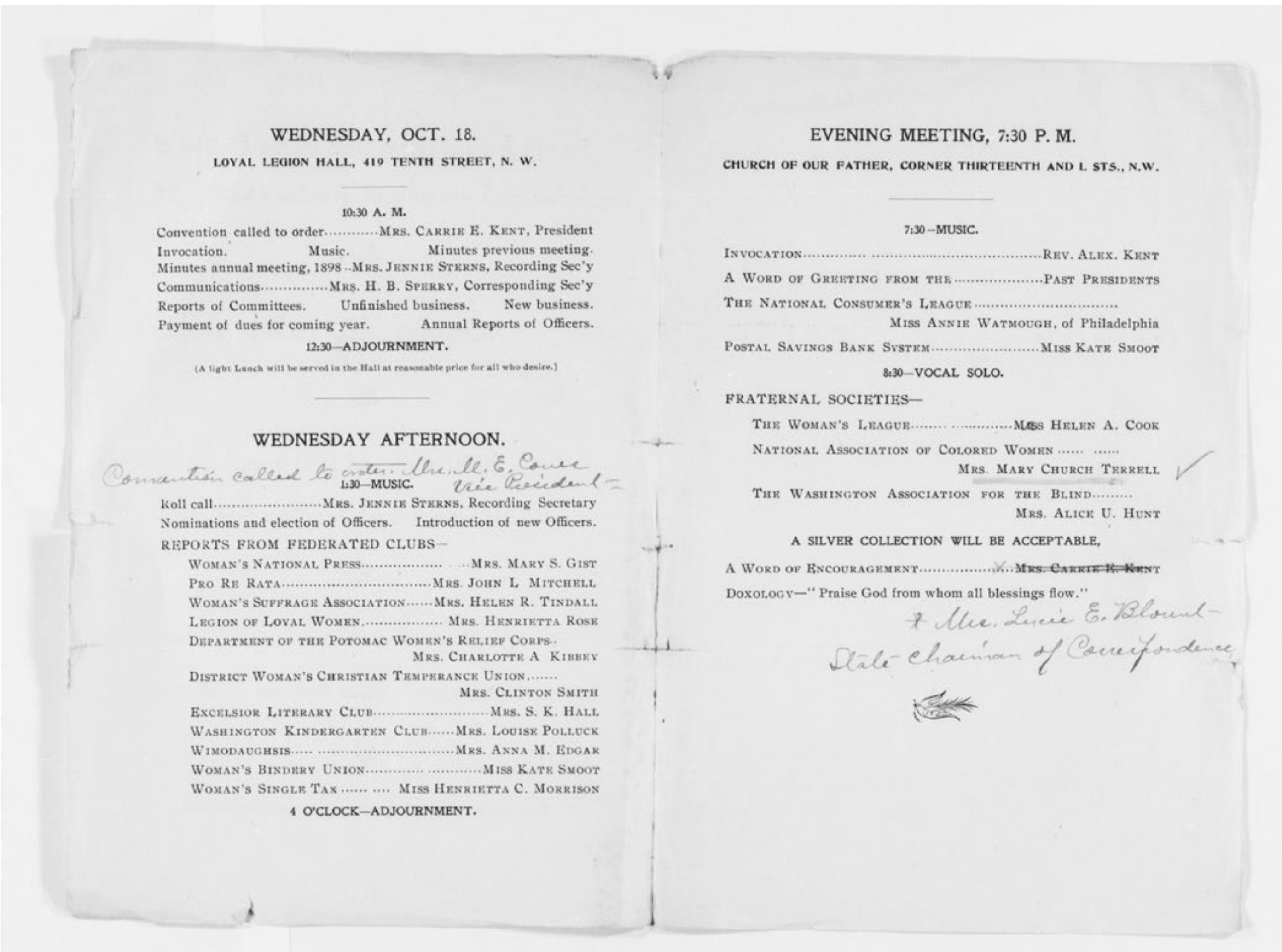
National Portrait Gallery

Slide/Printable:

STATION 5—Continued

Fourth Annual Convention of the District of Columbia Federation of Woman's Clubs Program

Library of Congress | Mary Church Terrell Papers



WEDNESDAY, OCT. 18.

LOYAL LEGION HALL, 419 TENTH STREET, N. W.

10:30 A. M.

Convention called to order............Mrs. Carrie E. Kent, President
Invocation. Music. Minutes previous meeting.
Minutes annual meeting, 1898 ..Mrs. Jennie Sterns, Recording Sec'y
Communications...............Mrs. H. B. Sperry, Corresponding Sec'y
Reports of Committees. Unfinished business. New business.
Payment of dues for coming year. Annual Reports of Officers.

12:30—ADJOURNMENT.

(A light Lunch will be served in the Hall at reasonable price for all who desire.)

WEDNESDAY AFTERNOON.

Convention called to order. Mrs. M. E. Cowee Vice President

1:30—MUSIC.

Roll call........................Mrs. Jennie Sterns, Recording Secretary
Nominations and election of Officers. Introduction of new Officers.
REPORTS FROM FEDERATED CLUBS—
Woman's National Press..................Mrs. Mary S. Gist
Pro Re Rata.................................Mrs. John L Mitchell
Woman's Suffrage Association......Mrs. Helen R. Tindall
Legion of Loyal Women.................Mrs. Henrietta Rose
Department of the Potomac Women's Relief Corps.
Mrs. Charlotte A Kibbey
District Woman's Christian Temperance Union.......
Mrs. Clinton Smith
Excelsior Literary Club...........................Mrs. S. K. Hall
Washington Kindergarten Club......Mrs. Louise Pollock
Wimodaughsis..... ....Mrs. Anna M. Edgar
Woman's Bindery Union............ ....Miss Kate Smoot
Woman's Single Tax .... Miss Henrietta C. Morrison

4 O'CLOCK—ADJOURNMENT.

EVENING MEETING, 7:30 P. M.

CHURCH OF OUR FATHER, CORNER THIRTEENTH AND L STS., N.W.

7:30—MUSIC.

Invocation............. ....Rev. Alex. Kent
A Word of Greeting from the ....Past Presidents
The National Consumer's League ....
Miss Annie Watmough, of Philadelphia
Postal Savings Bank System........................Miss Kate Smoot

8:30—VOCAL SOLO.

FRATERNAL SOCIETIES—
The Woman's League........ ....Miss Helen A. Cook
National Association of Colored Women ....
Mrs. Mary Church Terrell ✓
The Washington Association for the Blind.........
Mrs. Alice U. Hunt

A SILVER COLLECTION WILL BE ACCEPTABLE.

A Word of Encouragement..................×..~~Mrs. Carrie E. Kent~~
Doxology—"Praise God from whom all blessings flow."

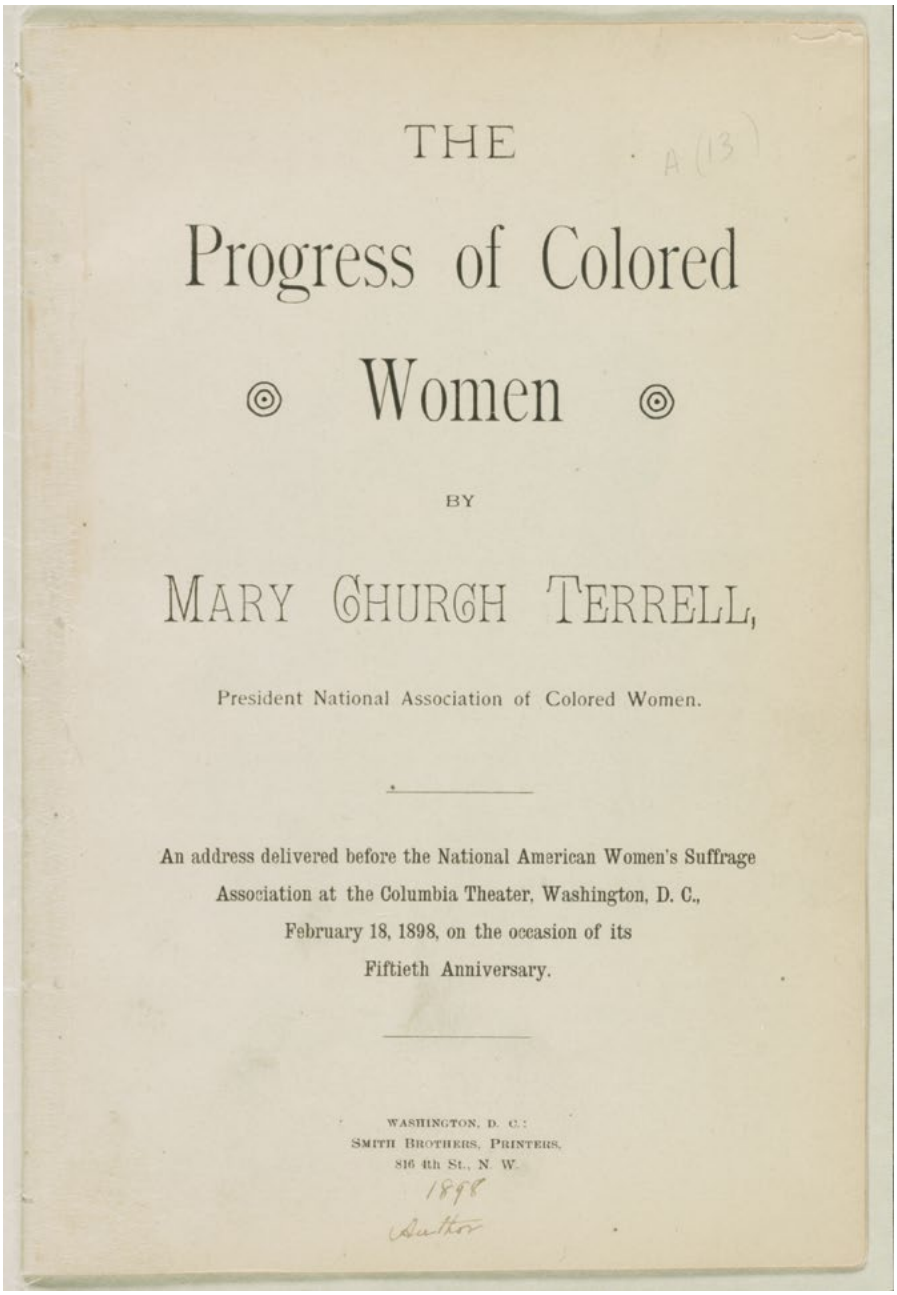
+ Mrs. Lucie E. Blount - State Chairman of Correspondence

Slide/Printable:

STATION 6—The Progress of Colored Women

[The Progress of Colored Women](#)

Library of Congress | Daniel Murray Pamphlet Collection



THE

Progress of Colored

Women

BY

MARY CHURCH TERRELL,

President National Association of Colored Women.

An address delivered before the National American Women's Suffrage Association at the Columbia Theater, Washington, D. C., February 18, 1898, on the occasion of its Fiftieth Anniversary.

WASHINGTON, D. C.:
SMITH BROTHERS, PRINTERS,
816 4th St., N. W.

1898

Author

Slide/Printable:

STATION 7—The Progress of Colored Women Speech by Mary Church Terrell

The Progress of Colored Women Speech by Mary Church Terrell
Library of Congress | Daniel Murray Pamphlet Collection

Thus to me this semi-centennial of the National American Woman Suffrage Association is a double jubilee, rejoicing as I do, not only in the prospective enfranchisement of my sex but in the emancipation of my race. . . .

[N]ot only are colored women with ambition and aspiration handicapped on account of their sex, but they are everywhere baffled and mocked on account of their race. Desperately and continuously they are forced to fight that opposition. . .

With tireless energy and eager zeal, colored women have, since their emancipation, been continuously prosecuting the work of educating and elevating their race. . . .

And so, lifting as we climb, onward and upward we go, struggling and striving, and hoping that the buds and blossoms of our desires will burst into glorious fruition ere long. With courage, born of success achieved in the past, with a keen sense of the responsibility which we shall continue to assume, we look forward to a future large with promise and hope.

HANDOUT: Primary Source Analysis

Directions: For each primary source you examine, fill out the below charts:

- Under the "Sources" column, describe key phrases, words, or sentences that tell you about Mary Church Terrell.
- Under the "Conclusions" column, explain what you think this primary source says about Terrell's life, her activism, and her leadership.

Station	Sources	Conclusions
Teacher Example	Title:	
	Description:	
1	Title:	
	Description:	
2	Title:	
	Description:	

Station	Sources	Conclusions
3	Title:	
	Description:	
4	Title:	
	Description:	
5	Title:	
	Description:	
6	Title:	
	Description:	
7	Title:	
	Description:	

HANDOUT: Video Notetaking Sheet | *Introducing Mary Church Terrell*

Part 1: Video Questions
Answer the following questions as you watch the video.

1. Who was Mary Church Terrell?

2. She was one of the first African American women to do what?

3. As an activist, what did she fight for?

4. Why did women form groups or clubs?

5. How did women of color experience racism? What did Terrell do about this and why?

6. Which organization did Terrell and other African American women create in 1896, and what was its purpose? What was Terrell's role in this organization?

Part 2: Reading Mary Church Terrell's portrait
Listen to each question about the portrait and answer the questions aloud in a class discussion.

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Lesson 9—Connections to the Present: Visual Identity

RADICALS | Eminent Women | Minnie Maddern Fiske

Lesson Overview

In this lesson, students will determine what constitutes a "visual identity," or the elements and stylings that shape a person's public image.

When people appear in public, they emphasize certain traits or characteristics, such as keen fashion sense, bold speech, or winsome facial expressions. On social media and other visual platforms, people savvily use physical appearance and personality to create a public-facing self.

Students will examine how portraiture was used to shape or define visual identity in the nineteenth century and how it is used today. Visual identity is a strategy to convey political aims and actions, as in the collective portrayal of suffragists and writers in *Eminent Women*. Alternately, visual identity can heighten a public version of the self, as in the striking pose of thespian Minnie Maddern Fiske. To conclude this lesson, students will draw connections between these nineteenth-century portraits and portraits of today's radical women.

Eminent Women by Eugene L'Africain, after Notman Photographic Company, collotype, 1884.

Minnie Maddern Fiske by Maximilien Colin, oil on canvas, 1893.

Essential Questions

- Which Elements of Portrayal contribute to an online presentation of the self?
- Which values, identities, and actions can a work of art promote?
- How have some women used portraiture to further their professional and political aims?

Objectives

- Analyze the visual identity of the historical and contemporary portrait subjects.
- Identify one present-day radical woman whose politics and personhood align with those of the historical women featured in the National Portrait Gallery's portraits of *Eminent Women* and *Minnie Maddern Fiske*.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

- Anchor Standard #9: Apply criteria to evaluate artistic work.
- Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

English Language Arts

- CCSS.ELA-LITERACY.RH.9-10.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

Social Studies

- D2.His.13.6-8. Evaluate the relevancy and utility of a historical source based on information such as maker, date, place of origin, intended audience, and purpose.

Materials

Portraits

- Eugene L'Africain, after Notman Photographic Company, *Eminent Women*, collotype, 1884. National Portrait Gallery, Smithsonian Institution; gift of Dr. Frank Stanton https://npg.si.edu/object/npg_NPG.81.51
- Maximilien Colin, *Minnie Maddern Fiske*, oil on canvas, 1893. National Portrait Gallery, Smithsonian Institution; gift of Mr. and Mrs. Walter Schnormeier. https://npg.si.edu/object/npg_NPG.67.19

Handouts

- Key Terms and Art Vocabulary by the National Portrait Gallery https://npg.si.edu/learn/classroom-resource/worksheet-key-terms
- Creating Visual Identities

Drawing supplies or apps

Learning Experiences and Assessments

Part 1: Your Visual Identity

Distribute art supplies and sheets of paper. Alternatively, students can use drawing or photo apps.

Direct the students to draw their self-portraits. Their drawings should reflect their public selves. This "self" is the person that they present for others to see on their social media platforms, or when they are at school or in other public environments. Encourage the students to get detailed! They might show themselves in a specific environment, wearing their favorite clothing and accessories, or with a characteristic facial expression or hairstyle.

Once everyone has had enough time to create their self-portrait, ask the students to pair up. They should share their drawings and explain their choices.

Learning Experiences and Assessments

Gather the students back together as a class. Pass out copies of **Key Terms and Art Vocabulary**, a list of key terms for studying the art of portraiture.

Direct the students to scan the list and circle one or two terms that play a prominent role in their self-portraits. For example, emphasis refers to the aspects of an artwork that catch and hold the viewer's attention. Prompt the class:

What have you emphasized in your self-portrait? How does this emphasis shape the overall feel or message of your self-portrait?

Next, give students the chance to share their selected terms and how they apply to their portraits.

Part 2: Unmasking Visual Identities

Explain to the students that these key terms describe a portrait's visual design. The overall visual design, also referred to as composition, helps convey a larger message about the subject. Students will be paying special attention to the visual design of two portraits from the late nineteenth century.

Model analysis of visual design for students. Pass out the **Creating Visual Identities handout** and display the portrait *Eminent Women*. Elicit the students' thoughts: What does "eminent" mean? Why do you think these women are shown together in this portrait?

Tell students to take some time to look at the portrait. Assign or allow students to select one mode for an approach to studying *Eminent Women*: Draw, Analyze, or Research.

DRAW: These students should sketch the portrait as they see it. Make sure to capture all the details!

ANALYZE: These students should draw upon the **Key Terms and Art Vocabulary handout** to describe the portrait.

RESEARCH: Ask these students to pick one of the women featured in the portrait:

- Mary Livermore
- Sara Orne Jewett
- Helen Hunt Jackson
- Lucy Larcom
- Frances Hodgson Burnett
- Elizabeth Stuart Phelps Ward
- Louisa May Alcott
- Julia Ward Howe
- Harriet Beecher Stowe

Students should search the National Women's History Museum and the Smithsonian Learning Lab to find information about each subject:

Why were these women "eminent"? What were their shared commitments?

Learning Experiences and Assessments

After students have drawn, analyzed, or researched *Eminent Women*, take some time for them to share their findings. They can do so as a whole class or in triads in which DRAW, ANALYZE, and RESEARCH are represented. Students should take notes on their handouts while listening to their classmates.

In the "REFLECT" portion of their handout, they should respond to the following:

- **What values do you think this portrait or person invites us to consider? Are they your values? Others' values? Does this work affirm or challenge these values?**

  ***Values** are things that people believe are important in life, such as fairness, justice, respect, or imagination.*

- **What might a portrait tell you that a biography cannot and vice versa?**
- **What actions might this individual or work encourage?**

  ***Actions** are specific responses—even small ones—like learning something new.*

Part 3: Optional Independent Practice

Depending on the timing, teachers can offer further independent practice on studying visual identities. Students can analyze the portrait of Minnie Maddern Fiske. As with *Eminent Women*, students should use the four parts of the graphic organizer—Draw, Analyze, Research, and Reflect—to guide their process.

Part 4: Making Connections to the Present

To complete the activity, students will select a portrait of a modern-day radical woman from the National Portrait Gallery's collections.

Here are a few whom students may wish to investigate:

Cindy Sherman (1983)
Venus and Serena Williams (1998)
Sheryl Swoopes (2002)
Alice Waters (2010)
Ruth Bader Ginsburg (2012)
Joy Cho (2013)
Esperanza Spalding (2010)
Katy Perry (2010)
Eva Longoria (2010)
Indra Nooyi (2019)
Julie Packard (2019)

Give participants time to select a portrait, examine the sitter's visual identity, and write their responses on the final page of the graphic organizer. They will spend time reading the sitter's biography and taking notes on what they discover about this person's life: In what ways are they radical? What key life events inspired them to make change? Their drawings, analyses, and reflections should be completed on their graphic organizers.

Learning Experiences and Assessments

Part 5: Closing

Bring participants back together as a group. In pairs or as a class, students can share a portrait of their selected modern-day radical woman from the National Portrait Gallery. Ask the student to identify which portrait—either *Eminent Women* or *Minnie Maddern Fiske*—they used for their comparison.

Display the selected nineteenth-century and modern-day portraits side by side.

Elicit responses from the class: How are these two portraits connected? Which elements of visual design do they share? What else ties these portraits together? Think about the sitters' biographies and actions.

Finally, reflect on the process of studying the visual design in *Eminent Women* and the portraits of "Minnie Maddern Fiske" and a modern-day radical woman. Ask the students to write a brief response on an exit card:

- What do you see in all three portraits you studied?
- What do you think about it?
- What does it make you wonder?

Collect the students' exit cards as they leave class.

HANDOUT: Creating Visual Identities

For each portrait, use the charts below to organize your response. In each section, address the following:

DRAW	**ANALYZE**
Sketch the portrait as you see it. Make sure to capture all the detail!	Drawing upon the Key Terms and Art Vocabulary handout, these students should describe the portrait.
RESEARCH	**REFLECT**
Search the National Women's History Museum and the Smithsonian Learning Lab to find information about each subject. Write key bullet points about the subject's life, key actions, and influence.	• What values do you think this portrait or person invites us to consider? Are they your values? Others' values? Does this work affirm or challenge these values? ***Values** are things that people believe are important in life, such as fairness, justice, respect, or imagination.* • What might a portrait tell you that a biography cannot and vice versa? • What actions might this individual or work encourage? ***Actions** are specific responses—even small ones—like learning something new.*

National Portrait Gallery

HANDOUT: Portrait 1 | *Eminent Women*

DRAW	ANALYZE
RESEARCH	**REFLECT**

National Portrait Gallery

HANDOUT: Portrait 2 | *Minnie Maddern Fiske*

DRAW	ANALYZE
RESEARCH	**REFLECT**

HANDOUT: Portrait 3 | *Modern-day Radical Woman*

Name of Subject: _____

DRAW	ANALYZE
RESEARCH	**REFLECT**

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Assessment—**Women's Rights Convention**

Assessment Overview

Students will imagine what a diverse women's rights convention may have been like if women of different backgrounds had originally attended the conventions that were initiated by women's rights leaders Elizabeth Cady Stanton and Susan B. Anthony. Students will be divided into groups to take on the roles of various women. Since the women students will represent did not convene in real life, students will imagine what these women could have achieved together. First, they will conduct research on the person they are assigned to represent. Next, student groups will prepare for the convention by creating portrait posters and writing speeches. Finally, at the mock women's rights convention, they will present their speeches and engage in dialogue with other participants represented by student groups. The goal is to negotiate and determine a list of demands from the perspective of a diverse group of suffragists, professionals, and radicals.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

- VA:Cn10.1.8a: Make art collaboratively to reflect on and reinforce positive aspects of group identity.

English Language Arts

- CCSS.ELA-LITERACY.RI.7.2: Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-LITERACY.SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Social Studies

- D2.His.3.6-8: Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.
- D2.His.4.6-8: Analyze multiple factors that influenced the perspectives of people during different historical eras.

Materials

Handouts

- Women's Rights Convention Preparation
- Research Graphic Organizer
- Visual Marker Sign Organizer
- Women's Convention Speech

Suggested Supplies

- Poster paper or 11" x 17" paper
- Colored pencils, markers, or other supplies

Instructions for Educators

Part 1: Introduction to Women's Rights Conventions
Inform students that women's rights conventions were held to set goals and establish strategies for achieving greater equality between the sexes. The first one was held in Seneca Falls, New York, in 1848. Participants debated the "Declaration of Sentiments," a list of twelve rights that they aimed to secure for women in the United States.

Tell students they will participate in a mock women's rights convention where they will take on the role of women from the 1800s to determine a Declaration of Sentiments of their own by acting out how these women may have felt. This mock "Declaration of Sentiments" will be called the "5 Demands of Change." These demands are what they want to petition to government leaders. Although the women they're representing did not actually get together in real life (or even necessarily attend such a convention), students will imagine what conversations might have happened and what they may have achieved if these women had all participated in a convention together.

Divide students into ten groups of relatively equal size. Assign each group one of the following women and explain that they will represent this woman at the convention.

- Susan B. Anthony
- Mary Cassatt
- Charlotte Perkins Gilman
- Frances Ellen Watkins Harper
- Minnie Maddern Fiske
- Edmonia Lewis
- Belva Ann Lockwood
- Elizabeth Cady Stanton
- Mary Church Terrell
- Sojourner Truth
- Ida B. Wells
- Ella Flagg Young
- Zitkála-Šá

Part 2: Research
Have students sit with their groups. Together, review the **Women's Rights Convention Preparation handout** up through the "Research" section. Let the groups work independently to complete the **Research Graphic Organizer**.

Part 3: Plan for the Convention
Students should be in their assigned groups. Review the rest of the **Women's Rights Convention Preparation handout** with students. Instruct them to follow the directions for the "Visual Marker Sign" for "Speeches" and "Talking Points." Emphasize that they may draw upon pertinent information from their research, but the desired demands they write must be based on the perspective of the woman they represent.

Instruct student groups to decide what the woman they're representing might have wanted to include in a list of demands for change. Then have them divide up tasks to complete the **Visual Marker Sign handout** and "Speech" and "Talking Points" sections of the **Women's Convention Speech handout**.

Give students a set amount of time to complete this work.

Individuals should work independently yet remain in the group area in case they need to communicate with one another about their tasks. If more than one group member is responsible for a particular task, they should sit and work together.

Instructions for Educators

Then tell students to reconvene as a group to review the material they will present at the Convention Role Play. Decide who will recite the speech of the woman they are representing at the convention. Other group members will have the opportunity to speak for the woman they are representing throughout the Convention Role Play.

While students are working, circulate among the groups to make sure students stay in their roles and decide on appropriate demands. Also make certain their speeches and signs accurately represent the woman they've been assigned to.

Part 4: Convention Role Play

Have the entire class sit in a circle, with student groups seated together. Instruct them to hang their Visual Marker Signs on a wall behind them or off the front edge of their desks.

Explain to students that their goal is to reach an agreement with the other participants on what the "5 Demands of Change" should be. They must prioritize the beliefs and desires of the woman they're representing throughout. The negotiation part of the convention may create dramatic tension and arguments. Students should be prepared to build alliances and persuade others to support their viewpoints.

Instruct students that the convention will follow this format:

1. Set parameters or have students agree on the parameters for the type of majority vote needed to finalize the "5 Demands of Change."
2. The teacher will moderate the convention by having groups present one at a time.
3. One group will present their speech. Other groups will take notes on each speech to consider how they might respond. For example, they may agree or disagree, or wish to change aspects of the proposed demands. They will also use their talking points to guide potential responses to other participants. Allow other groups to make statements or ask questions about the speech that was just presented.
4. Repeat Step 3 until all groups have given their speeches.

HANDOUT: Women's Rights Convention Preparation

Beginning in the mid-nineteenth century, women gathered at conventions to discuss their rights and debate the best strategies for achieving them. You and your classmates will stage a mock women's rights convention by representing the following notable women in U.S. history:

Women's Rights Convention Participants:

- Susan B. Anthony
- Mary Cassatt
- Charlotte Perkins Gilman
- Frances Ellen Watkins Harper
- Minnie Maddern Fiske
- Edmonia Lewis
- Belva Ann Lockwood
- Elizabeth Cady Stanton
- Mary Church Terrell
- Sojourner Truth
- Ida B. Wells
- Ella Flagg Young
- Zitkála-Šá

Each woman will be represented by a group of students. Before going to the convention, your group will do the following for the woman you are representing:

1. Research
2. Create a Visual Marker Sign
3. Write a speech and talking points

Goal of the Women's Rights Convention:
The purpose of the convention is to create a list of "5 Demands of Change." All student groups will present their ideas and concerns from the perspectives of the women they are representing. Each group must negotiate with others at the convention to write the best possible list of demands, which would then be presented to government leaders. Each group will engage in dialogue with and respond to other groups to produce the "5 Demands of Change."

Since this convention did not actually occur, students must imagine which demands the women they are representing may have set forth at such an event.

Research
Research the notable woman you are representing at the convention by examining National Portrait Gallery materials, (such as portrait exhibition labels and Learning Lab content, along with any other outside relevant resources. Complete the **"Research Graphic Organizer" handout** on the woman you're representing at the convention.

Visual Marker Sign
This sign will be used at the Women's Rights Convention to show the rest of the students who your group is representing. Your group will first lay out what this sign will look like on the **Visual Marker Sign Organizer handout** and then create the actual **Visual Marker Sign** on a separate sheet of poster paper.

Complete the following tasks on the Visual Marker Sign Organizer handout:

- Find a likeness of the woman your group is representing or make a portrait of her.
- Choose one quote from the Research Graphic Organizer handout and write it in the corresponding speech bubble.
- Fill in where she was from and when she lived in the corresponding box.
- Find or create an image that represents her beliefs and interests and write in what image your group will put on the poster paper.
- Find or create an image that represents her achievements and write in what image your group will put on the poster paper.
- Find or create an image that represents her education and learning and write in what image your group will put on the poster paper.

Copy the format of the Visual Marker Sign Organizer handout onto a sheet of poster paper and fill in each area with the corresponding information from the handout.

Speech and Talking Points
Write a speech and talking points to present at the convention by completing the **"Women's Convention Speech" handout**.

HANDOUT: Research Graphic Organizer

Education and Learning

Quotes

Achievements

Beliefs and Interests

What were they?

Why did she believe or become interested in this?

Name

What she was known for

National Portrait Gallery

HANDOUT: Visual Marker Sign Organizer

Image representing her belief or interest

Who your group is representing:

QUOTE

Image of person your group is representing

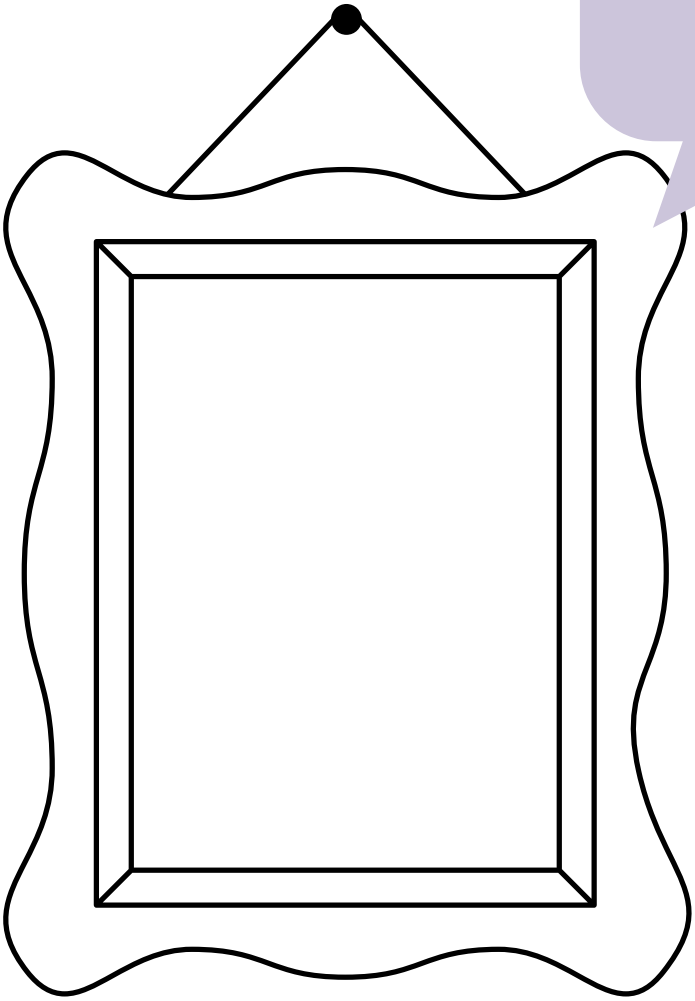

Image representing her achievements

Image representing her education and learning

Where she's **from**

When she lived

HANDOUT: Women's Convention Speech

My name is _____

and I am a _____

My accomplishments include _____

_____

_____

I believe _____

_____

_____

_____

_____

ONE DEMAND FOR CHANGE is to _____

_____

because _____

_____

_____

TALKING POINTS

Who might I want to respond to at the Women's Rights Convention?

What might I say to her?

Assessment—**Sparking Civic Engagement**

Drawing from the Message and Media of Suffragist Campaigns

Assessment Overview

This assessment asks students to draw connections between the history of women's suffrage in the United States and current gender-based issues, encouraging them to take a stand. First, students will study ephemera, or the ordinary, often transient objects, from the U.S. women's suffrage movement: Among other artifacts, they will review a selection of witty banners that amplified the goals of protestors. They will also examine the resolute rhetoric of broadsides, the printed manifestos of the movement. Using these artifacts as models, students will then brainstorm current gender-based issues surfacing in their communities. Finally, students will design and create a campaign strategy and accompanying promotional materials, such as posters or apparel, to address their selected issue.

Visual Arts + English Language Arts + Social Studies Standards

Visual Arts

- Anchor Standard #5: Develop and refine artistic techniques and work for presentation.

English Language Arts

- CCSS.ELA-LITERACY.W.8.2.A: Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

Social Studies

- D2.Civ.7.6-8: Apply civic virtues and democratic principles in school and community settings.

Materials

Models for Campaign Promotional Materials

The campaign ephemera listed below are from the early twentieth century, when suffragists were particularly attuned to using visual and rhetorical strategies to advance their message.

Broadside

- National American Woman Suffrage Association, *Votes for Women! The Woman's Reason*, printed broadside, 1912. Library of Congress. https://www.loc.gov/item/rbpe.13200400/

Banner

- National Woman's Party, *Woman Suffrage "Objection" Banner*, fabric and ink, date unknown. Alice Paul Centennial Foundation, Inc., National Museum of American History, Smithsonian Institution. https://www.si.edu/object/woman-suffrage-objection-banner:nmah_1065912
- National Woman's Party, *Woman Suffrage "Answer" Banner*, fabric and ink, date unknown. Alice Paul Centennial Foundation, Inc., National Museum of American History, Smithsonian Institution. https://www.si.edu/object/woman-suffrage-answer-banner:nmah_1065904

Materials

Apparel

- *Woman Suffrage Literature Bag*, canvas, date unknown. National Museum of American History, Smithsonian Institution; Edna M. Stantial. https://www.si.edu/object/woman-suffrage-literature-bag:nmah_516130

Postcard

- Rose O'Neill, *Votes for Our Mothers*, postcard, c. 1915. Breckinridge Family Papers, Manuscript Division, Library of Congress. https://www.loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/new-tactics-for-a-new-generation-1890-1915/marketing-of-the-movement/harnessing-the-visual-power-of-postcards-and-greeting-cards/

Booklet

- *Suffrage March-Song*, song booklet, composed by Richards with lyrics by Lucenia W. Oser, 1914. Published by Richards & Richards Publishers, Chicago. Library of Congress. https://www.loc.gov/item/2017562209

Handouts

- Issue Brainstorm
- Medium and Message: Designing a Campaign Strategy

Instructions for Educators

Part 1: Starting the Asessment

To begin, ask students to locate a piece of ephemera from a political campaign. It may be from a local or federal election. They could also bring in campaign materials from a protest or political demonstration or movement: a poster, a piece of apparel, a song or another form of music, an illustration, a yard sign, or a bumper sticker.

- Ask students to write for a few minutes in their journals, following these prompts: What did you bring in? Why did you choose this item? What can you tell us about the campaign?
- Gather students together. Listen to their explanations about the campaign ephemera. Then begin a class discussion: Notice the different media and materials here. Look at the words. What messages are being conveyed?

Part 2: Studying Suffragist Campaign Ephemera

Now, tell students they will look at ephemera from the U.S. women's suffrage movement: Provide students with these links to campaign artifacts:

Broadside Votes for Women! The Woman's Reason

Banner Woman Suffrage "Objection" Banner | Woman Suffrage "Answer" Banner

Apparel Woman Suffrage Literature Bag

Illustration Votes for Our Mothers

Songbook Suffrage March-Song

After looking closely at each object, students should respond to the following questions:

- What strategies promoting suffrage do these artifacts reflect?
- Do you think these strategies are effective? Why or why not?
- Which strategy appeals to you the most? Explain!
- Can you think of one strategy that isn't reflected in this list? Explain the strategy. Give an example of the use of this strategy in a campaign.

Instructions for Educators

Part 2: Brainstorming Gender-Based Issues
Tell students that they will now identify a contemporary gender-based issue that they believe is important to create a campaign strategy around.

- In this context, an "issue" is something that causes people at the local, state, or national level to express an opinion or to take action. When a social or political issue is "gender-based," it is determined by differences between individuals based on biological sex and/or gender.

Pass out the **Issue Brainstorm handout**. Ask the students to complete the brainstorm:
- In the center, they should see "Gender-Based Issues."
- Around the center, they should brainstorm any issues related to gender that compel them to take action. They should note why they care about the issue.

Students may come up with such ideas as:
- "Norms" (the standards and expectations to which individuals conform, which vary according to society, culture, community, and time period)
- Common gender stereotypes
- Self-esteem
- Wages
- Representation in jobs, politics, or popular culture
- Sex education
- Rights

Ask students to select an issue they believe should provoke more conversation or that merits action in their community or broader political sphere.

Part 3: Design a Campaign Strategy
Pass out the **Medium and Message: Designing a Campaign Strategy handout**. After they select their issue, students should begin designing a specific campaign strategy. They can use the artifacts from the women's suffrage movement as models for their designs.

Ultimately, students should choose a strategy that they believe will be effective in influencing people's opinions or actions.

Part 4: Gallery Walk
There are a variety of ways to share students' campaigns. One option is to create a gallery in the classroom, in which students set up their campaigns with an accompanying information card. Students can walk around with sticky notes and place notes on campaigns, giving feedback on the strengths and noting what might be improved. Students may also wish to photograph their campaign artifacts and create a virtual exhibit online.

Part 5: What's Next
Bring the class back together. Have a reflective conversation:
- What did you notice about the campaigns?
- What worked well about them? What could we do differently next time?
- How might you take these campaigns into the world? What would you be willing to do?

National Portrait Gallery

HANDOUT: Issue Brainstorm

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HANDOUT: Medium and Message | Designing a Campaign Strategy

Use the following planning sheet to help craft the campaign

MEDIUM AND MESSAGE: Designing a Campaign Strategy

Prepared by

CAMPAIGN ISSUE _____

Project Scope _____

_____

CAMPAIGN MEDIUM

Choose a medium for your campaign.
What format would be best suited for your campaign?

Song	Banner	Apparel
Broadside	Illustration	Other idea?

SKETCH OR DESCRIPTION

Sketch out your first ideas for your campaign.
What is the message?
What will the story tell?
What do you want people to take away from it?

CAMPAIGN MESSAGE

What do you want your campaign message to be?
What will it say?
How will it be formatted?
Designed?

CREATING A CAMPAIGN

Write down different things you will have to do to create this campaign.
What materials or technology do you need?
Who will you need to contact?
What is the timeline?

National Portrait Gallery

Edmonia Lewis

About the Subject

Edmonia Lewis (1844–1907) was among the first Black sculptors to gain international recognition. Although she did not have access to the same training as male sculptors, she created a body of critically acclaimed artwork. Born near Albany, New York, to a Haitian father and an Ojibwe (Chippewa) mother, Lewis was orphaned at a young age and subsequently raised by her maternal aunts. She was among the first women to be educated at Oberlin College, which was the first college to admit women and one of the first to admit African Americans. Other prominent women who attended Oberlin during the nineteenth century include women's rights leaders Lucy Stone, Antoinette Brown Blackwell, and Mary Church Terrell.

Forging a career as a sculptor in an art world dominated by white men was extremely difficult, but Lewis achieved a great deal. Having developed an interest in art at Oberlin, she settled in Boston. At the time, women were rarely allowed to study at art academies, which offered the classes in anatomy and life drawing (drawing from the nude model) that were necessary for learning how to depict the human body correctly. Thus, many aspiring women artists sought out private instruction, which was expensive even though it did not present the same opportunities for studying the human body. Furthermore, since sculpture was considered more physically demanding and "messier" than other art forms, it was even more difficult for women to obtain training. Yet Lewis found a local sculptor to mentor her and went on to carve works in marble herself, even as many of her male colleagues employed skilled artisans to carry out this demanding work.

In Boston, Lewis began working in the Neoclassical style that was then widely popular, fashioning portrait medallions and busts of well-known abolitionists. She used earnings from the sales of copies of her portrait bust of Civil War Colonel Robert Gould Shaw to finance her to move to Europe. In 1865, Lewis joined an active community of American and British artists living in Rome. She found inspiration in stories from the Bible, classical mythology, and literature as well as her dual African American and Native American ancestry.

Edmonia Lewis, *Forever Free (Morning of Liberty)*, 1867-68, marble: Howard University Art Gallery

One of her first major works, *Forever Free* (1867), depicts an African American man and woman as they first hear news of the Emancipation Proclamation. *Old Arrow Maker* was inspired by Henry Wadsworth Longfellow's *The Song of Hiawatha*; like Lewis's mother, the epic poem's namesake was Ojibwe. *The Death of Cleopatra* was one of her most powerful and important sculptures. It was shown at the 1876 Centennial Exhibition in Philadelphia, a major achievement for any artist, and especially a woman of color. Many who saw this work were amazed, and some critics said it was the best American sculpture in the show.

Although Lewis enjoyed unprecedented success for several decades, she died in obscurity. In recent years, scholars have discovered more about her life and work, which is now in collections of major museums, including the National Portrait Gallery and the Smithsonian American Art Museum.

Artworks

Portrait medallion of Wendell Phillips

Old Arrow Maker

The Death of Cleopatra

Hagar

Forever Free

1. Alice George, "Sculptor Edmonia Lewis Shattered Gender and Race Expectations in the 19th Century." *Smithsonian Magazine*, August 22, 2019, accessed April 20, 2021, https://www.smithsonianmag.com/smithsonian-institution/sculptor-edmonia-lewis-shattered-gender-race-expectations-19th-century-america-180972934/.
2. "Edmonia Lewis," SAAM, accessed April 20, 2021, https://americanart.si.edu/artist/edmonia-lewis-2914.
3. "Edmonia Lewis," SAAM.
4. "The Deaith of Cleopatra," SAAM, accessed September 7, 2021), https://americanart.si.edu/artwork/death-cleopatra-33878.
5. "Edmonia Lewis." National Portrait Gallery, accessed April 20, 2021), https://npg.si.edu/object/npg_NPG.94.95.

About the Artist

Henry Rocher (1826–1887)

Henry Rocher was a respected German American photographer who learned the art of photography in Germany before immigrating to the United States in 1856. He opened a photography studio in Chicago, Illinois, in 1862, and rapidly built a reputation as the city's preeminent camera portraitist. Widely admired for its expressive qualities, Rocher's photography earned him gold medals in national as well as international exhibitions throughout the 1870s. He was known for his skill in artfully posing his portrait subjects as well as for his innovative approach to the design and operation of his studio, where he employed women as camera operators and darkroom technicians.

In addition to portraiture, Rocher's practice encompassed scenic photographs and images of everyday life. Widely admired within the nation's community of photographers, Rocher played a leading role in establishing the Photographer's Association of America, currently known as the Professional Photographers of America, in 1880.[6]

Artworks

Portrait of Man with Suit

Musician and Large String Instrument

6. David S. Shields, "Henry Rocher," *Broadway Photographs*, accessed April 20, 2021, https://broadway.cas.sc.edu/content/henry-rocher.

Image: *Henry Rocher* (detail) by an unidentified artist, collotype-like process, c. 1875. National Portrait Gallery, Smithsonian Institution; gift of Larry J. West

About the Art Form

Cartes de visite

Introduced in France in the mid-1850s, and first adopted by American photographers in 1859, the carte de visite was a small-format, card-mounted photograph that proved immensely popular with the public. Using a camera equipped with four lenses, a professional photographer could record four images of the same subject simultaneously. This made the mass production of photographs possible for the first time. Inexpensive and easy to produce, cartes de visite democratized portraiture by making it accessible to people from many different backgrounds and economic circumstances. "Cartes," one journalist noted, "multiply national portrait galleries ad infinitum. They produce the family portraits of the entire community."[7]

Measuring 4 x 2 ½ inches, the carte de visite took its name from the French term for "calling card" and was approximately the size of the calling cards people exchanged when paying social visits to friends or acquaintances in the mid-nineteenth century. Although the "calling card" name was adopted for the carte de viste photograph, there is no evidence that these photographs ever functioned as calling cards in the United States. Instead, cartes de visite made it possible for people to exchange images with friends and family members as well as to collect photographs of people in the news (including artists), works of art, and even foreign and domestic landmarks. This commercially viable photographic format remained in use for several decades.[8]

The rising popularity of the carte de visite in the United States coincided with the start of the Civil War and quickly became the means of preserving images of those destined for the battlefield as well as the loved ones they left behind. Cartes de visite provided visual records of the generals and politicians who conducted the war as well as portraits of the troops they commanded. Card portraits carried by those who lost their lives in the conflict were sometimes used to determine their identities. Cartes de visite of African American soldiers bore witness to their sense of pride and national belonging as they joined the fight to emancipate the enslaved. And portraits of those who escaped from slavery during the war provided evidence of the suffering they had endured and served as "visual arguments for unifying the Union against the dehumanizing violence of the Confederacy."[9]

7. Andrea L. Volpe, "The Cartes de Visite Craze," *New York Times*, August 6, 2013, https://opinionator.blogs.nytimes.com/2013/08/06/the-cartes-de-visite-craze/.
8. "A Brief History of the Cartes de Visite," *The American Museum of Photography*, accessed May 14, 2021, https://www.photographymuseum.com/histsw.htm.
9. Volpe, "The Cartes de Visite Craze," https://opinionator.blogs.nytimes.com/2013/08/06/the-cartes-de-visite-craze/.

Portrait Observations and Analysis

- What does Edmonia Lewis's clothing and the way in which she styles it say about how she may have viewed or expressed herself?
- How would you describe Lewis's facial expression? What might it say about her personality and identity?
- Describe the objects in this portrait. Look at Lewis's chair and the other props from photographer Henry Rocher's studio. How might these items contribute to the artfulness of the portrait? What might they say about Lewis?
- Describe Edmonia Lewis's pose. Rocher was known for his ability to gracefully pose his subjects. What do you think he was trying to convey through her pose? What does Lewis's pose say about her?

Extensions

- Edmonia Lewis created works of art based on her cultural heritage, including those in the below list. Read about these pieces in the *Smithsonian Magazine* article "Sculptor Edmonia Lewis Shattered Race and Gender Expectations in Nineteenth-Century America" and answer the following:

  How does Lewis depict the subjects in these artworks to honor her ancestry?

  –*Portrait medallion of Wendell Phillips*
  –*Old Arrow Maker*
  –*Hagar*
  –*Forever Free*

- If you were an aspiring artist, what are important subjects or themes that you would want to capture in your artworks? Create a sculpture out of clay, paper, or wire to convey your ideas about these subjects.
- As Smithsonian curator Karen Lemmey stated, Edmonia Lewis "really broke through every obstacle." In what ways did Lewis achieve this? What challenges might she have faced when breaking through such barriers?
- Edmonia Lewis is said to have stated: "Some praise me because I am a colored girl, and I don't want that kind of praise. I had rather you would point out my defects, for that will teach me something." What do you think she meant by this?[10]
- Many artists created sculptures to honor the emancipation of enslaved African Americans after the Civil War. Compare and contrast Edmonia Lewis' *Forever Free* sculpture with Thomas Ball's *Freedom's Memorial* sculpture (located at Lincoln Park, one of the parks in Capitol Hill in Washington, D.C.).

Guided Questions:

- How are these works similar and different? Think about the subjects' positions, facial expressions, and size.
- Compare the composition of both sculptures. What messages does each sculpture convey about free African Americans? How does the inclusion of President Abraham Lincoln affect the meaning of *Freedom's Memorial* in comparison to *Forever Free*?

10. L. Maria Child, letter to the *Liberator*, February 19, 1864, reprinted William Loren Katz, *The Black West: A Documentary and Pictorial History of the African American Role in the Westward Expansion of the United States*, revised edition (New York: Harlem Moon, 2005), 11.

Classroom Resources

Want to learn more about the lives of remarkable Americans, past and present, who have contributed to the nation's history and culture? Teachers, be inspired to use portraiture in your classroom. No matter what subject you teach—social studies, English, visual arts, etc.—we offer ways of using portraiture as a springboard into deeper discussions about biography and our collective history. Visit **http://npg.si.edu/teachers/classroom-resources**.

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Edmonia Lewis by Henry Rocher, albumen silver print, c. 1870, National Portrait Gallery, Smithsonian Institution

National Portrait Gallery

Zitkála-Šà

About the Subject

Zitkála-Šá (1876–1938; pronounced Zih-kala-Shah; "Red Bird" in Lakota) was born on the Yankton Sioux Indian Reservation in South Dakota. She was raised by her Yankton Sioux mother after her European American father abandoned the family. In 1884, Quaker missionaries visited the reservation and took eight-year-old Zitkála-Šá and several other children to Wabash, Indiana, to live at a boarding school called White's Indiana Manual Labor Institute. The school gave her the "missionary name" of Gertrude Simmons. She would later write about the experience in various essays and articles. Although Zitkála-Šá found joy in learning music and literature, her time at the residential school was a deeply painful one of forced assimilation. For example, disregarding Dakota customs, the missionaries cut Zitkála-Šá's hair against her will.

Zitkála-Šá graduated from the boarding school in 1895. After attending a teacher education program at Earlham College in Indiana, she accepted a teaching position at the Carlisle Indian Industrial School in Pennsylvania, where she taught on and off from 1897 to 1901. In 1899, she studied violin at the New England Conservatory of Music. During this creative period, she also began writing short stories and autobiographical essays, which she then published in national magazines like the *Atlantic Monthly* and *Harper's Weekly*. Her writing, which was highly critical of the boarding school system, resulted in tension with her employers at the Carlisle; she left in 1901. Zitkála-Šá continued to write about the issues affecting Native Americans, particularly the abusive practices taking place in Indian boarding schools, as well as the ordinary lives of the Dakota Sioux.

Following her marriage to Raymond T. Bonnin in 1902, Zitkála-Šá resettled in the West, where she worked for the Bureau of Indian Affairs and led a community service program. Zitkála-Šá started to teach school again. In addition, Zitkála-Šá pursued her music. From 1910 to 1913, in collaboration with music professor William Hanson, she wrote *The Sun Dance Opera*, which is widely considered the first Native American opera.

In 1916, Zitkála-Šá was elected the secretary of the Society of American Indians, an appointment that prompted her move to Washington, D.C. While living in the capital, she worked on various Native American campaigns, including the effort that led to the passage of the Indian Citizenship Act in 1924. This act granted U.S. citizenship rights to all Native Americans. It did not, however, guarantee their right to vote; each state decided this separately. In 1926, Zitkála-Šá and her husband founded the National Council of American Indians. The council advocated for suffrage for all Native Americans, unifying with white suffrage groups. Until her death in 1938, Zitkála-Šá served as the organization's president and worked on voter rights, education, health care, and the preservation of Native cultures. She is buried at Arlington National Cemetery.

About the Artist

Joseph Turner Keiley (1869–1914)

Joseph Turner Keiley was a Wall Street lawyer, photographer, and art critic. He was one of the founders of the Photo-Secession movement, which resisted the notion that photography is a direct reflection of reality, and sought to transform it into a medium for fine art. These photographers carefully crafted their compositions and prints to highlight the medium's artistic power.

Keiley was a close associate of the photographers Alfred Stieglitz and Gertrude Käsebier. Over a long career, Stieglitz elevated photography to an art form through his technical innovations in photographic chemistry, publications, and gallery exhibitions. Keiley, who served as an editor for Stieglitz's groundbreaking journal *Camera Work*, also collaborated with Stieglitz to invent the glycerine process, in which platinum prints were partially developed to evoke a painterly effect.[1] Like other Photo-Secession members, Käsebier was a "pictorial" photographer, invested in the idea of photography as a fine art. In her New York City studio, Käsebier photographed the Dakota Sioux performers who toured with Buffalo Bill's Wild West show. Separately, Käsebier photographed Zitkála-Šá in her New York Studio. At that time, Zitkála-Šá's career as a musician and public intellectual was taking off.

1. "Joseph T. Keiley," Smithsonian American Art Museum, accessed April 20, 2021

About the Photograph

Beginning around 1898, Joseph Turner Keiley photographed Zitkála-Šá numerous times and exhibited the portraits in New York. During that period, Zitkála-Šá was traveling and teaching at the Carlisle Indian Industrial School. Eventually, the portraits would be acquired by fellow photographer Alfred Stieglitz.[2] Keiley used a soft focus and special printing process to create a contemplative, dreamy portrait of Zitkála-Šá. He and other Pictorialist photographers emphasized tone, texture, and the play of light rather than sharp detail; by doing this, the photographer could provide an experience similar to that of viewing a painting.[3]

Some scholars have argued that Keiley's photographs of Zitkála-Šá exemplify the colonizing gaze of artists who compose images of Native American people for white audiences.[4] Keiley, for instance, used allegorical or general terms such as "Sioux Girl" to refer to his portraits of Zitkála-Šá, failing to acknowledge her identity as an individual.[5]

Other scholars see Zitkála-Šá's choice of apparel in her public images and performances as indicative of her political savvy and ambition.[6] Photographs of Zitkála-Šá by Keiley and his contemporary Gertrude Käsebier differ from most late nineteenth-century photography of Indigenous peoples, which tended to present anthropological scenes or nostalgic depictions of Native Americans in ceremonial activity. Zitkála-Šá understood she could gain attention from white audiences by donning what appeared to be "traditional" Native American attire in her public images and performances. She also changed into "Anglo" dress, moving fluidly across cultures and identities. In this way, Zitkála-Šá shrewdly conveyed a modern self who defied easy characterization.

2. Dexter Fisher, "Zitkala Sa: The Evolution of a Writer," *American Indian Quarterly* (1979): 229–38.
3. Elizabeth Hutchinson, "Native American Identity in the Making: Gertrude Käsebier's 'Girl with the Violin,'" *Exposure 33*, no. 1/2 (2000): 21-33.
4. Susan Close, *Framing Identity: Social Practices of Photography in Canada, 1880–1920* (Winnipeg: Arbeiter Ring Pub., 2007); Barbara L. Michaels, *Gertrude Käsebier: The Photographer and Her Photographs*. Harry N. Abrams, 1992.
5. Close, *Framing Identity*.
6. C. Daniel Redmond, "The Sartorial Indian: Zitkála-Šá, Clothing, and Resistance to Colonization," *Studies in American Indian Literatures* 28, no. 3 (2016): 52-80.

Portrait Observations and Analysis

- In portraits, objects sometimes serve as a symbols, or things that represent or stand for something else. What objects do you see in this portrait of Zitkála-Šá? What do these objects tell us about the sitter?
- How would you describe Zitkála-Šá's facial expression? What emotions do you see in her face?
- This portrait is a glycerine-developed platinum print. Together with Alfred Stieglitz, Joseph Turner Keiley invented this special process in which prints were only partially developed to create soft, muted tones. Why is the medium of the glycerine-developed platinum print important here? What do you think Keiley wanted to convey about Zitkála-Šá by portraying her using this medium?
- In a portrait, clothing can tell us about a sitter's job, personality, status, or the historical period in which they lived. What clothing is Zitkála-Šá wearing in this portrait? What do you think her choice of clothing says about her?
- How does Zitkála-Šá pose in this portrait? A pose is a way that the sitter's body is positioned in a portrait. What do you think Zitkála-Šá is telling us with her pose?

Extensions

- Compare and contrast Joseph Keiley's portrait of Zitkála-Šá with this portrait by Gertrude Käsebier. Observe the different poses, clothing, facial expressions, and settings of the two photos. What do Zitkála-Šá's different stylings say about the young writer, musician, and activist?
- Conduct research about the history of photography and Native Americans. An article from the Smithsonian's National Museum of the American Indian discusses this history, which is entangled with colonialism and its dire consequences for Native peoples. Look at some of the photographs of contemporary Native photographers: How do these photographers document their communities?
- Revisit Zitkála-Šá's complex use of Native American dress. Study the diverse clothing and adornment of Native Americans. See this resource from the Smithsonian's National Museum of the American Indian: Native American Cultures and Clothing: Native American Is Not a Costume. After reviewing some of the resources, consider: Why should non-Native people refrain from "dressing up" as Native American?
- Use Unveiling Stories, a thinking routine from Project Zero, Harvard Graduate School of Education, to deepen an engagement with the portrait of Zitkála-Šá. Unveiling Stories asks learners to consider the many layers of meaning in an image. In this portrait, prompt students to consider:
    1. What is the story?
    2. What is the human story?
    3. What is the world story?
    4. What is the new story?
    5. What is the untold story?

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Zitkála-Šá by Joseph Turner Keiley, glycerine-developed platinum print, 1898, National Portrait Gallery, Smithsonian Institution

National Portrait Gallery

Ella Flagg Young

About the Subject

Ella Flagg Young (1845–1918) was a leader in education and the first woman to become superintendent of a major American school system. Born in Buffalo, New York, Young was just seventeen years old when she became a primary school teacher in Chicago. Young's choice to take on a supposedly challenging "cowboy class" of boys who herded cattle reflects her position on education within the larger social and historical context.[1] In the second half of the nineteenth century, Chicago's rapid industrialization and urbanization motivated social-minded reformers like Young to devise educational systems that would support students from different social classes and diverse ethnic backgrounds.

With her political acumen and intellect, Young quickly moved through the administrative ranks, serving as a principal at two schools and as an assistant superintendent of the Chicago schools. In 1909, the Chicago School Board elected her as superintendent. During her six-year tenure, she raised teacher salaries, reduced class sizes, and consulted regularly with teachers. Notably, Young also became the first female president of the National Education Association, a teachers' union, paving the way for more women to take on leadership roles in the organization.[2]

Young also continued her own education, studying and collaborating with the progressive education theorist John Dewey at the University of Chicago from 1895 to 1904. She not only helped Dewey supervise the newly established Laboratory School but also informed many of the philosopher's ideas about the democratic aims of education and integrating enriching, relevant experiences into the school curriculum.[3] Upon earning her doctorate in 1900, Young was appointed full professor at the University of Chicago.

Young's scholarly contributions spanned philosophy, curriculum theory, and social policy. In *Isolation in the School*, published in 1901, she advocated for social equality among all participants in the educational system—students and teachers; teachers and administrators; and schoolteachers and university professors. Moreover, she contended that teachers, who were closely supervised by administrators, should have greater independence and more input when it came to the challenges schools faced.[4] Young's scholarship and leadership countered the emphasis on efficiency and use of corporate management in school administration. Her democratic vision of schooling—one in which teacher knowledge and deep reflection are valued—remains relevant to this day.

1. L. Dean Webb and Martha M. McCarthy, "Ella Flagg Young: Pioneer of Democratic School Administration," *Educational Administration Quarterly* 34, no. 2 (1998): 223-42.
2. J. M. Blount, "Individuality, Freedom, and Community: Ella Flagg Young's Quest for Teacher Empowerment," *History of Education Quarterly*, 58, no. 2 (2018): 175-98.
3. Ellen Condliffe Langemann, "Experimenting with Education: John Dewey and Ella Flagg Young at the University of Chicago," *American Journal of Education* 104, no. 3 (1996): 171-85.
4. Ella Flagg Young, *Isolation in the School* (University of Chicago Press, 1901).

About the Artist

Louis Betts (1873–1961)

Louis Betts was a renowned portraitist. Born into a family of artists in Little Rock, Arkansas, he received his initial training from his father, Edwin Daniel Sr., a landscape painter. When his family relocated from Arkansas to Chicago, Betts began coursework at the Art Institute of Chicago and found work as a commercial illustrator.

Under the mentorship of Impressionist painter William Merritt Chase, Betts continued to hone his skills at the Pennsylvania Academy of Fine Arts and through two years of prize-funded travel in Europe (1903–5). During extended stays in the Netherlands and Spain, he studied the painterly works of seventeenth-century Baroque artists Frans Hals, Peter Paul Rubens, Anthony van Dyck, and Diego Velázquez.[5] Betts's fluid brushwork reveals the influence of his training with Chase and his interest in Dutch, Flemish, and Spanish Baroque painting.

Betts would become a sought-after portraitist in both Chicago and New York—where he ultimately established a studio—because he lent his subjects a sense of seriousness and respectability.

Known for his subdued palettes and conservative style, Betts earned numerous professional accolades, including election as a full academician to the National Academy of Design in 1915. He painted numerous public figures, exhibiting widely in the United States and abroad and winning major prizes. He continued to paint until his death in 1961 at the age of eighty-seven.

5. Karen A. Morgante, "Louis Betts, Portrait Painter of High Society: The Meadow Brook Hall Portraits of Alfred G. Wilson, Matilda R. Wilson, Danny and Frances Dodge, and John F. Dodge," *Oakland Journal* no. 1 (Spring 2000): 24-46.

Image: *Louis Betts* by Paul Juley, photograph, date unknown. Photograph archives, Smithsonian American Art Museum

About the Painting

With its loose brushwork, dark background, and strong contrast between light and shade, Louis Betts's portrait of education leader Ella Flagg Young reflects the artist's interest in Baroque portraiture. A review of a 1911 show at Chicago's O'Brien gallery pointedly observed, "Mrs. Young stands upright and simple, the long lines of her practical gown giving the greatest dignity to her pose, her face suggesting intelligence, force of character and purposefulness."[6]

6. "In the Picture Galleries," *Fine Arts Journal* 24, no. 4 (April 1911), 278-79.

Portrait Observations and Analysis

- The artist Louis Betts preferred a palette of darker, subdued colors. What do you notice about the colors in the portrait of Ella Flagg Young? What does Betts's choice of color convey about his subject?
- Look at Young's clothing. What colors, textures, and features do you notice? Why do you think the artist might have chosen to emphasize these aspects of her clothing?
- Describe Young's pose. What do you think it says about her?
- Betts believed that artists should not focus on creating a "likeness" of a portrait's subject. He said, "[Big] masses of light and shade in proper relation in a head will very soon produce the best kind of a likeness. . . . We see only the big things about him, no eyelashes or pupils of the eye, or, in fact, any detail whatsoever. Yet the identity is unmistakable."[7] How does Betts use light and shadow to convey a sense of Young's mood, emotion, or personality?
- Describe the portrait's setting. How do Young's surroundings shape your impression of her?
- Betts remarked that "a portrait painter is largely known by his ability to paint hands." Observe Young's hands.[8] What might the way Betts has posed and painted her hands say about her?

7. Quoted in Morgante, "Louis Betts, Portrait Painter of High Society," 31.
8. Quoted in Morgante, "Louis Betts, Portrait Painter of High Society," 32.

Extensions

- After reading about Ella Flagg Young and studying her portrait, use the following thinking routine:
  1. Think: How did Young understand the educational system and her role within it?
  2. Feel: What was Young's emotional response to the educational system and her position within it?
  3. Care: What were Young's values, priorities, or motivations with regard to the system? What is important to her?
- Upon leaving her job as the superintendent of Chicago schools, Ella Flagg Young said, "I believe that every child should be happy in school. So we have tried to substitute recreation for drill. . . . We have tried to abolish severe evening work. . . . In order that teachers may delight in awakening the spirits of children, they must themselves be awake. . . . Some day the system will be such that the child and teacher will go to school with ecstatic joy."[9] Young believed in making school relevant and engaging for young people. Teachers, she thought, should also delight in their daily work with children. Do you think that Young's vision of education has been fulfilled? Explain your reasoning. And how can educators and communities make schools places of joyful learning for students?
- As a school leader, Ella Flagg Young was genuinely invested in teachers' creativity. She asked them, "What new ideas have you today in this work?"[10] Write about a teacher in your life who has played an important role in your learning. What "new" things did this teacher introduce to you? What made this teacher so impactful?

9. Quoted in John T. McManis, *Ella Flagg Young and a Half-Century of the Chicago Public Schools* (AC McClurg & Company, 1916), 210-211.
10. Quoted in McManis, *Ella Flagg Young*, 61.

Classroom Resources

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Ella Flagg Young by Louis Betts, oil on canvas, 1911. National Portrait Gallery, Smithsonian Institution

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Learning Lab Collections

The Expanding Roles of Women Learning Lab collections are digitized versions of the Curriculum Guide that allow teachers and students to use a variety of digital tools to closely examine the portraits and primary sources associated with the guide.

The Smithsonian Learning Lab is a free, interactive platform for discovering millions of authentic digital resources from the world's largest museum, education, and research complex, creating content with online tools and sharing in the Smithsonian's expansive community of knowledge and learning.

Expanding Roles of Women

This Learning Lab collection organizes the digital resources for the Expanding Roles of Women interdisciplinary curriculum guide. One can find portraits from the Smithsonian's National Portrait Gallery exhibition Out of Many: Portraits from 1600 to 1900, along with the following components: Background Essay and Timeline, Reading Portraiture 101, Lesson Plans, Assessments, and Teaching Posters.

Reading Portraiture 101

In this Learning Lab collection, educators will learn how to teach students to find visual clues in portraits. Students need to be well equipped in order to successfully analyze portraits. In this section, educators will find the following tools: Portraiture Terms, Elements of Portrayal, Teaching Strategies, and Reflective Prompts.

Expanding Roles of Women: Suffragists

This Learning Lab collection includes three lessons that use portraiture as a way to guide students through the history of women's suffrage in the nineteenth century: "Reading Portraiture: Striking a Pose," "Engaging History: Unity and Division Within the Women's Suffrage Movement," and "Connections to the Present: Women Presidential Candidates."

Expanding Roles of Women: Professionals

This Learning Lab collection includes three lessons about working women of the nineteenth century: "Reading Portraiture: Claim, Support, Question—Women as Professional Artists," "Engaging History: Valuing the Work of Women," and "Connections to the Present: Tracking a Journey in the Public Eye."

Expanding Roles of Women: Radicals

This Learning Lab collection includes three lessons about radical women of the nineteenth century: "Reading Portraiture: A Different Schooling," "Engaging History: Making Inferences with Primary Sources," and "Connections to the Present: Visual Identity."

Expanding Roles of Women: Women's Rights Convention Assessment

This Learning Lab collection includes the materials needed for a mock women's rights convention to assess student knowledge of the diverse perspectives on women's rights during the nineteenth century. During the Women's Rights Convention, students take on the roles of selected portrait subjects, who are gathering to determine their demands for change.

Expanding Roles of Women: Sparking Civic Engagement Assessment

This Learning Lab collection includes the materials needed to assess student knowledge of the women's suffrage movement. Sparking Civic Engagement asks students to study ordinary objects from the campaign for suffrage and create a campaign tactic to tackle a current gender-based issue.

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Additional Resources

Texts for Use with Grades 6-12

- **Chambers, Veronica**. *Finish the Fight! The Brave and Revolutionary Women Who Fought for the Right to Vote*. Boston: Versify, 2020.

  This book tells the story of the diverse (and lesser-known) women who fought for the right to vote, including Zitkála-Šá, Mary Church Terrell, and Mabel Ping-Hua Lee. Biographies are accompanied by illustrations.

- **Conkling, Winifred**. *Votes for Women! American Suffragists and the Battle for the Ballot*. Chapel Hill: Algonquin Young Readers, 2018.

  This book traces the women's suffrage movement, centering on Elizabeth Cady Stanton and the Seneca Falls Woman's Rights Convention. It also highlights the division within the suffrage movement.

- **Dionne, Evette**. *Lifting as We Climb: Black Women's Battle for the Ballot Box*. New York: Viking, 2020.

  This book tells the story of African American women's leadership in the movements for women's rights and suffrage, abolition, and civil rights. It features important leaders such as Ida B. Wells-Barnett, Frances Ellen Watkins Harper, Mary Church Terrell, and Sojourner Truth.

- **Quinn, Bridget**. *She Votes: How U.S. Women Won Suffrage, and What Happened Next*. San Francisco: Chronicle Books, 2020.

  This illustrated book tells an inclusive story of the women who fought for suffrage and equal rights. It connects historical women and events to the struggles and achievements of women today.

Texts for Further reading

- **Davis, Angela Y**. *Women, Race, and Class*. New York: Vintage Books, 1981.

  Political activist and scholar Angela Y. Davis critically examines the intersection of race and class in the women's movement, from its origins in abolitionism to the present, showing how its leaders did not always meet the needs of all women.

- **DuBois, Ellen Carol**. *Suffrage: Women's Long Battle for the Vote*. New York: Simon and Schuster, 2021.

  Historian Ellen Carol DuBois gives a comprehensive, highly readable overview of the suffrage movement from before the Civil War to the final state-by-state ratification of the Nineteenth Amendment in 1920.

- **Jones, Martha S**. *Vanguard: How Black Women Broke Barriers, Won the Vote, and Insisted on Equality for All*. New York: Basic Books, 2020.

  In this intersectional history, Martha S. Jones tracks the political power of Black women from the founding of the republic to the present.

- **Lemay, Kate Clarke**, et al. *Votes for Women! A Portrait of Persistence*. Washington, D.C.: Smithsonian's National Portrait Gallery; Princeton, New Jersey: Princeton University Press, 2019.

  Published to accompany the National Portrait Gallery's exhibition of the same name, this is the first scholarly book to offer a richly illustrated history of the national women's suffrage movement. It uncovers many lesser-known stories of extraordinary women, recognizing the flaws as well as the myriad accomplishments of this diverse group of individuals.

- **Wagner, Sally Roesch**. *The Women's Suffrage Movement*. New York: Penguin Books, 2019.

  A collection of primary source texts that focus on race, class, and marginalized voices of the women's suffrage movement.

Websites and Online Exhibitions

- **National Park Service: Women's History.**

  https://www.nps.gov/subjects/womenshistory/index.htm

  Provides stories of women as active participants in American society as political activists, intellectuals, innovators, entrepreneurs, laborers, and educators.

- **National Portrait Gallery, Smithsonian Institution**: *Votes for Women! A Portrait of Persistence*.

  https://artsandculture.google.com/exhibit/votes-for-women-national-portrait-gallery

  This exhibition on Google Arts and Culture is a digital version of the Portrait Gallery's *Votes for Women! A Portrait of Persistence*, which commemorated the centennial of the the Nineteenth Amendment.

- **National Women's History Museum**.

  https://www.womenshistory.org

  Online collection of biographies, articles, exhibits, and digital classroom resources that exlore how women transformed the U.S.

- **Smithsonian Institution**: *Because of Her Story*.

  https://womenshistory.si.edu/

  The Smithsonian American Women's History Initiative (AWHI), Because of Her Story, presents a wealth of resources, stories, and objects related to women who have shaped the United States as we know it through their work, creativity, and resolve. This initiative seeks to create, educate, disseminate, and amplify the historical record of the accomplishments of American women.

- **Smithsonian Magazine**: *Women Who Shaped History*.

  https://www.smithsonianmag.com/history/women-who-shaped-history-180968116

  In celebration of the Smithsonian American Women's History Initiative (AWHI), Because of Her Story, *Smithsonian Magazine* has collected representative examples of its coverage of diverse women throughout American history

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Belva Ann Lockwood by Nellie Mathes Horne, oil on canvas, 1913. National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of the committee for "A Tribute to Mrs. Belva Ann Lockwood" through Mrs. Anna Kelton Wiley, 1917

Susan B. Anthony by Adelaide Johnson, bronze, c. 1892. National Portrait Gallery, Smithsonian Institution

Minnie Maddern Fiske by Maximilien Colin, oil on canvas, 1893. National Portrait Gallery, Smithsonian Institution; gift of Mr. and Mrs. Walter Schnormeier

Ida B. Wells-Barnett by Sallie E. Garrity, albumen silver print, c. 1893. National Portrait Gallery, Smithsonian Institution

Zitkála-Šá by Joseph Turner Keiley, glycerine-developed platinum print, 1898. National Portrait Gallery, Smithsonian Institution.

Mary Church Terrell by Betsy Graves Reyneau, oil on canvas, 1946. National Portrait Gallery, Smithsonian Institution. © Peter Edward Fayard

Self-Portrait by Mary Cassatt, c. 1880, gouache and watercolor over graphite on paper, National Portrait Gallery, Smithsonian Institution

Back cover, left to right:

Edmonia Lewis by Henry Rocher, albumen silver print, c. 1870. National Portrait Gallery, Smithsonian Institution

Hillary Rodham Clinton by Ginny Stanford, triptych; center panel: acrylic on canvas on wood; side panels: gold leaf on wood, 2006. National Portrait Gallery, Smithsonian Institution; gift of Ambassador Elizabeth F. Bagley and Mr. Smith Bagley, Robert B. Barnett, Susie Tompkins Buell, The Boeing Company, Buffy and William Cafritz, David V. and Judith E. Capes, Albert and Claire Dwoskin, Catherine Spitzer Gidlow, Jill and Kenneth Iscol, Ambassador and Mrs. Philip Lader, Ruesch Family Foundation, Corky Hale and Mike Stoller, and Leon and Mary Strauss

Self-Portrait by Sarah Miriam Peale, oil on canvas, c. 1818. National Portrait Gallery, Smithsonian Institution

Eminent Women by Eugene L'Africain after Notman Photographic Company, collotype, 1884. National Portrait Gallery, Smithsonian Institution; gift of Dr. Frank Stanton

Ella Flagg Young by Louis Betts, oil on canvas, 1911. National Portrait Gallery, Smithsonian Institution

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