

# ***Image-ing our Foremothers: Art as a Means to Connecting with Women's History***

Project Created by:

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In Collaboration with:

Robin Henry, IUPUI history instructor and Tosca Webb, freelance artist

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### **1. Description of Primary Learners:** University level learners (though easily altered for other age groups)

Early Learners  
Primary Schools  
Upper Elementary  
Middle Schools



High Schools  
Young Adults  
Adult Learners  
Intergenerational

### **2. Subject/Topical Areas of Inquiry:** Women's US history and art (though easily altered for other subjects)

✓ Science/Technology  
✓ Social Sciences  
✓ Arts/Humanities  
Personal Development

Daily Life Skills  
Business/Economics  
Local Community  
Home, Garden, Auto

### **3. Library Resources/Media Formats Used:** Image/Art online resources

✓ Reference Books  
Periodicals  
✓ Web Sites  
Production Tools



Databases  
Collections  
Videos, Art Forms  
Production Equipment

## PROGRAM OVERVIEW

### ***Image-ing our Foremothers: Art as a Means to Connecting with Women's History***

**Program Description:** This is an 8 week experience for the college student that begins by setting a learning context through using library resources, especially online databases, for locating images and art that reflect a chosen research topic and creating a mural that demonstrates the students' comprehension of the chosen topic.

The experience includes conducting research on 3 significant events or people in women's US history. The written research will be accompanied by images or art that the student has chosen (described) as reflective of or related to the researched event or person. In order to determine the students' level of information literacy, the research will include a detailed description of how the students located the images. The students will also draw or describe a personalized sketch of one of the researched events or people.

The experience concludes with the sketch being incorporated into a mural designed and painted by the students in collaboration with an artist during which the college students demonstrate proficiency with the creative application of their knowledge products.

**Program Benefits:** This program enables learners to first, believe that art and images are useful and interesting research resources, secondly, how to locate and properly incorporate images into traditional research, and finally to create their own personal connection to a research topic through the creation of meaningful artwork.

Past participants have valued the program because it helped them to find greater, more personal meaning in history.

#### **The Roles the Librarian Plays:**

- ✓ Information Specialist for Primary Learners
- ✓ Instructor in Information Literacy/Inquiry Skills for Primary Learners
- ✓ Partner to Teachers/Instructors/Subject Experts
- ✓ Program Advocate and Administrator

## LEARNING OBJECTIVES FOR THE PRIMARY LEARNER

### *Image-ing our Foremothers: Art as a Means to Connecting with Women's History*

Learning Dimension	Content Objectives	Information Literacy Objectives
<b>Concepts</b>	Students will know the facts about and significance of an event/person in women's US history.	Student's will know how to utilize art and images as useful and compelling research sources.
<b>Practices</b>	Students will be able to meaningfully incorporate art and images in traditional research projects.	Student's will 1. apply the research skills learned in this class to future academic, personal, and professional research activities 2. be highly skilled at searching and retrieving desired images from online databases 3. identify copyright issues surrounding image use in academic research 4. properly cite images and image databases in their research.
<b>States of Being</b>	<p>Students will believe and be able to talk about how art adds to their understanding of a topic.</p> <p>Students will be excited by the real impact their mural has on the aesthetics of the physical campus but also on the intellectual awareness of the campus body.</p>	Students will be excited by the newly acquired research techniques and by the potential for using these skills in other classes.

These objects correlate with established IUPUI Principles of Undergraduate Learning.  
<http://www.universitycollege.iupui.edu/UL/Principles.htm>

# INSTRUCTIONAL GUIDE

This is a guide for the **librarian, teacher, and/or subject expert** to follow when replicating the program.

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This Instructional Guide contains these components, in order of use:

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# Instructional Guide for Activity 1

## Introduction to the Project

Introduction to the project

1<sup>st</sup> day of class

20 minutes

**Learner's Materials:** Syllabus, p. 14; Assignment Guidelines for Mural Reviews, p. 20 ; Mural Review Example, p. 21; Grading Criteria for Mural Reviews, p. 22

**Description:** You will introduce the project first in terms of its overall purpose, the benefits to the students, how the project came about, and why a librarian is involved. You will then describe the logistics and ask if there are any questions.

**Preparation:** Ensure that the instructor has already distributed the syllabus which contains information about the project.

### In-Class:

1. Introduce yourself



2. Introduce the project

These are the points you need to hit, but add other information you feel is important:

a. "One of the assignments in this class will involve writing about a significant person or even in US history. In addition to preparing brief written summaries about your chosen topic you will also be asked to find a work of art or an image that represents that person or event to you. So not only will you be using traditional sources such as journal articles and books to complete this assignment but you will also be introduced to databases that contain digitized works of art. We will have an entire session in the library to show you how to use these databases."



b. "But the research process is not going to stop with the written piece. We are going to create something with the research you have done. We are going to apply the knowledge you have learned. You will use the images you locate as a guide to creating your own collaborative work of art that others, outside of this class can enjoy and learn from. "



c. "We will be painting a mural with the help of a professional artist. Don't worry about the artistic piece of this project. What I mean is, you will not be graded on your artistic ability in any way. (Reinforce this point often.) The artist will be there to guide you in painting so please don't worry about your artistic skill. "

3. For your own information you might want to find out how many students knew about this project before signing up for the class, how many students saw the ad, how many students signed up for this class because they liked the idea of this unique assignment. Record the number of hands raised for each question.

4. Distribute the Assignment Guidelines for Mural Reviews, Grading Criteria for Mural Reviews, Description, Mural Review Example and refer to the Mural project on the instructor's syllabus.



5. Review the assignment in detail. Ask if there are any questions. Clarify.

6. Inform the students of the date for the in-library session when you will show them how to use various image databases.

7. Inform the students of the due date of the Mural Review assignment and review the days the class will be painting.

## Instructional Guide for Activity 2 Analyzing Images

Analyzing Images	1 <sup>st</sup> day of class OR prior to Activity 3	30 minutes
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**Learner Materials:** None Needed

**Instructor's Materials:** Digital or paper copies of a variety of images to be displayed to the class.

**Description:** This activity is designed to immediately immerse students in studying, analyzing, and experiencing art and images.

The activity should be completed either during the initial introduction of the project (for example I gave a 10 minute introduction to the project on the first day of class) or at the very beginning of the information literacy session where the image databases are introduced, search examples are given, copyright information is presented, and image analyzation is reviewed.

**Preparation:** Gather digital copies of a variety of images and art that you as an instructor believe relate to issues or persons in US women's history. Make sure you gather a variety of images, photos, paintings, sculpture, etc. In fact it would be a good idea to select some images that are not immediately recognizable as having a connection to US women's history. You want to be able to show students how they can interpret art in various ways, ie, the image does not have to be of a woman marching for suffrage. The image can be abstract, but the feeling associated with the image connects to US women's history in some way.

### In-Class:

1. Display each image individually and ask the students to speak their first reaction. Remember, their reactions don't have to make sense initially; we just want to get first impressions.
2. Record "First Impression" statements for everyone to see.
3. Ask the students to "Think about US women's history and how they believe this image does or does not reflect US women's history."
4. Record for all to see this list of "Reflective of History" statements next to the "First Impression" list.
5. Make comments on how these two lists compare and contrast and ask the students to offer more comparisons.
6. Say, "It's interesting how our first impressions, or feelings about an image add to our understanding of and our connection to this time in history."
7. Ask if there are any questions and remind them that they are meeting in the library/computer room next session (if indeed this is the case).



# Instructional Guide for Activity 3

## Introduction to Images as Research Resources

**Introduction to Images  
as Research Resources**

**3 weeks before Mural Review due**

**1 hr 30 min**

**Learner's Materials:** Digitized Art and Image Resources, p. 23 (email to students); Finding Your Images Worksheet, p. 27 ; Copyright and Citation for Images and Fair Use Checklist, p. 29; Guidelines for Mural Review Presentations, p. 31

**Instructor's Materials:** All of the above and Finding Your Images Example, p. 45

**Description:** This session will take place in the library and/or a computer classroom that has access to the various electronic databases you will be using. You will be demonstrating how the databases function and how they may be used specifically for the Mural Review Assignment.

You will introduce a variety of resources available to them, talk about general searching techniques, how to save and or print the images, how to download the images into viewers such as PowerPoint, and how to find and interpret the copyright/usage rights information for each image and/or database.

### Preparation:

- Have a room reserved for the class time, make sure each student has access to a computer, make sure each computer has the appropriate programs and that they are functioning correctly.
- Have 3 databases ready to demonstrate, meaning you have searched these databases ahead of time and have found appropriate images using various search strategies. It is suggested that you chose 2-3 different types of databases. For example chose one database that is freely available on the web to any person and chose a second database that is licensed by your institution.
- Have money or an alternative means for each student to be able to print off color copies of 3 images. (They will likely be printing these images outside of this class period.)
- Have an idea of the subject matter you will be searching for in each database. It is a good idea to search for the same subject in each database so the students don't focus on the subject matter but instead *focus on the process*. It is suggested that you use the same subject matter you used in Activity 2. If you displayed images of Rosie the Riveter during Activity 2, use Rosie the Riveter as your subject matter for this activity. In fact you could easily recreate the searches you conducted to find those specific images from Activity 2.
- Consider emailing the students an electronic version of the handout "Digitized Art and Image Resources". There are many hyperlinks on this handout and it would be beneficial for the students to be able to click on the link rather than have to try and type in the link.

### In-Class:

1. Welcome the students, quickly review the Mural Review assignment and how this session will help them complete this assignment.
2. Distribute the money or alternative means for each student to print off color copies of 3 images.
3. Review each handout, describing the purpose of each.







4. Briefly discuss copyright and fair use issues, how to find usage statements within the databases, and how to cite images you find. Refer to the “Copyright and Citation for Images” and “Fair Use Checklist” handout.

Point out the databases on the “Digitized Art and Image Resources” handout that have already been identified as appropriate sources for their use in an educational setting. Indicate that the other sources may or may not be appropriate for their purposes and that it is up to them to determine this appropriateness from the copyright statements found on each site.

5. Demonstrate the first database.



a. Introduce the database, how to find the database, how to access the database

b. Conduct a search, using the handout “Finding your Images” as a guide. You want to make sure you are answering the questions that the students will have to answer when doing their Mural Review.



c. Discuss search strategies for this database

Talk about and demonstrate the difference between specific searches such as “Rosie the Riveter” and broad searches such as “women and work”



d. Demonstrate how to use the image’s record or metadata.

Point out subject headings and how they will help with additional searches.

Each database may have its own type of subject headings/descriptors/controlled vocabulary.

e. Remind the students that they will need to briefly describe their search process for each image used in their Mural Review. Refer to the handout “Finding Your Images” as a guide to recording this search process.



f. Talk about how each image speaks to you personally about the historical significance of Rosie the Riveter. Point out the obvious aspects and not so obvious aspects.

\*It is important to demonstrate to the students that their images do not have to specifically depict their event or person. The student just needs to be able to describe why, to her, the image she chose represents the historical significance of the item.



g. Demonstrate how to find the copyright or usage rights information for each image (or for the entire database). Remind students that they will need to copy or refer to these statements for each image they collect for their Mural Review.

h. Demonstrate how to save/print/download an image from this particular database.



6. Demonstrate the second database, repeating steps 5a-h for this database.

7. Demonstrate the third database, repeating steps 5a-h for this database.



8. Ask the students to do some searching on their own. Suggest that they use the “Finding Your Images” handout as a guide. Allow 15-20 minutes for individual searching.

9. Walk around the room and ask students on an individual basis what subjects they are looking for and if they are finding anything.



10. Wrap up the session by asking if the students have found any useful material. Have individuals briefly share their successes and problems encountered.



11. Ask if there are any further questions and again let the students know you are available for any help they may need.

# Instructional Guide for Activity 4

## Mural Review Presentations

**Mural Review Presentations** 2 weeks prior to 1<sup>st</sup> painting day 1 hr 30 min

**Learner's Materials:** None Needed

**Instructor's Materials:** 1 copy for each student of Mural Review Presentation Guidelines, p. 42

**Description:** This activity is primarily in the hands of the students. Each student will be given 5-7 minutes (time will vary depending on size of class) to present their research and images. The instructor, librarian, and artist will act as guides to the presentation and discussions.

### Preparation:

- Ask the artist if she can attend this session so she has a better idea of what each student will be painting and can make suggestions about the painting process.
- Arrange the desks in a circle to facilitate discussion.
- Have a computer, projector, and screen set up in case any student has chosen to save and display images digitally.
- Write the discussion guidelines up on the board. Use the handout "Guidelines for Mural Review In-Class Presentations" as a guide.

### In-Class:

1. Welcome the students.



2. Introduce the artist and have her talk about the general process of painting a mural, how the students can prepare for the first day of painting. It's also suggested that you have the artist reinforce that the students are not being graded on artistic ability and painting a mural does not require that you have great talent, simply that you have great ideas.



3. Briefly describe the process of the presentations

- a. Direct them to the "Guidelines for Mural Review Presentations" on the board and ask that they try to briefly address each of these points.
- b. Let students know it is fine to make comments, to discuss each other's projects



4. Positively comment on each student's presentation in some manner.

5. Record for all to see and for yourself each student's name, the person or event they will be painting, and the background color they have chosen for their portion of the mural. This will be important when deciding who will paint where on the mural.

6. If some students begin to run too long, be prepared to move the conversation along so that each student has time to present her project.



7. Wrap up, talk about the similarities and differences you found in each presentation and how the greatness of the ideas expressed by each student will become all the more powerful when represented together in the mural. Remind the students of the date for the first painting day, that they will need to be at that location on time, and that they should bring their sketches, descriptions of sketches, and images with them. If you are not providing painting aprons for the students ask that they dress appropriately for painting. Ask if there are any questions.



# Instructional Guide for Activity 5 (6, 7, 8, etc.) Painting the Mural

Painting the Mural	1 <sup>st</sup> painting day	1 hr 30 min
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**Learner Material's:** Final Paper Mural Experience Guidelines, p. 32

**Instructor's Materials:** 1 copy for each student of Painting Days Guidelines, p. 43

**Description:** This will be the first day the students work hands on with the mural. They may begin by sketching on the mural or directly painting on the mural. The artist will be very actively involved this first day, helping the each student's vision come to life in paint. The instructor and librarian should be present to help with the logistics of passing our paint etc. If a reporter from the local or student paper has been contacted, this is the day they should arrive and take photos.

### Preparation:

- Make sure the area where the mural will be painted and artist are fully prepared for the student's arrival.
- Use the list of students' names, events/persons, and background colors which you recorded during activity 4 to decide where each student will paint on the mural. Have these assignments ready.
- Have all supplies ready and organized including: brushes, paints, containers for mixing paints, paint aprons to protect clothing, drop clothes to protect the floor.
- Make sure the space where the mural is being painted is clean and inviting.
- If a reporter from the local or student paper is doing a story, he should be notified of the days activities and invited to attend.

### In-Class:

1. Welcome the students.
2. Give the students a moment to look at what the artist has painted so far.
3. Have the artist talk about what she has done so far.
4. Have the artist give a brief talk and demonstration on sketching, paint mixing, brush techniques, etc.
5. The students may need to work on the mural in rounds, 4-5 people at a time. If this is the case, while the 4 students are painting the other students should be preparing to paint. They could be sketching on paper, mixing paint, etc.

The instructor and librarian can be working with the students that are currently not painting. Helping them solidify their drawings, asking them to describe their drawings.

6. The artist will work with each person one-on-one to guide the student through painting her portion of the mural.

7. Each student should have a chance to sketch or paint on the mural the first day. So rotate the groups accordingly if need be.



8. The librarian and instructor should making observations out loud while the students work.



- a. Comment positively on their ideas and drawings. Ask for further clarification of an idea.
- b. Encourage the students to look at each other's work and identify how they relate to one another.
- c. Perhaps point out the progression of time visible in paintings. For example, "I see here we have women knitting socks for troops during WWI and over here is a drawing of Rosie the Riveter. How interesting to see the changes in women's roles between the two World Wars."

9. Wrap up the first painting session. Summarize the work the students have done. Compliment them on their hard work. Remind the students of next time they will gather to paint.

10. At the final painting session distribute the "Final Paper/Mural Experience Guidelines".

## LEARNERS' MATERIALS

This is the collection of materials that may be reprinted for distribution to the learners in your program.

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The Learners' Materials are listed, in order of use:

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<b>Digitized Art and Image Resources</b>	<b>23</b>
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<b>Copyright and Usage Rights for Images Citation Format for Digitized Images</b>	<b>29</b>
<b>Guidelines for Mural Review Presentations</b>	<b>31</b>
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# Syllabus Example for Women in US History

## History of Women and Gender in the United States A421/H511 Spring Semester 2005

<b>Instructor:</b>	<b>Email:</b>
<b>Where:</b>	<b>Office:</b>
<b>When:</b>	<b>Phone:</b>
<b>Office hours:</b>	
<b>Library liaison:</b>	<b>Email:</b>
<b>Office:</b>	<b>Phone:</b>

**Introduction:** This course focuses on women and gender in U.S. history by examining the lives, experiences, and interactions with society, politics, and economic systems of women through the concept of fighting for political space. We will read articles, books, and primary documents that examine women's experiences from the first colonial contact with Native Americans to 21<sup>st</sup> century popular culture with specific focus on topics such as colonization, Republican Motherhood, the Cult of True Womanhood, slavery, Civil War and Reconstruction, Progressivism, suffrage, WWII, post-war feminism, and popular culture.

Students will have daily readings from Linda Kerber's *Women's America* essay reader a course packet, article online, as well as outside books. Assignments will include 3 short book reviews over the outside books, an 8-12 page larger research paper over a topic of the student's choosing, and participation in our class mural project. In the end, students should walk away with an understanding of women in U.S. history and with major historical debates concerning women and gender—both those that concerned the historical actors and those that concern historians today—as well as an ability to think critically about U.S. history. Finally, through daily participation, reading and writing assignments, and close analysis of primary documents, students will develop research, writing, communication, and critical thinking skills in accordance with IUPUI's Principles of Undergraduate Learning. (<http://www.iupui.edu/~history/ugprinciples.html>)

### Required Texts:

Jane Sherron DeHart & Linda Kerber, eds. *Women's America: Refocusing the Past*. 6<sup>th</sup> ed. New York: Oxford University Press, 2004

Linda Kerber, *Women in the Republic: Intellect & Ideology in Revolutionary America* Chapel Hill: University of North Carolina Press, 1980

Drew Gilpin Faust, *Mothers of Invention: Women of the Slaveholding South in the American Civil War*. Chapel Hill: University of North Carolina Press, 1996

Glenda Elizabeth Gilmore, *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920*. Chapel Hill: University of North Carolina Press, 1996

Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era*. Rev. Ed. New York: Basic Books, 1999

Leslie Reagan, *When Abortion Was A Crime: Women, Medicine, and Law in the United States, 1867-1973*. Berkeley: University of California Press, 1997.

A421/H511 packet

All books are available at the IUPUI bookstore. However, I encourage you to shop around online to find more competitive prices. Some helpful sites for new and used copies are half.com, amazon.com,

alibris.com, powells.com, and of course the press from which the book is published. If you have any other favorite books sites, please share!

**Mural Project:** A major part of this class will be working on a mural depicting the contributions of women in U.S. history to be displayed on the IUPUI campus. The mural will link what we learn in the classroom, what you discover for your research paper, and a class project that will benefit the campus. The basic principle behind incorporating the mural into the class is that people learn more about and become more invested in a subject when they are actively learning and sharing with each other and with those outside the class. Your participation in the project will consist of generating ideas for the mural, helping with the design and painting, as well as incorporating your experiences with mural project into your final paper. Most of the mural activities will take place during our class time, though there will be some painting opportunities outside of our normal meeting time.

**Grade Distribution:**

<b>Research paper</b>	<b>40%</b>	<b>Mural Reviews</b>	<b>10%</b>
<b>Book Reviews</b>	<b>30%</b>	<b>Participation</b>	<b>20%</b>

**Book Reviews:** You will be responsible for writing three 1000-word book reviews over the five books we read in class. Each review is worth 10% of your final grade. A book review consists of a brief description of the book, analysis, and critique, all in a short amount of space. Not only is this an essential part of a historian's job, but learning to write in a clear and concise manner is an important skill for any job.

**Mural Reviews:** In coordination with our mural project you will be required to write three 1-2 page short biographies of people or events you are considering for the mural. The mural reviews will be worth 10% of your final grade. On Feb. 9<sup>th</sup>, you will make a 3-5 minute presentation on the one biography you choose for the mural. In addition, you will provide either a sketch or a detailed description of this person or event for the mural.

**Research paper:** As your final project you will write an 8-12 page research paper on the person or event you chose for the mural project. The research paper is worth 40% of your final grade. In addition to a thoroughly researched, well-written, analytical paper covering the topic, you will also be required to include a personal reflection on how the mural project enhanced your learning experience.

**Participation:** Participation in class is worth 20% of your final grade. Much like any job that you will have in life, it is important that you come to class everyday ready to participate. For this class, you should be ready to discuss the readings, ask questions, take any potential pop quizzes, and participate in 2 out of the 3 class painting days. In addition, you will have to submit at least one comment or question before each class period to the class chat on oncourse. The more you participate the more interesting the class is for you and for your classmates, so don't be shy!

**Reading:** All reading assignments should be completed *before class* on the day it is listed on the syllabus. As you read, you should take notes; this practice will help you remember the information better, allow you to participate in class more easily, and begin the process of critically thinking about history. I have placed a **reading code** in the syllabus in order for you to locate the essays for each class period. **P**= reading packet and **J**=jstor.org. Jstor is a repository for journal articles that you have access to through IUPUI. It is easy to use; just type in the author or essay title, find the specific article title, and then open up the article. If you have any questions on using these systems, let me know.

**Attendance:** Daily attendance is essential for successful completion of the class, therefore, it's required. Since you have signed up for this class, I expect you to work your other schedules—work, family, friends, and vacations—around your schoolwork. There are times, however, that missing class is unavoidable. Therefore, I will allow you to miss class five times unexcused. An **excused absence** is one that is associated with an official school function, a documented illness, or documented funeral attendance. It is your responsibility to use these five times wisely for true emergencies. *Each subsequent absence after five unexcused absences will result in a point deduction from your final grade.*



**Classroom Etiquette:** During class please make sure that all beepers, pagers, cell phones, PDAs of any kind, and anything else that beep, rings, or makes noise is turned off. The noise these items make is not only distracting to me, but is also distracting to your fellow classmates. I would also appreciate that you refrain from reading newspapers, talking to your neighbor, or using your electronic devices in any way for the seventy-five minutes that we are in my class. If you need or would like to use a recording device or laptop to take notes, please see me.

**Help:** Knowing when to ask for help is an important skill in life and in school. Taking advantage of office hours, catching me before or after class, calling, and emailing me to talk about readings, books, exams, and papers can mean the difference between getting the grade that you want and not. However, I am not a mind reader. So it is up to you to alert me to any problems you are having, and the sooner the better. I have designed the course for your success; therefore, there are many opportunities to improve your grade throughout the semester. Don't let these opportunities pass you by.

**Academic Misconduct:** You are required to abide by the rules of academic honesty and intellectual integrity in the *Code of Student Rights, Responsibilities, and Conduct*, p. 36 or visit <http://www.hossiers.iupui.edu/stucode/stucode.htm#part%203>. Plagiarism is defined as copying another person's work (classmate's work, book, or website) and presenting it as your own. Any kind of academic misconduct will not be tolerated and will result in a failing grade for the assignment and possibly further disciplinary action. I am required by University policy to report all instances of academic misconduct to the Dean of Students who may impose additional penalties.

#### **Jan. 10 Introduction**

#### **Jan. 12 Women's History Historiography**

Joan W. Scott, "Gender as a Category of Historical Analysis," *American Historical Review* Vol. 91, No. 5 (Dec.1986) J

Jane Sherron De Hart and Linda K. Kerber, "Gender and the New Women's History," in *Women's America*, p. 1

#### **Jan. 17 NO CLASS MARTIN LUTHER KING, JR. DAY**

#### **Jan. 19 Women on American Frontiers**

James F. Brooks, "This Evil Extends Especially," in *Women's America*, p. 38

Graham Russell Hodges, "The Pastor and the Prostitute" P

Richard Godbeer, "Eroticizing the Middle Ground" P

#### **Jan. 24 Colonial America**

Mary Beth Norton, "Searchers again Assembled," in *Women's America*, p.69

Carol F. Karlsen, "The Economic Basis of Witchcraft," in *Women's America*, p. 83

Cornelia Hughes Dayton, "Taking the Trade," in *Women's America*, p. 97

#### **Jan. 26 Republican Motherhood**

Linda Kerber, *Women in the Republic*

\*\*\*\*Paper #1 Due\*\*\*\*

#### **Jan. 31 Separate Spheres**

Linda K. Kerber, "Separate Spheres, Female Worlds, Women's Place: The Rhetoric of Women's History," *Journal of American History* 75 (no.1) June 1988 J

Carroll Smith-Rosenberg, "The Female World of Love and Ritual: Relations between Women in Nineteenth-Century America," *Women's America*, p.168

Barbara Welter, "The Cult of True Womanhood," *American Quarterly* Vol.18 No. 2 pt.1 (Summer 1966) J

#### **Feb. 2 Women and Moral Reform**

Nancy Isenberg, "Citizenship Understood (and Misunderstood)," P

Paula Baker, "The Domestication of Politics: Women and American Political Society, 1780-1920," *American Historical Review*, Vol. 89, No. 3, (1984) J  
Lori D. Ginzberg, "'Moral Suasion Is Balderdash': Women, Politics, and Social Activism in the 1850s," *Journal of American History* Vol. 73 No. 3 (Dec. 1986) J

### **Feb. 7 Women and Home**

Jeanne Boydston, "The Pastoralization of Housework," in *Women's America*, p. 153  
Judith Leavritt, "'Science' Enters the Birthing Room: Obstetrics in America since the Eighteenth Century," *Journal of American History*, Vol. 70 No. 2 1983 J  
Norma Basch, "Marriage, Morals, and Politics in the Election of 1828," *Journal of American History*, Vol. 80 No. 3 (Dec. 1993) J

### **Feb. 9 PRESENTATION DAY/MEETING WITH THE ARTIST**

\*\*\*Mural Reviews\*\*\*

### **Feb. 14 Women and the Politics of Race**

Deborah Gray White, "Female Slaves: Sex Roles and Status in the Antebellum South" P  
Evelyn Brooks Higginbotham, "African-American Women's History of the Metalanguage of Race" *Signs*  
Vol. 17 No. 2 Winter 1992 J

### **Feb. 16 Civil War**

Drew Gilpin Faust, *Mothers of Invention*  
Alice Fahs, "The Feminized Civil War: Gender, Northern Popular Literature, and the Memory of the War, 1861-1900," *Journal of American History* Vol. 85 No. 4 (March, 1999) J

\*\*\*Paper #2 Due\*\*\*\*

### **Feb. 21 Painting Day meeting place TBA**

### **Feb. 23 Reconstruction**

Laura F. Edwards, "The Disappearance of Susan Daniel and Henderson Cooper: Gender and Narratives of Political Conflict in the Reconstruction-Era U.S. South" P  
Tera W. Hunter, "Reconstruction and the Meanings of Freedom," in *Women's America*, p. 235  
Amy Dru Stanley, "Conjugal Bonds and Wage Labor: Rights of Contract in the Age of Emancipation," *Journal of American History* Vol. 75 No. 2 (Sept. 1988) J

### **Feb. 28 Gender and Western Expansion**

Susan Armitage, "Here's to the Women: Western Women Speak Up" *Journal of American History*, Vol. 83 No. 2 (Sept. 1996) J  
Anne M. Butler, "Companions and Colleagues," in *Daughters of Joy, Sisters of Misery* P  
Albert Hurtado, "'Hardly a Farm House—A Kitchen Without Them': Indian and White Households on the California Borderland Frontier in 1860," *Western Historical Quarterly*, Vol. 13 No. 3 (July, 1982) J

### **Mar. 2 Progressivism and Public Woman**

Kathryn Kish Sklar, "Florence Kelley and Women's Activism in the Progressive Era," *Women's America*, p.327  
Kathy Peiss, "'Vital Industry' and Women's Ventures: Conceptualizing Gender in Twentieth Century Business History," *Business History Review*, Vol. 72 No. 2 Gender and Business (Summer, 1998) J

\*\*\*Bibliography and Outline with Thesis Due\*\*\*

### **Mar. 7-9 NO CLASS—2 ELECTIVE PAINTING DAYS meeting place TBA**

7<sup>th</sup>—paint at our regular class time

8<sup>th</sup>—time to be announced

## **Mar. 14-20 SPRING BREAK**

**\*\*\*Mar. 21-24 15 min. scheduled outside meeting\*\*\***

### **Mar. 21 Progressivism and Race**

Glenda Elizabeth Gilmore, *Gender and Jim Crow*

**\*\*\*Paper #3 Due\*\*\***

### **Mar. 23: Women in the “Modern” Age of the 1920s**

Kathleen M. Blee, “Evidence, Empathy, and Ethics: Lessons from Oral Histories of the Klan,” *Journal of American History* Vol. 80 No. 2 (Sept 1993) J

Ellen Carol DeBois, “The Next Generation of Suffragists” Harriot Stanton Blatch and Grassroots Politics,” in *Women’s America*, p. 358

Nancy F. Cott, “Equal Rights and Economic Roles: The Conflict over the Equal Rights Amendment in the 1920s,” in *Women’s America*, p.379

### **Mar. 28: Great Depression/New Deal**

Linda Gordon, “Social Insurance and Public Assistance: The Influence of Gender in Welfare Thought in the United States, 1890-1945,” *American Historical Review* Vol. 97 No. 1 (Feb. 1992) J

Blanche Wiesen Cook, “Storms on Every Front: Eleanor Roosevelt and Human Rights at Home and in Europe,” *Women’s America*, p.447

### **Mar. 30 1930s Labor**

Jacqueline Jones, “Harder Times: The Great Depression,” *Women’s America*, p. 429

Documents: Struggling to Organize, *Women’s America*, p. 433

Alice Kessler-Harris, “Designing Women and Old Fools: Writing Gender into Social Security Law,” in *Women’s America*, p. 435

### **Apr. 4 Women in WWII**

Valerie Matsumoto, “Japanese American Women during World War II,” *Women’s America*, p. 459

Ruth Milkman, “Gender at Work: The Sexual Division of Labor during World War II,” in *Women’s America*, p. 466

### **Apr. 6 Women and the Politics of Home**

Elaine Tyler May, *Homeward Bound*

**\*\*\*Paper #4 Due\*\*\***

### **Apr. 11 1950s Women in politics**

Gerda Lerner, “Neighborhood Women and Grassroots Human Rights,” *Women’s America*, p. 496

Amy Swerdlow, “Ladies’ Day at the Capitol: Women Strike for Peace versus HUAC,” *Women’s America*, p. 517

Charles Payne, “A Woman’s War: African American Women in the Civil Rights Movement,” *Women’s America*, p. 532

### **Apr. 13 The Rebirth of Feminism**

Daniel Horowitz, “Betty Friedan and the Origins of Feminism in Cold War America,” in *Women’s America*, p. 481

Jane Sherron DeHart, “Second-Wave Feminists and the Dynamics of Social Change,” in *Women’s America*, p.598

Joanne Meyerowitz, “Beyond the Feminine Mystique: A Reassessment of Postwar Mass Culture, 1946-1958,” *Journal of American History* Vol. 79 No. 4

(Mar. 1993) J

**Apr. 18 Women's Movement and Personal Politics**

Sara Evans, "The Failure of Success:--Women in the Movement" P  
Documents: Making the Personal Political, *Women's America*, p. 573-79

**Apr. 20 Sexuality and Identity**

Susan K. Cahn, "'Mannishness,' Lesbianism, and Homophobia in U.S. Women's Sports," in *Women's America*, p. 508  
Beth L. Bailey, "Prescribing the Pill: The Coming of the Sexual Revolution in America's Heartland," *Women's America*, p.560  
Documents: Making the Personal Political, *Women's America*, p. 580-97

**Apr. 25 Women, Medicine, and the Body**

Leslie Reagan, *When Abortion was a Crime: Women, Medicine, and Law in the United States, 1867-1973*  
\*\*\*Paper #5 Due\*\*\*

**Apr. 27 Women in Contemporary Culture**

Janice Radaway, Reading the Romance, "The Art of Reading the Romance: Escape and Instruction" P  
Trisha Rose, "*Bad Sistas*: Black Women Rappers and Sexual Politics in Rap Music," *Black Noise* P  
Susan Bordo, "'Material Girl': Madonna as Postmodern Heroine," *Women's America*, p.660  
\*\*\*Research Paper Due\*\*\*

# Assignment Guidelines for Mural Reviews



You will be conducting a brief research project that will focus on 3 significant events or people from US women's history. Your research will include traditional resources such as books and articles, but will also include images and artwork.

## Assignment's Goals

1. To allow you to become more familiar with a topic in US women's history that personally interests you.
2. To introduce a variety of online image/art resources.
3. To help you effectively integrate images and art into more traditional research.
4. To prepare you for painting your portion of the mural.
5. And ultimately for you to feel that researching, analyzing, and creating visual images has helped you to better understand your chosen historical topic.

## The Logistics

Select 3 significant events or people (or any combination of the two) in US women's history that interests you.

### For EACH event or person you will:

1. Write a one-page summary which includes important details about the topic as well as why the topic is significant in the context of US women's history as a whole.
  - a. Include the citations for 3 scholarly resources consulted.
2. Locate an image or piece of art that represents the person or event.
  - a. Include a copy of the image (a printout if possible, a url if not)
  - b. Include a properly formatted citation for the image.
  - c. Include a link to, a URL, or a copy of the image's usage rights information.
  - d. Write a one-paragraph summary of your search strategy. Include the database you chose, why you chose it, the keywords you used to locate your image, and generally the search strategy that led you to the chosen image.
  - e. Write a one to three paragraph summary of why you chose the image you did. How does it enhance your understanding of the event or person? What aspects of the image most represent themes from your chosen event or person?

### For ONE event or person you will:

1. Chose one of the three events or people you have researched and either draw or paint a sketch that portrays an aspect of that person or event OR write a detailed description of a sketch that you would like to see drawn to portray that person or event. Include the colors you envision being used.
2. Be prepared to briefly present your event or person to the class on February 9<sup>th</sup>.

## Mural Review Example

For this part of the mural project you are to choose three different people, places, or events that have to do with women in the United States. For each topic you choose, you are to write a 1-2 page biography telling the basics of who, what, when, where, and why you chose it. Then, you are to find an image or group of images that best represents each one of your topics. By image, I mean a variety of things. You can have a picture of a person, an image of something that they worked on or are known for, or an abstract image that you feel represents something about your topic. Remember, you need to provide some information about where you found your image...what database did you use? Have you followed copyright use rules? What is the URL? What keywords did you use to find it in the database?

From this group of three, you are to choose one for the mural. On February 9<sup>th</sup>, when we meet with the artist, you are going to give a VERY SHORT presentation on the topic you chose for the mural, what you envision for your part of the mural, and why it is important to women's history in the United States. This topic is also going to be the subject of your research paper. I will hand out guidelines for your research paper on February 14<sup>th</sup>.

Below, is an example **YOU DO NOT NEED TO PICK THESE EXAMPLES AS YOUR OWN.**

Robin Henry's Assignment:

**Three topics:** Mount Holyoke College (place), Seneca Falls Convention of 1848 (event), and Emma Goldman (person)

For each topic I need a 1-2 page bio, an image, and a short description of how I found the image. So...

**Mount Holyoke College:** 1-2 page biography, image, short description of how I found the image

**Seneca Falls Convention of 1848:** 1-2 page biography, image, short description of how I found the image

**Emma Goldman:** 1-2 page biography, image, short description of how I found the image

Now it is time to choose which topic I want to do for my mural diamond and research paper. I like all my topics, but since I am from the Connecticut Valley and grew up 20 minutes from Mount Holyoke, am interested in women's education, and am a descendent of the founder of Mount Holyoke, Mary Lyon, I am going to choose Mount Holyoke. For my presentation I would talk about Mary Lyon, the founding of the college as a seminary for women, its transformation into a liberal arts college for women, and some information about its contribution to women's education in the 21<sup>st</sup> century.

For my image, I would use and discuss a photograph of my friend running out of the original building on graduation day with all of her 20<sup>th</sup> century robes, cords, and garlands with her hat flying off her head. I think that this picture is very representative of the school and of women's education because it shows the old, the new, and is full of the energy and life of a young woman who has infinite possibilities in front of her because of her educational experience. Then I would start to plan for writing my 8-12 page paper over Mount Holyoke College.

# Grading Criteria for Mural Reviews

Student Name: \_\_\_\_\_

Grade: \_\_\_\_\_

POINTS	12	9	6	3	0	Points
Research Content	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.	No research present.	
Citation of Text Sources	All text sources are accurately cited in the desired format.	All text sources are cited, but a few are not in the desired format.	All text sources are cited, but many are not in the desired format.	Some text sources are not accurately cited.	No text sources cited.	
Image and Image Description	Image and its description add to the reader's understanding of the topic. Description includes information about the image itself, how the image relates to the chosen topic.	Image and its description somewhat add to the understanding of the topic. Description lacks detail about how the image relates to the topic.	Image and its description do not add to the reader's understanding of the topic.	Either the image or description are not present.	No image and no description.	
Citation of Image Source	Image source is accurately cited in the desired format.	Image source is cited, but not in the desired format.			Image source is not cited.	
Usage Rights Information	Successfully includes accurate usage rights information either with a link to the information online or a copy of the usage rights statement.	Includes rights information either with a link to the information online or a copy of the rights information but the provided information does not pertain to usage.			Rights information does not exist.	
Image Research Process	All search processes and keywords are fully described to the extent that the search could easily be replicated.	All search processes and keywords are described but necessary detail that would allow one to recreate the search is lacking.	Some search processes and keywords are included, detailed description of how you located the image is lacking.	Little information is provided about the search process involved in locating the image.	Description of image research process does not exist.	
Image Sketch or Description of Image Sketch	Sketch or description of sketch is present and adequately detailed (color and size).	Sketch or description present but lacking adequate detail.			No sketch or description present.	
Mechanics	No grammatical, spelling or punctuation errors.	Almost no grammatical, spelling or punctuation errors.	A few grammatical, spelling, or punctuation errors.	Many grammatical, spelling, or punctuation errors.	No text exists.	
<b>Total Points Earned</b>						
<b>Total Points Possible</b>						100

# Digitized Art and Image Resources

## Quality Online Image Collections

IMAGES FROM THE FOLLOWING COLLECTION MAY BE COPIED FOR LIMITED EDUCATION USE.

\* **AccuNet/AP Multimedia Archive** <http://ap.accuweather.com>

Includes photographs graphics, maps, illustrations and logos prepared by the Associated Press from all over the world but specifically from Asia, Europe, and North America. Keyword searching is available and may be limited by topic, time/date, location, color, emotion, personal name, and general keyword. Items are downloadable in two formats (Photo with embedded text, photo with text file). Years covered: 1920's-present though you will find far more images for the past 20 years or so. Examples include: sports, portraits of celebrities and politicians, current events

**American Memory Project-Library of Congress** <http://memory.loc.gov/>

Suffrage pictures <http://memory.loc.gov/ammem/vfwhtml/vfwhome.html>

Search photos and prints <http://www.loc.gov/rr/print/catalog.html>

Housing more than 7 million digitized items, this collection contains items relating to U.S. history, people, politics, and culture. Items include photographs, maps, illustrations, manuscripts, diaries, sheet music, motion pictures, and sound recordings. Includes a section devoted to US women's history, the majority of which concerns the suffrage movement.

\***AMICO** <http://www.ulib.iupui.edu/subjectareas/art/amico.html>

Collection of art images including paintings, sculptures, watercolors, photographs, manuscripts, textiles, costumes, jewelry, drawings, and prints. One may limit searches to traditional data such as date, creator, and title, but also to art specific data such as technique and art type.

\***ArtSTOR** <http://www.artstor.org.proxy.ulib.iupui.edu/info/>

From the site description, "ARTstor provides curated collections of art images and associated data for noncommercial and scholarly, non-profit educational use." Contains images from museums and art collections all over the world. You may search the site without personally registering, but registration allows you to take advantage of the advanced storage and display capabilities.

**Connecticut History Online** <http://www.cthistoryonline.org/index.html>

A catalog of websites and online projects pertaining to the cultural heritage of Connecticut. It includes 14,000 images of photographs, drawings, prints, and maps. While the collection contains images primarily relating to Connecticut history, images could easily be used for broader subjects such as U.S. history, geography, anthropology, science/nature, and art.

**Getty Museum** <http://www.getty.edu/>

The Getty Museum includes online reproductions of many items on display in the Getty Museum. Art objects include furniture, paintings, sculptures, manuscripts, drawings, decorative arts, and photographs from all over the world and covering various time periods.

\***Grove Art Online**

<http://www.groveart.com/index.html>

\***Herron Image Collection**

<http://indiamond6.ulib.iupui.edu/HIL/>



## Indiana Historical Society

### **Bass Photographs** <http://www.indianahistory.org>

A collection of photos, primarily of Indianapolis and Indiana dating back to the late 1880's. A perfect resource for local Indiana history. Digitized items are housed in the library's catalog. Suggested searching strategies include searching by specific: street name, building name, building type (apartment), monument name, neighborhood name, personal name. To search this collection go to the Indiana Historical Society's Website, Click on Library, Click on Online Catalog, Click on Set Limits, Set your limits to Bass Photo Company Collection, Click Set Limits, Click Search.

### **Digital Image Collections** [http://www.indianahistory.org/library/digital\\_image/digitalpics.html](http://www.indianahistory.org/library/digital_image/digitalpics.html)

Other digital image collections outside of the catalog include Indiana Postcards, James Whitcomb Riley, Mary Lyon Taylor, Lew Wallace in New Mexico, Native American Portraits. You may search all collections at once or browse each collection individually.

### **IUPUI Image Collection** <http://indiamond6.ulib.iupui.edu/IUPUIphotos/>

This collection of digital images visually represents IUPUI's history and development as a teaching facility, an academic institution, a continually transforming campus, and a group of ever growing students, faculty, and staff. Also includes images of Indianapolis in general and a collection of historical medical images.

### **University of Washington's Libraries Digital Collections** <http://content.lib.washington.edu/>

Collection includes photographs, illustrations, posters, natural history images, and manuscripts primarily relating to the culture and history of the Pacific Northwest and Alaska. International material is also present. Collection may be browsed by predetermined subjects or searched by keyword.

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IMAGES FROM THE FOLLOWING COLLECTIONS HAVE MORE STRINGENT RESTRICTIONS ON USAGE. PLEASE SEE USE RESTRICTIONS AND CONSIDER THE PRINCIPALS OF FAIR USE.

### **Ad\*Access**

<http://scriptorium.lib.duke.edu/adaccess/>

". . .presents images and database information for over 7,000 advertisements printed in U.S. and Canadian newspapers and magazines between 1911 and 1955. Ad\*Access concentrates on five main subject areas: Radio, Television, Transportation, Beauty and Hygiene, and World War II, providing a coherent view of a number of major campaigns and companies through images preserved in one particular advertising collection available at Duke University.

### **Addison Gallery**

<http://www.andover.edu/addison/collections.htm>

### **Amon Carter Museum-Erwin E. Smith Collection (the west)**

<http://www.cartermuseum.org/collections/smith/index.php>

### **Arizona State University limited images online**

<http://asuartmuseum.asu.edu/collections.htm>

### **Art Institute of Chicago**

<http://www.artic.edu/aic//search/index.html>

### **Art Museums in the US-may or may not have online images**

[http://www.museumca.org/cgi-bin/cgiwrap/museumca/usa\\_search.cgi?category=art](http://www.museumca.org/cgi-bin/cgiwrap/museumca/usa_search.cgi?category=art)

### **CartoonHub-Centre for the Study of Cartoons and Caricature** <http://library.kent.ac.uk/cartoons/>

Contains primarily British themed material (though US sources are also present) and includes cartoons and comic strips of editorial and socio-political nature. Items date back to 1904.

**Corbis** <http://pro.corbis.com/default.aspx>

Corbis is a stock photography company whose primary purpose is to sell licenses to images in its collection. Contains primarily photographs and illustrations of popular figures, events, and locations. Corbis's self-identified collection categories include historical, sports, news, and entertainment.

**The Emergence of Advertising in America: 1850 - 1920 (EAA)**

<http://scriptorium.lib.duke.edu/aaa/>

"...presents over 9,000 images, with database information, relating to the early history of advertising in the United States. The materials, drawn from the Rare Book, Manuscript, and Special Collections Library at Duke University, provide a significant and informative perspective on the early evolution of this most ubiquitous feature of modern American business and culture."

**Fine Arts Museum of San Francisco**

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

Over 82,000 works of art available online. Houses works of art from all over the world including the United States. Find paintings, prints, and sculpture.

**Getty Images** <http://www.gettyimages.com/>

The primary purpose of this website is as a catalog for people wishing to purchase or license images. Includes hundreds of thousands of historical, current, artistic, news, editorial, and popular photographs and illustrations. Hundreds of thousands of images (primarily photographs), including historical and popular figures, events, and locations. Searching capabilities are advanced including traditional categories such as description and keyword, but also unique categories such as mood and action. The "Archival" section will most likely be your best option for searching.

**Guggenheim, New York-very good**

<http://www.guggenheimcollection.org/index.html>

**Heritage Image Partnership** <http://www.heritage-images.com/>

Primarily a resource for British and Western European related material (though American items can be found), this collection contains photographs, illustrations, manuscripts and artworks, including historical content.

**National Museum of Women's History-suffrage images**

<http://www.nmwh.org/home/home.html>

**New York Public Library Picture Collection Online** <http://digital.nypl.org/mmpco/>

Self-described as, "A collection of 30,000 digitized images from books, magazines and newspapers as well as original photographs, prints and postcards, mostly created before 1923." Images are from New York, the U.S., and abroad. Well represented topics include clothing and dress, slavery, nature, and New York City.

**Saskia** <http://www.saskia.com/default.aspx>

Collection includes various forms of art including, sculpture, architecture, paintings, textiles, and, costumes from all over the world, covering all time periods. Only thumbnails are displayed. Digital reproductions or slides must be purchased. Hint: If you find something useful in Saskia check to see if it is also available in the Herron Image Collection where it may be used for educational purposes free of charge.

**Smithsonian American Art Museum-very good**

<http://americanart.si.edu/index3.cfm>

## Not Finding What you Want? Other Options. . .

### **Digital Librarian: a librarian's choice of the best of the Web**

<http://www.digital-librarian.com/images.html>

Maintained by a librarian in New York, this site is an alphabetical, annotated list of links to online image collections.

### **Directory of Web Image Sites** <http://www.berinsteinresearch.com/fiolinks.htm>

Compiled by Paula Berinstein, author of *Finding Images Online*. Provides links to various databases/websites containing image collections. The sites are organized by subject and subjects are listed alphabetically.

### **Google Image Search** <http://www.google.com/imghp>

One may search Google's image files by keyword. One may find exactly what he is looking for, but credibility is not guaranteed. Conduct a thorough evaluation before using images found from a Google (or any general web) search.

### **Imagelib & Clearinghouse of Image Databases** <http://elearn.arizona.edu/imagelib/>

Housed by the University of Arizona Library, this keyword searchable database is a catalog of online image collections.

### **Museum Homepages and Library Homepages**

The majority of art, history, and cultural museums now have web pages that include digitized images. Check out a favorite museum for possible sources. The same goes for libraries, particularly special collections and archive departments.

## Learn About Image Collections and Education

### **Visual Understanding in Education** <http://www.vue.org>

From VUE, "Visual Understanding in Education (VUE) conducts educational research focused on aesthetic and cognitive development that results from interaction with art."

### **Visual Resources Association** <http://www.vraweb.org/>

Provides background information on digital image collections in general, including guides on usage and proper citation styles.

\*Indicates a database to which IUPUI subscribes. IUPUI username and password may be required.

# Finding Your Images

1. **What kind of image are you looking for?** List the qualities for which you are searching.  
Specific person or event

- A color
- A mood or feeling
- An idea
- An object
- A time period
- A photograph
- A painting

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2. **What resource will help you find these images?** Examine the Digitized Art and Image Resource List and identify at least 3 sites you believe might address your needs.

- Think about the types of images each database will contain.
- Does the resource focus on history or art or another area and how will this affect your search strategy?

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3. **What keywords will I use to find the image in my chosen databases?** How will I narrow my search? What other search strategies will I employ? Briefly describe a couple of the **search strategies** you used below.

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4. **What images did you find and what do they tell you about your topic?** Print out, record the url for, or save the images you found and jot down a few ideas of what the images mean to you.

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5. **What are the usage rights for each image you found?** Print out, record the url for, or save the usage rights information you found for each image.

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6. **Cite your images in MLA format.**

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# Copyright and Usage Rights for Images

## Introduction

Making use of other people's original works for classroom handouts can raise questions of fair use. The most common issues surround the copying of articles from journals or excerpts from books. The following information will help faculty and students evaluate "fair use" and other means for properly using copyrighted works in the classroom setting.

Current copyright law gives legal protection to nearly all text, images, audiovisual recordings, and other course materials that instructors or students might desire to use in the classroom, even if the original works do not include any statement about copyright.

Materials may be copied only if:

1. The instructor is the copyright owner of the material, or
2. The copyright owner of the material grants permission, or
3. The material is in the public domain, or
4. The use of the material is a "fair use" under the law, or
5. The material falls within another statutory exception.

## How Does Fair Use Apply to the Classroom Activities?

Fair use is a legal doctrine that allows the public to make limited uses of copyrighted works without permission. Fair use may not be what you expect. Therefore, do not assume that a nonprofit, educational use or giving credit for the source of the work, or that limiting access to materials to students in the class creates an inherent fair use. Fair use depends on a balancing of four factors, which may be addressed by a variety of means. The four factors are:

1. [Purpose of the Use](#)
2. [Nature of the Work](#)
3. [Amount of the Work Used](#)
4. [Effect of the Use on the Market for the Original](#)

## Applying Fair Use

The following are general standards suggested by the IUPUI Copyright Management Center to give fair use some practical application. Instructors and others at IUPUI should also consider these standards when evaluating whether their activities are within fair use. Listed below with each factor are some suggestions that may be helpful in conducting fair-use analyses. Because each situation will be different, instructors must also consider other possibilities and weigh them in the balance for each fair-use determination. One need not necessarily take every possible precaution and satisfy all four of the statutory factors; hence, some adjusting of the implementation of the following procedure may still keep your activities within the boundaries of permitted use.

To establish the strongest basis for fair use, consider and apply the four factors along the lines of these suggestions:

### 1. Purpose of the Use

- Materials should be used in class only for the purpose of serving the needs of specified educational programs.
- Students should not be charged a fee specifically or directly for the materials.

### 2. Nature of the Work

- Only those portions of the work relevant to the educational objectives of the course should be used in the classroom.

- The law of fair use applies more narrowly to highly creative works; accordingly, avoid substantial excerpts from novels, short stories, poetry, modern art images, and other such materials.
- Instructors should carefully review uses of “consumable” materials such, as test forms and workbook pages that are meant to be used and repurchased.

### 3. Amount of the Work

- Materials used in the classroom will generally be limited to brief works or brief excerpts from longer works. Examples: a single chapter from a book, individual articles from a journal, and individual news articles.
- The amount of the work used should be related directly to the educational objectives of the course.

### 4. Effect of the Use on the Market for the Original

- The instructor should consider whether the photocopying harms the market or sale of the copyrighted material.
- Materials used in the class should include a citation to the original source of publication and a form of a copyright notice.
- Instructor should consider whether materials are reasonably available and affordable for students to purchase—whether as a book, coursepack, or other format.

## For More Information and Assistance

For scenarios applying the factors of fair use, see: Common Scenarios of Fair Use Issues: For scenarios applying the factors of fair use, see: <http://www.copyright.iupui.edu/fuscenarios.htm>

Permission from the copyright owner is an important option for using copyrighted materials in classrooms. Instructors at IUPUI are ultimately responsible for securing permission as needed. For more information about permissions, see: <http://copyright.iupui.edu/permsec.htm>

For more information about fair use at IUPUI and Indiana University, see: <http://www.copyright.iupui.edu/fairuse.htm>

Created by:

IUPUI Copyright Management Center Kenneth D. Crews, Associate Dean of the Faculties for Copyright Management  
Patrick Okorodudu, Esq. UITS Copyright Coordinator  
<http://www.copyright.iupui.edu>

## Citation Format for Digitized Images

**MLA** [http://owl.english.purdue.edu/handouts/research/r\\_mla.html#Electronic](http://owl.english.purdue.edu/handouts/research/r_mla.html#Electronic)

Artist if available. "Description or title of image." Date of image. Online image. Title of larger site. Date of download. <electronic address>.

Hopper, Edward. "Early Sunday Morning." 1930. Online image. AMICO. 4 February 2004.  
<<http://amico.org/univ/citation.html>>.

## Guidelines for Mural Review Presentations

Name: \_\_\_\_\_

Project: \_\_\_\_\_

	Points Possible	Points Earned
Describe the event or person you have chosen to research	5	
Describe how the chosen image relates to women or gender in US history	5	
Describe the research path you followed to find this image. What database/book/website did you consult, keywords did you use, etc.	5	
Describe the image you sketched or described and how it relates to the image you found during your research	5	
Length of presentation no less than 6 min., no more than 12 min.	5	
<b>Total Points</b>	<b>25</b>	



## Final Paper/Mural Experience Guidelines

Include a personal reflection on how the mural project enhanced your learning experience. Describe how the research portfolio and painting of the mural affected (positively or negatively) your understanding of the topics studied in this course and/or of your experience in this course as a whole.

Consider the following: Searching for images in online databases, Analyzing images in a historical context, Creating your own image/sketch of your research, Painting your images, Working with the artist and other students.

Name: \_\_\_\_\_

Project: \_\_\_\_\_

	Points Possible	Points Earned
Searching for images using online databases	3	
Analyzing images in an historical context	3	
Creating your own image/sketch/painting	3	
Working collaboratively with a librarian, artist, and other students	3	
<b>Total Points</b>	<b>12</b>	

## **LIBRARY'S RESOURCES**

This is an explanation of the explicit role the library and the librarian take in this project. Detailed is the intellectual and organizational role the librarian plays as well as the physical resources the library building and resources supplies.

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## Librarian's Role(s) in the Program:

**-Information Specialist/Librarian for Primary Learners:** Provided one formal in class presentation which includes an introduction to searching image databases, describing usage rights issues with concern to images, and detail proper citation methods for images. Also available for one-on-one consultations with students for help with their research. 6 hours for in-class presentation, Any number of hours for one-on-one consultations.

**-Instructor in Information Literacy/Inquiry Skills for Primary Learners:** See above

**-Partner to Teachers/Instructors/Subject Experts:** Attend and help coordinate several class sessions with the class instructor. The class sessions to be attended include introduction to the project, students' presentation of their research projects, the artist's visit and introduction to the class, and in class painting days. 40 hours or more..

**-Program Advocate and Administrator:** Develop and carry out entire project, locate artist and willing instructor, apply for grant to fund project, locate and purchase all necessary materials, apply permission to publicly display the art on IUPUI property, coordinate the schedules of the librarian, the instructor, and the artist, and finally advertise the women's history course. 40 hours or more.

## Materials from the Library's Collection

- ▶ **15 Computers with Online Access**, needed for one day.
- ▶ **Access to image/art databases (examples include)**, needed for one day:
  - ArtSTOR (subscription)
  - AMICO (subscription)
  - Google Image search (free)
  - Herron Image Library (IUPUI members only)

# Library Space Equipment, and Supplies Outside of the Collection

► **Library Spaces**

Needed for 1 day:

- Computer classroom with 15 terminals and online access.
- LCD screen that allows for display of the instructor's computer screen to entire class.

Mural Prep Needed for 3 Months

-Painting space: a space where, the canvas the can be constructed, the artist can prepare canvas, the students can paint canvas without great potential for damaging the surroundings (paints spills, etc.), the canvas can be stored, and the canvas can be moved easily to its final hanging place. The space needs to be large enough to accommodate a 12 x 6.5 ft. canvas and 15 students. The space will be needed for approximately 3 months and will need to be sectioned off in a manner that allows for some privacy/security. A temporary wall of cubicle separators will suffice.

## Library Equipment, and Supplies Outside of the Collection

► **Equipment**

- Computer to write report and save, access, edit, print, and display images
- Copier (possibly color)
- Color printer
- Microsoft Word
- Some form of an image displaying software such as Microsoft Power Point, MDID, ArtSTOR viewer (useful but not necessary)
- Some form of an image editing software such as Adobe Photoshop, Windows Picture and Fax viewer (useful but not necessary)

► **Supplies Outside of the Collection**

Consumable	Reusable
<ul style="list-style-type: none"> <li>-Oil or Acrylic Paint</li> <li>-Canvas and stretchers</li> <li>-Sketch paper</li> <li>-3 \$1 bills for each student for color printing</li> <li>-Painting mixing cups</li> </ul>	<ul style="list-style-type: none"> <li>-Brushes</li> <li>-Tarps</li> <li>-Pencils</li> <li>-T-shirts or Aprons (suggested for younger students, optional for older students)</li> </ul>

## PROGRAM ADMINISTRATION

This is a guide for the librarian or primary partner who is taking responsibility for initiating the program, coordinating the efforts of all partners, and tabulating and reporting the evidence-based program measures

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Program Administration contains these components, in order of use:

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## Project Timeline and Logistics

Activity List	Activity Owner			Sept			Oct			Nov			Dec			Future
	Project Leader	Instructor	Artist	Month 1			Month 2			Month 3			Month 4			
Speak with Women's Studies/History Instructor	x			x												
Speak with Artist	x			x												
Find space for mural	x						x									
Work on syllabus with Women's Studies/History Instructor	x	x					x									
Finalize arrangements with artist, settle payment	x						x									
Turn in grant proposal (if needed)	x								x							
Finalize project assignment and rubrics	x	x								x						

Activity List	Activity Owner			Jan			Feb			Mar			Apr			Future
	Project Leader	Instructor	Artist	Month 5			Month 6			Month 7			Month 8			
Students get background information on possible issues/people		x		x												
Project Leader conducts image searching session	x						x									
Artist does brief presentation on mural painting							x									
Students complete Mural Reviews	x	x							x							
In class presentation of images and begin group mural design	x	x	x						x	x						
Artist does painting workshop with students for mural											x					
Mural is designed and painted over the course of two-three weeks	x	x	x								x	x	x			
Mural is complete	x	x	x											x		
Project write up and evaluation is complete	x													x		

NEW BUDGET ITEMS			Cost	EXISTING ITEMS			IN-KIND
		T-shirts	\$100	Computer classroom			\$400.00
		Artist	\$1,625	Project Leader's/Librarian's time			\$900.00
		printing, duplication, advertising	\$100	Space for mural			\$500.00
		paint, brushes, tarps, canvas, wood frame	\$1,100	Installation of Canvas			\$200

# Partners' Roles/Profiles

## Finding a Partner

My first task was to find partners. I needed a **history or women's studies** professor that was willing to allow me to do a rather extensive and time consuming project with his or her class. I also needed to find **an artist** that was willing and able to teach non-artists how to paint a mural. Both partners took some searching.

## History or Women's Studies Instructor

I found Robin Henry, a PhD student in history that recently acquired a teaching fellows position at IUPUI. She was the perfect partner for several reasons. She was excited and saw the potential of the project. She was a new teacher and willing to try innovative ideas. She had not yet created a syllabus so it was fairly easy to incorporate the mural project.

## Artist

I was referred to the artist Tosca Webb via another artist who was interested in the project but unable to make the time commitment. Tosca is a grade school art teacher and has painted several murals. Again she was the perfect fit because she was used to working with this medium and she was used to teaching non-artist how to paint.

## Planning

I met with each partner individually before the class began. I would suggest that anyone thinking about a partnership of this nature select meeting times where all three partners can attend. I think a lot of road blocks (scheduling, ideas) would have been avoided had we all met before the class began, rather than me meeting with each partner individually.

With Robin, we discussed the Mural Review paper, what it would entail, how it would be graded. Robin's insight into the project and its meaning was so inspiring to me. She "got" was I was trying to do with the students and fully agreed with the goals. I'm happy to know that there is a future history professor out there that is willing and enthused to try new ideas in the classroom.

With Tosca I discussed where to get the supplies, where to hang the painting, how to organize the student's painting time. **This is one issue that I would suggest other implementers consider carefully. If you have a large class, remember that the whole class will not be able to work on the mural at the same time unless the mural itself is also very large. There simply isn't room. Organize painting times for groups of people rather than the whole class. Think of activities the non-painting students can do while the other students are painting.**

## Promotion and Advocacy Tools

**What:** Class and mural project description flyer, include an image and color of some nature (see p. 40)

**When:** Post 1 month prior to class registration.

**Why:** Spark interest, reach students before they begin signing up for classes

**Where:** Post flyers in relevant department hallways such as history, women's studies, ethnic studies, anthropology, sociology, art, art history

- Email flyers to appropriate listserv such as a history, women's studies/interest listserv, etc.
- Email/mail directly to students/instructors with known interest in the topic
- Obtain a list of students who have taken women's studies, art history, etc. courses in the past two semesters and email/mail a flyer
- Ask instructors with a known interest to post the flyer in their office and/or announce course in their current classes.



# History of Women and Gender in the United States

Spring 2005

A421/H511, Class #14626

Monday and Wednesday 9:30-10:45

Instructor: Robin Henry at [rochenry@indiana.edu](mailto:rochenry@indiana.edu) for more information



**A unique opportunity to express your creativity while gaining course credit in history, women's studies, or as an elective**

The History of Women and Gender in the United States examines the lives, experiences, and interactions with society, politics, and economic systems of women through the concept of fighting for political space. We will read articles, books, and primary documents that examine women's experiences from the first colonial contact with Native Americans to 21<sup>st</sup> century popular culture with specific focus on topics such as colonization, Republican Motherhood, the Cult of True Womanhood, slavery, Civil War and Reconstruction, Progressivism, suffrage, WWII, post-war feminism, and popular culture.

Students will have daily readings from Linda Kerber's *Women's America* essay reader and a course packet, as well as outside books. Assignments will include 3 short book reviews over the outside books, a research paper over a topic of the student's choosing, and participation in our class mural project.

The class mural project will include the use of images and artwork as a means to gaining insight into a chosen topic. Not only will students learn valuable and transferable research skills, but with the guidance of a professional artist they will be given the opportunity to creatively express their research interests in the history of women and gender in the U.S.

Ultimately, students should walk away with an understanding of women in U.S. history and with major historical debates concerning women and gender—both those that concerned the historical actors and those that concern historians today—as well as an ability to think critically about U.S. history.

# Grading Criteria for Mural Reviews

Student Name: \_\_\_\_\_

Grade: \_\_\_\_\_

POINTS	12	9	6	3	0	Points
Research Content	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.	No research present.	
Citation of Text Sources	All text sources are accurately cited in the desired format.	All text sources are cited, but a few are not in the desired format.	All text sources are cited, but many are not in the desired format.	Some text sources are not accurately cited.	No text sources cited.	
Image and Image Description	Image and its description add to the reader's understanding of the topic. Description includes information about the image itself, how the image relates to the chosen topic.	Image and its description somewhat add to the understanding of the topic. Description lacks detail about how the image relates to the topic.	Image and its description do not add to the reader's understanding of the topic.	Either the image or description are not present.	No image and no description.	
Citation of Image Source	Image source is accurately cited in the desired format.	Image source is cited, but not in the desired format.			Image source is not cited.	
Usage Rights Information	Successfully includes accurate usage rights information either with a link to the information online or a copy of the usage rights statement.	Includes rights information either with a link to the information online or a copy of the rights information but the provided information does not pertain to usage.			Rights information does not exist.	
Image Research Process	All search processes and keywords are fully described to the extent that the search could easily be replicated.	All search processes and keywords are described but necessary detail that would allow one to recreate the search is lacking.	Some search processes and keywords are included, detailed description of how you located the image is lacking.	Little information is provided about the search process involved in locating the image.	Description of image research process does not exist.	
Image Sketch or Description of Image Sketch	Sketch or description of sketch is present and adequately detailed (color and size).	Sketch or description present but lacking adequate detail.			No sketch or description present.	
Mechanics	No grammatical, spelling or punctuation errors.	Almost no grammatical, spelling or punctuation errors.	A few grammatical, spelling, or punctuation errors.	Many grammatical, spelling, or punctuation errors.	No text exists.	
						<b>Total Points Earned</b>
						<b>Total Points Possible</b>
						100

## Mural Review Presentation Guidelines

Name: \_\_\_\_\_

Project: \_\_\_\_\_

	Points Possible	Points Earned
Describe the event or person you have chosen to research	5	
Describe how the chosen image relates to women or gender in US history	5	
Describe the research path you followed to find this image. What database/book/website did you consult, keywords did you use, etc.	5	
Describe the image you sketched or described and how it relates to the image you found during your research	5	
Length of presentation no less than 6 min., no more than 12 min.	5	
<b>Total Points</b>	<b>25</b>	

## Painting Days Guidelines

\*Participation in painting days will be reflected in the student overall class grade for participation.

Name: \_\_\_\_\_

Project: \_\_\_\_\_

	Points Possible	Points Earned
Did the student show up for arranged painting days in class (2.5 points per day)	5	
Did the student show up for one out of class, independently arranged painting day	5	
Did the student complete his/her portion of the mural or arrange for the artist to help with completion	5	
<b>Total Points</b>	<b>15</b>	

## Final Paper/Mural Experience Guidelines

The student has been asked to include a personal reflection on how the mural project enhanced his/her learning experience. This portion of the paper involves describing how the research portfolio and painting of the mural affected (positively or negatively) his/her understanding of the topics studied in this course and/or their experience in this class as a whole. **The student will receive 2 points per topic addressed for a total of 12 points.**

Name: \_\_\_\_\_

Project: \_\_\_\_\_

	Points Possible	Points Earned
Searching for images using online databases	3	
Analyzing images in an historical context	3	
Creating your own image/sketch/painting	3	
Working collaboratively with a librarian, artist, and other students	3	
<b>Total Points</b>	<b>12</b>	

# Finding Your Images Worksheet Examples

**1. What kind of image are you looking for?** List the qualities for which you are searching. Specific person or event

- A color
- A mood or feeling
- An idea
- An object
- A time period
- A photograph
- A painting
- Rosie the Riveter
- woman working in non-traditional job
- 1940's
- World War II and work
- painting or photograph, photograph probably more likely

**2. What resource will help you find these images?** Examine the Digitized Art and Image Resource List and identify at least 3 sites you believe might address your needs.

- Think about the types of images each database will contain.
- Does the resource focus on history or art or another area and how will this affect your search strategy?
- American Memory Project LC
- Getty Images
- AccuNet
- AMICO

**3. What keywords will I use to find the image in my chosen databases?** How will I narrow my search? What other search strategies will I employ? Briefly describe a couple of the **search strategies** you used below.

- I will try a general keyword search in all the above listed databases to find out how each resources searches differently. Some of the keywords I will use are: Rosie the Riveter, women and work, world war ii or world war two, factories, riveters
- I will try and find the controlled subject terms that each resource connects to the above keywords and will then search by these subject terms
- I will further limit my search by time period if necessary and possible

**4. What images did you find and what do they tell you about your topic?** Print out, record the url for, or save the images you found and jot down a few ideas of what the images mean to you.

- Cartoon in American Memory Project LC, see printout. [http://lcweb2.loc.gov/cgi-bin/query/D?ils:1:/temp/~pp\\_RmDB::@@@mdb=fsaall,app,brum,detr,swann,look,gottscho,pan,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc](http://lcweb2.loc.gov/cgi-bin/query/D?ils:1:/temp/~pp_RmDB::@@@mdb=fsaall,app,brum,detr,swann,look,gottscho,pan,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc)
- African American woman riveting in American Memory Project LC see printout. [http://lcweb2.loc.gov/cgi-bin/query/I?fsaall,app,brum,detr,swann,look,gottscho,pan,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc:4:/temp/~pp\\_V2HN::displayType=1:m856sd=fsa:m856sf=8d42713:@@@mdb=fsaall,app,brum,detr,swann,look,gottscho,pan,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc](http://lcweb2.loc.gov/cgi-bin/query/I?fsaall,app,brum,detr,swann,look,gottscho,pan,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc:4:/temp/~pp_V2HN::displayType=1:m856sd=fsa:m856sf=8d42713:@@@mdb=fsaall,app,brum,detr,swann,look,gottscho,pan,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc)
- Woman working on vacuum cleaner in American Memory Project LC see printout, good example of an image that in "reality" may not directly pertain to your topic or person but the feeling or message conveyed addresses the topic or person. To me this image makes me think of how the govt attempted to feminize the work they were asking women to do during WWII. They showed

women working in factories and compared it tasks they did at home. It was OK to work in a factory if you still looked like a woman and did tasks that looked similar to they did at home. **To me this image shows that it's ok for a woman to work on "complicated mechanical tasks" if it some how relates to the home.** [http://lcweb2.loc.gov/cgi-bin/query/D?horyd:9:/temp/~pp\\_H3Y2::@@@mdb=fsaall,app,brum,detr,swann,look,gottscho,paln,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc](http://lcweb2.loc.gov/cgi-bin/query/D?horyd:9:/temp/~pp_H3Y2::@@@mdb=fsaall,app,brum,detr,swann,look,gottscho,paln,horyd,genthe,var,cai,cd,hh,yan,bbcards,lomax,ils,prok,brhc,nclc,matpc)

- Traditional Rosie the Riveter WWII poster in Accu/Net, saved image and text to disk.
- Female Army/Navy personnel, smiling, washing plane with bystander in AMICO, saved to disk
- Women whispering with Hitler behind. Not so much about women's work but certainly shows how women were portrayed during WWII in AMICO, saved to disk
- A "mean" looking Rosie, image compares the male soldiers' guns to Rosies riveter in Getty Images, saved watermarked copy to disk

**5. What are the usage rights for each image you found?** Print out, record the url for, or save the usage rights information you found for each image.

- Getty Images link to usage information <http://editorial.gettyimages.com/source/help/helpOther.aspx?xmlfile=helpaboutus#termsimages>
- AMICO saved to disk
- Accu/Net saved to disk
- American Memory Project LC saved to a disk

**6. Cite your images in MLA format.**

- Barnes, Bob. "And then in my spare time. . ." ca. 1943. *Library of Congress American Memory Project*. 22 December 2004. <<http://memory.loc.gov/ammem/>>
- Palmer, Alfred T. "A Negro woman at North American Aviation uses an electric hand drill to drill holes in a sheet metal assembly prior to riveting" 1942. *Library of Congress American Memory Project*. 22 December 2004. <<http://memory.loc.gov/ammem/>>
- Horydczak, Theodor. "Electric Institute of Washington. Woman working on vacuum cleaner" ca. 1920-ca. 1950. *Library of Congress American Memory Project*. 22 December 2004. <<http://memory.loc.gov/ammem/>>
- Miller, J. Howard, Westinghouse for the War Production Co-Ordinating Committee "Rosie the Riveter famous poster" [ca. 1942]. *AccuNet/AP Multimedia Archive*. 22 December 2004. <<http://ap.accuweather.com/>>
- Time Life Pictures. "WWII poster featuring ill. Of Rosie the Riveter drilling with the caption reading it's our right too!" [ca. 1942]. *Getty Images*. 22 December 2004. <<http://editorial.gettyimages.com/source/search/Product.aspx?p=4&e=0&pg=1&am=-1>>
- Dahl-Wolfe, Louise. "Two women at beauty salon, man wearing Hitler mask behind them" 1942. *AMICO*. 22 December 2004. < <http://amico.rlg.org/>>
- Dahl-Wolfe, Louise. "Jacksonville Naval Air Station during the War" 1942. *AMICO*. 22 December 2004. < <http://amico.rlg.org/>>

## Project Resources with Budget

<b>In-kind</b>	
Computer classroom	\$400.00
Library instructor and Project Leader (5 days preparation, 3 days instruction) 8 days salary and benefits	\$900.00
<b>In-kind total</b>	<b>\$1300.00</b>
<b>Grant Request</b>	
Muralist/Artist salary (\$25/hour)	\$1500.00
Paint and mural design supplies	\$600.00
Printing, duplication, advertising	\$200.00
<b>Requested total</b>	<b>\$2300.00</b>
<b>Project total</b>	<b>\$3600.00</b>