

# Harlan County High School

## Non Traditional Instruction Packet 2019-2020

Course: Art and Humanities

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**Instructions:** For each NTI day students will read an article related to content we have covered in class. At the conclusion of the article they will complete the corresponding comprehension questions. **You can complete the questions on your own paper, limiting the need for you to print anything from home. Write the questions and answers.** All articles and questions are located after this information sheet, but you only need to complete the questions for one article per day.

In addition to completing the assignment, you're expected to contact me each NTI day to let me know that you're working on your assignment or let me know if you need any help. You are welcome to email, text, or call me.

**Scoring:** Each assignment will be worth a total of 30 points (the normal value of a daily work assignment in my course). Therefore the total of all 10 assignments will be 300 points (The equivalent of 3 Unit Exams).

**Students without internet access:** I will provide a folder with these instructions and all assignments for any students that should need it. **If you do not have internet access or if something goes wrong with your**

internet during the NTI days: It is **your responsibility** to ask me for a folder.

**Assignments : Article Title and Page # within this document.**

Day 1: “Photography as Witness” Pgs. 3-6

Day 2: “Horse and Man Armor” Pgs. 7-12

Day 3: “Documenting the Construction of the Eiffel Tower” Pgs. 14-17

Day 4: “What is Modern Art?” Pgs. 18-21

Day 5: “Mathew B. Brady's Portrait of President Lincoln” Pgs. 22-24

Day 6: “Dr. James Hunter Fayssoux” Pgs. 25-31

Day 7: “Bust of Washington” Pgs. 32-35

Day 8: “Excerpt from "The Fifties": Fifties Society” Pgs. 36-42

Day 9: “Observation and Imagination in The Starry Night” Pgs. 43-46

Day 10: “Betsy Ross” Pgs. 47-50

# Photography as Witness

This text is provided courtesy of The Museum of Modern Art.

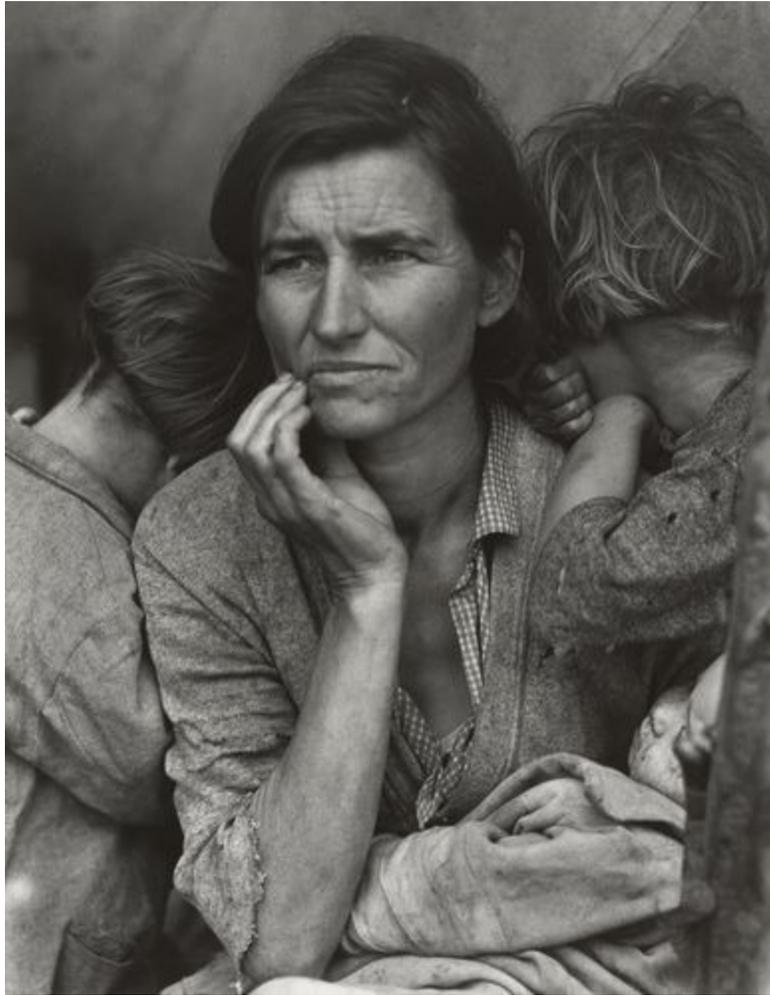
Photography is often perceived as an objective, and therefore unbiased, medium for documenting and preserving historic moments and national and world histories, and for visualizing and narrating news stories. But the choices made by a photographer—including how the image is composed, what is left in or out of the frame, and how it may be cropped, edited, or otherwise altered after it is taken—introduce a point-of-view into the photograph and inevitably impact how we receive and understand images. Such considerations raise critical questions about how willingly we accept any one photograph as a reflection of definitive truth.

Photographs can bear witness to history and even serve as catalysts for change. They can foster sympathy and raise awareness or, alternatively, offer critical commentary on historical people, places, and events. Throughout the history of the medium, photographers have aimed to capture the essence of events they witnessed—though the question of the trustworthiness of their images is always up for debate.

## Dorothea Lange, from the Studio to the Street

Though Dorothea Lange had been operating a successful portrait studio in San Francisco since 1919, she was moved by the homeless and unemployed people she saw standing in breadlines as the Great Depression began to take its toll, and she started photographing them. These photographs led to her hiring by the federal Farm Security Administration (FSA), formed during the Great Depression to raise awareness of and provide aid to impoverished farmers. Lange closely identified with the FSA's mission, which was to document the effects of the Depression on Americans, bringing attention to their struggles so that such events would never recur. Due in part to her work with the FSA, Lange became known as a pioneer of documentary photography, a classification she disliked because she felt the term did not reflect the passionate social motivations that fueled her work.

## Migrant Mother, Nipomo, California



Dorothea Lange, 1936

*Migrant Mother, Nipomo, California*

Dorothea Lange took this photograph in 1936, while employed by the U.S. government's Farm Security Administration (FSA) program. In Nipomo, California, Lange came across Florence Owens Thompson and her children in a camp filled with field workers whose livelihoods were devastated by the failure of the pea crops. Recalling her encounter with Thompson years later, she said, "I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her, but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction." One photograph from that shoot, now known as *Migrant Mother*, was widely circulated to magazines and newspapers and became a symbol of the plight of migrant farm workers during the Great Depression.

As Lange described Thompson's situation, "She and her children had been living on frozen vegetables from the field and wild birds the children caught. The pea crop had frozen; there was no work. Yet they could not move on, for she had just sold the tires from the car to buy food." However, Thompson later contested Lange's account. When a reporter interviewed her in the 1970s, she insisted that she and Lange did not speak to each other, nor did she sell the tires of her car. Thompson said that Lange had either confused her for another farmer or embellished what she had understood of her situation in order to make a better story.

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

1. According to the text, how is photography often perceived as a medium for documenting and preserving historic moments?

- A. It is often perceived as an untrustworthy medium.
- B. It is often perceived as an abstract and unrealistic medium.
- C. It is often perceived as objective and unbiased medium.
- D. It is often perceived as a controversial medium.

2. The text describes how and why Dorothea Lange began photographing Americans affected by the Great Depression. Why did Lange want to photograph Americans affected by the Depression?

- A. She wanted to receive more steady work and payment from the Farm Security Administration.
- B. She wanted to make migrant workers and unemployed people famous to help them get jobs and money.
- C. She wanted to document the struggles of Americans during the Depression to raise awareness of their hardships.
- D. She wanted to gain fame and riches for her skill in documentary photography.

3. The text states that the trustworthiness of photographers' images is always up for debate. What evidence from the text supports this conclusion?

- A. Dorothea Lange is considered a pioneer of documentary photography, but she felt the term did not reflect the passionate social motivations behind her work.
- B. The Farm Security Administration hired Dorothea Lange to document the effects of the Great Depression on Americans and bring attention to their struggles.
- C. Photographs can bear witness to history, serve as catalysts for change, foster sympathy, raise awareness, or offer critical commentary on people, places, and events in history.
- D. Dorothea Lange's account of the story behind her *Migrant Mother* photograph does not match the account of Florence Owens Thompson, the subject of that photograph.

4. Based on the text and the photograph, what did Lange's *Migrant Mother* photograph communicate about the subject, Florence Owens Thompson, and her family?

- A. the desperation and hardship Thompson faced
- B. the hope Thompson held for a better future
- C. the need Thompson had for new tires for her car, so the family could move
- D. the pride Thompson had in her family's strength and willpower

5. What is the main idea of this text?

- A. Photographers like Dorothea Lange have aimed to capture the essence of events they've witnessed, but their choices and motivations have inevitably introduced unreliability or a point-of-view into their photographs.
- B. Dorothea Lange was a successful photographer whose mission was to document the effects of the Great Depression on Americans, especially by focusing on the plight of migrant workers.
- C. Photography can always be relied upon as an objective and trustworthy source of information, and can foster sympathy or raise awareness for people, places, and events in history.
- D. While Dorothea Lange provided one description of her encounter with the subject of her famous *Migrant Mother* photograph, the subject of that photograph gave a different account of their encounter.

# Horse and Man Armors

This text and image are provided courtesy of the Philadelphia Museum of Art.



*HORSE ARMOR OF DUKE ULRICH OF WRTTEMBERG  
1507*

*[Armor] embossed, etched, and partially blued and gilded steel; brass; leather [saddle] birch bark; steel; leather and textiles  
Weight (with saddle): 89 lb. (40.37 kg); weight (without saddle): 63.2 lb. (28.67 kg)*

*WILHELM VON WORMS THE ELDER*

*German (active Nuremberg), master in 1499, died 1538*

*MAN ARMOR*

*c. 1505*

*Etched and partially blued and gilded steel; leather; textiles*

*Weight: 58.5 lb. (26.53 kg)*

*MATTHES DEUTSCH*

*German (active Landshut), first recorded 1485, last documented c. 1505*

These armors, one for a horse and one for a man, were made over five hundred years ago in Germany. Constructed of steel plates that fit tightly together, they were designed to provide protection in battle.

The horse armor was made for Duke Ulrich (OOL-reesh) of Württemberg, Germany, when he was

just twenty years old. It was made for a special journey he planned to take with Maximilian I of Austria to Rome, where Maximilian was to be crowned Holy Roman Emperor. The armor protected the horse and showed the duke's wealth and status, since only high-ranking noblemen could afford armors as fine as this one. Its decoration conveys important ideas as well: a golden-winged dragon on the chanfron (horse's headpiece) shows fierceness, and elegantly dressed women hold banners with the duke's personal motto. A literal translation of the motto is, "I have it in mind." Duke Ulrich's contemporaries would have understood this phrase to mean, "I can accomplish what I set out to do."

This horse armor is extremely rare because it is one of the earliest complete examples in the world and its pieces have remained together for centuries. Its gold decoration also adds to its uniqueness. It was made by a famous master armorer, a person who specialized in making armor. The man armor was not made for Duke Ulrich, but it is from the same region and time period. Made by another master armorer, it was beautifully decorated with designs in gold.

Philadelphia Museum of Art: Gift of Athena and Nicholas Karabots and The Karabots Foundation, 2009-117-1,2

# About Cuirassier Armor

This text and image are provided courtesy of the Philadelphia Museum of Art.



1612 Etched and partially blackened steel; leather (replaced) Weight: 63 lb. (28.58 kg) Height (top edge of comb to bottom edge of tassets): 40 11/16 inches (103.4 cm) Girth at waist : exterior about 38 9/16 inches (98 cm) Width (across midpoints of shoulders): 24 inches, 2 feet (61 x 61 cm) Width (across outer midpoint of couter: arms relaxed & don't touch cuir): 31 7/8 inches (81 cm) Length (down center of tasset, from waist to midpoint of poleyn): 24 3/16 inches (61.5 cm) Depth (helmet, from brim across to level of rear neck plate): 14 9/16 inches (37 cm) Width (backplate across the waist ... about): 12 13/16 inches (32.5 cm) Northern Italian or French

## About This Armor

This suit of armor, along with six similar armors, was made in 1612 for a German ruler named Johann Georg I of Saxony (Saxony is now the city of Dresden). His wife, Magdalena Sibylla, presented all seven sets of armor to him as a Christmas gift. We know that they were actually used on July 4, 1613, in a tournament celebrating the baptism of the couple's son and heir, also named Johann Georg. In this particular military sporting event, the contestants fought on foot with swords instead of on horseback with lances.

The men who made plate armor like this suit were highly skilled craftspeople. To produce suits of armor, they hammered bars of iron and steel into flat plates. Then they created patterns based on

their customers' bodies and shaped the metal pieces to fit exactly. This armor is densely covered with intricate designs-intertwining leaves, flowers, and fruits, as well as four fierce lion faces on the breastplate and the back plate, and on each cowter (elbow defense). Artists who collaborated with the armor makers created the designs by etching (cutting into) the metal with acid, blackening the surface with paint or varnish, then wiping and polishing it, leaving the ink in the etched lines only.

This suit of armor weighs sixty-three pounds and provides both protection and mobility. Although plate armor looks inflexible, parts of it like the cuisses (kweeses) (plates covering the front thighs) are made of many separate pieces, like the shell covering the tail of a lobster, to allow a full range of movement.

*This object is included in Learning to Look: 20 Works of Art Across Time and Cultures, a teaching kit developed by the Division of Education and made possible by the Comcast Foundation, The Delphi Project Foundation, and Reliance Standard Life Insurance Company.*

Bequest of Carl Otto Kretzschmar von Kienbusch, 1977

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

**Use the article "Horse and Man Armors" to answer questions 1 to 2.**

1. Describe the decoration on the horse armor.

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2. What aspect of the horse armor stands out most? Support your answer with information from the text, image, or both.

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**Use the article "About Cuirassier Armor" to answer questions 3 to 4.**

3. Describe the designs on the cuirassier armor.

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**4.** What aspect of the cuirassier armor stands out most? Support your answer with information from the text, image, or both.

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**Use the articles "About Cuirassier Armor" and "Horse and Man Armors" to answer questions 5 to 6.**

**5.** What does the horse armor have in common with the cuirassier armor?

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**6.** Contrast the designs on the horse armor with the decoration on the cuirassier armor. Support your answer with information from the texts, images, or both.

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# Documenting the Construction of the Eiffel Tower

The text and images are provided courtesy of The Museum of Modern Art.



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Hippolyte Blancard*

*Untitled*

*April 1889*

*Platinum print*

*8 15/16 x 6 1/8" (22.7 x 15.6 cm)*

*The Museum of Modern Art, New York. Purchase*

Hippolyte Blancard, a pharmacist and amateur photographer, documented Parisian architecture leading up to the 1889 Exposition Universelle, or World's Fair, an international event showcasing new innovations, geographic and scientific discoveries, and works of art. This series of photographs depicts the construction of the Eiffel Tower, which was conceived as the entrance to the World's Fair. Blancard's photographic documents cover the tower's progression, from July 1887 through April 1889.

There was a strong reaction to the Eiffel Tower among the general public, some of whom thought it was unsightly and a "stain" on the Paris cityscape. One critic called it "a truly tragic street lamp." Many

artists, however, embraced the Eiffel Tower as a symbol of modernity and the avant-garde. Gustave Eiffel, the tower's builder and designer, responded to the criticism in a newspaper interview, saying, "For my part I believe that the tower will possess its own beauty. Are we to believe that because one is an engineer, one is not preoccupied by beauty in one's constructions or that one does not seek to create elegance as well as solidity and durability?" Initially, the plan was to demolish the tower 20 years later, but it gradually became a defining icon of the Paris cityscape.

## A Towering Undertaking

It took five months to build the tower's foundation and 21 months to assemble the metal pieces. Three hundred workers joined together over 18,000 pieces of puddle iron (a pure form of structural iron) using over two and a half million rivets. It is now one of the most visited monuments in the world.



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Hippolyte Blancard  
Untitled*

*February 1888  
Platinum print*

*6 1/8 x 8 11/16" (15.6 x 22.1 cm)  
The Museum of Modern Art, New York.  
Purchase*



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Hippolyte Blancard  
Untitled*

*April 1888  
Platinum print*

*8 13/16 x 6 1/8" (22.4 x 15.6 cm)  
The Museum of Modern Art, New York.  
Purchase*



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Hippolyte Blancard  
Untitled*

*June 1888  
Platinum print*

*8 13/16 x 6 5/16" (22.4 x 16 cm)  
The Museum of Modern Art, New York.  
Purchase*



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Hippolyte Blancard  
Untitled  
June 1888*

*Platinum print  
8 13/16 x 6 5/16" (22.4 x 16 cm)  
The Museum of Modern Art, New York.  
Purchase*



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Hippolyte Blancard  
Untitled  
October 1888*

*Platinum print  
8 13/16 x 5 7/8" (22.4 x 15 cm)  
The Museum of Modern Art, New York.  
Purchase*



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Hippolyte Blancard  
Untitled  
April 1889*

*Platinum print  
8 15/16 x 6 1/8" (22.7 x 15.6 cm)  
The Museum of Modern Art, New York.  
Purchase*

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**1.** What does the series of photographs by Hippolyte Blancard provided in the text show?

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**2.** How long did it take to build the Eiffel Tower?

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**3.** What are two or three adjectives that could describe the construction of the Eiffel Tower? Use evidence from the photographs to support your answer.

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**4.** What is a main idea of this text?

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5. The header provided for the section about the Eiffel Tower's construction is "A Towering Undertaking." Explain whether this header is appropriate for this section. Use evidence from the text to support your answer.

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# What Is Modern Art?

This text is provided courtesy of The Museum of Modern Art.



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

*Vincent van Gogh  
The Starry Night  
1889*

*Oil on canvas  
29 x 36 1/4" (73.7 x 92.1 cm)*

*The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest*

The birth of modernism and modern art can be traced back to the Industrial Revolution, a period that lasted from the 18th to the 19th century, in which rapid changes in manufacturing, transportation, and technology profoundly affected the social, economic, and cultural conditions of life in Western Europe, North America, and eventually the world. New forms of transportation, including the railroad, the steam engine, and the subway changed the way people lived, worked, and traveled, both at home and abroad, expanding their worldview and access to new ideas. As urban centers prospered, workers flocked to cities for industrial jobs, and urban populations boomed.

## A Modern Art

Prior to the 19th century, artists were most often commissioned to make artwork by wealthy patrons, or institutions like the church. Much of this art depicted religious or mythological scenes that told stories and were intended to instruct the viewer. During the 19th century, many artists started to make art about people, places, or ideas that interested them, and of which they had direct experience. With

the publication of psychologist Sigmund Freud's *The Interpretation of Dreams* (1899) and the popularization of the idea of a subconscious mind, many artists began exploring dreams, symbolism, and personal iconography as avenues for the depiction of their subjective experiences.

Challenging the notion that art must realistically depict the world, some artists experimented with the expressive use of color, non-traditional materials, and new techniques and mediums. One of these was photography, whose invention in the 1830s introduced a new method for depicting and reinterpreting the world. The Museum of Modern Art collects work made after 1880, when the atmosphere was ripe for avant-garde artists to take their work in new, unexpected, and "modern" directions.

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**1.** What kinds of art did artists make prior to the 19th century?

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**2.** How did the Industrial Revolution in the 18th and 19th century affect people's worldview?

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**3.** Describe how the art that artists started making changed during the 19th century. Support your answer with details from the text.

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**4.** What is the main idea of this text?

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5. The text says that the birth of modern art can be traced back to the Industrial Revolution. How might the Industrial Revolution have contributed to the start of modern art?

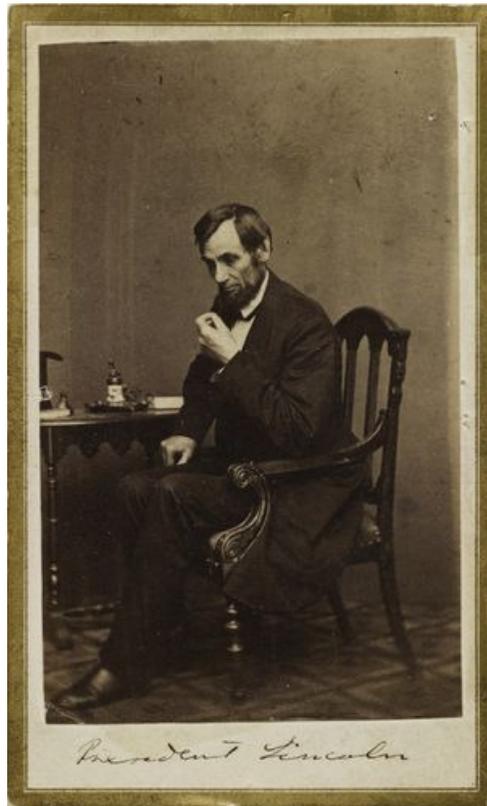
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# Mathew B. Brady's Portrait of President Lincoln

This text is provided courtesy of The Museum of Modern Art.



Mathew B. Brady, 1867

*President Lincoln*

One of the earliest American photographers and the owner of a successful photography studio, Mathew B. Brady photographed celebrities, presidents, and, most famously, scenes of his country's Civil War. From 1860 to 1864, his studio made more than 30 portraits of President Abraham Lincoln. Among them is this thoughtful and introspective image, made when the president had been in office for two years, and one year into the Civil War. President Lincoln understood the power of these portraits and used photography to his advantage, acknowledging, "Brady and The Cooper Union speech made me president of the United States."

Many of Brady's photographs of President Lincoln were reproduced on buttons and posters and, in the case of this image, as cartes de visites. These pocket-sized photographs served as visual calling cards and were an inexpensive and popular way of distributing portraits and self-portraits, which people often collected in albums. Those picturing President Lincoln in particular a portrait taken on February 27, 1860, after the speech at The Cooper Union, in New York City, that launched his presidential campaign-sold widely. Cartes de visites became a valuable political tool. For the first time in history, they enabled a broad segment of the American public to actually see their presidential candidates (an ability taken for granted today).

***Touch-ups Fit for a President:*** Brady touched-up many of his portraits of President Lincoln to correct such slight physical abnormalities as his wandering eye. The resulting images helped to dispel rumors that the tall and awkward Lincoln suffered from serious physical deformities.

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**1.** How did Mathew Brady portray President Lincoln in the photograph shown in the text?

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**2.** Why might pocket-sized photographs have been "a valuable political tool" for presidential candidates? Support your answer with details from the text.

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**3.** How did Mathew Brady affect the way the American public viewed Abraham Lincoln? Support your answer with details from the text.

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4. What is the main idea of this text?

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5. President Lincoln said that Mathew Brady helped make him president of the United States. What evidence from the text supports Lincoln's statement?

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# Dr. James Hunter Fayssoux

This text and image are provided courtesy of the Philadelphia Museum of Art.



Gift of the McNeil Americana Collection, 2009, 2009-18-42(99)

*c. 1802-11 Hollow-cut silhouette Sheet (irregular): 4 7/8 x 3 15/16 inches (12.4 x 10 cm) MOSES WILLIAMS American*

Cut-paper profiles are one example of how Americans had their portraits made before the invention of photography. About the size of a baseball card, they show a person's face from a side view. These particular profiles were made at Charles Willson Peale's Museum in Philadelphia by Moses Williams, a man of European and African ancestry, who was enslaved until he was manumitted (legally freed) by Peale in 1802. That year, Williams began cutting profiles for visitors at the museum. It took great skill to cut the elegant lines of these intimate works of art, and he became well-known for his special talent.

How did Williams create the profiles? First, a person sat on a stool, facing sideways. Using a newly

invented machine called a physiognotrace ("fiz-ee-OG-no-trace"), Williams followed the surface of the sitter's head with a dowel, causing a pointed instrument to impress an outline onto white paper secured at the top of the machine. For the most critical step of the process, Williams removed the paper from the machine and used scissors to cut out the person's profile from the middle. He made slight alterations to the machine's lines so that he could create the most accurate portrait possible. Because the paper was folded twice, he produced four exact profiles at once. Each profile was placed on top of black or dark blue paper so that the person's portrait stood out. Sometimes fine details such as eyelashes were added with black ink. Remarkably, this entire process only took a few minutes.

Notice the intricate details in the profiles such as the tufts of hair, neckties, bows, and subtle differences in the shapes of noses, chins, and lips. Unlike drawing or painting where an artist can erase lines or paint over unwanted details, there is little room for error when cutting profiles. Approximately 8,880 people, about 80% of all visitors to Peale's Museum, purchased profiles in 1803, the first full year that the service was offered.

The profiles seen here are part of a larger collection assembled by a member of the Peale family and kept together in a large book. Some of the sitters are well-known, such as the artist Charles Willson Peale (bottom row, left), his second wife, Elizabeth DePeyster Peale (bottom row, center), and his son Raphaëlle (bottom row, right). Many Americans during this period collected profiles of their friends and family members. Because profiles were inexpensive, small, and came in multiples, it was fun and easy to trade them with others. Since painted portraits were very costly, many people displayed framed paper profiles in their homes instead. Today, these small but significant works of art continue to tell us about life in Philadelphia two centuries ago.



*This boy's profile is being made with a machine called a physiognotrace ("fiz-ee-OG-no-trace"). The dowel, which is near his chin, will follow the surface of his head, causing the pointed instrument at the top of the machine (here, a pencil) to draw an outline of his profile on the white paper. The profile is then cut out of the center of the white paper and placed on black paper.*



Dr. Fayssoux



Captain Robert Gill



Hannah Brown



Charles Willson Peale



*Elizabeth Depeyster Peale*

### ABOUT THIS ARTIST

Moses Williams (c. 1775-c. 1825) was born into slavery; his parents, Lucy and Scarborough, were owned by the artist Charles Willson Peale. It is believed that

Peale acquired them as payment for portraits he painted in Annapolis, Maryland, between 1769 and 1775. After he moved to Philadelphia in 1776, Peale manumitted Lucy and Scarborough under the 1780 Gradual Abolition of Slavery Act, a law that he helped to pass. Upon gaining his freedom, Scarborough changed his name to John Williams.

Moses was eleven years old when his parents were freed and, according to the law, was to remain enslaved until he was twenty-eight. He worked in Peale's Museum, which displayed paintings, inventions, and fossils, as well as preserved insects, birds, and other animals. Williams was trained in taxidermy, object display, and the operation of the physiognotrace. Peale manumitted him in 1802, one year before his twenty-eighth birthday. Like his father, Moses took the last name Williams when he was freed.

After gaining his freedom, Williams earned a steady income through the fees he collected for cutting profiles at Peale's Museum. A few years later, he had saved enough money to purchase a two-story brick house in Philadelphia. He married a white woman named Maria who had served as the Peale family's cook. The couple had a daughter, but little information has been found about her. Although many details remain to be discovered about Williams's life, his financial and personal success during a time when African Americans faced severe discrimination is a testament to his artistic skills and determination.

### THE 1780 GRADUAL ABOLITION OF SLAVERY ACT

People of African descent lived in the Delaware River Valley as early as 1639, enslaved by the Swedish, Dutch, and Finnish settlers. It is estimated that there were approximately 1,400 enslaved people in urban Philadelphia in 1767, representing about 9% of the total population of about 16,000. Slavery would end slowly in Pennsylvania. In 1780, the Gradual Abolition of Slavery Act was passed. This law did not abolish slavery immediately. Instead, it stated that any enslaved people in the state who were born before March 1, 1780, would remain "slaves for life," unless they were legally freed. Children born to enslaved mothers, such as Moses Williams, would be freed at age twenty-eight. By 1790, there were 239 slaves in Philadelphia, according to the census taken that year. It is

unknown when the last slave was freed in Pennsylvania, but slavery was formally abolished on February 3, 1865, when the state ratified the Thirteenth Amendment to the United States Constitution.



Purchased with the Thomas Skelton Harrison Fund and with the partial gift of Wynard Wilkinson, 1994, 1994-56-1

*Footed Cup 1841 PETER BENTZON American Silver 6 7/8 x 5 3/8 x 4 inches (17.5 x 13.7 x 10.2 cm) Weight: 15 ounces 17.5 dwt*

Living in Philadelphia in the early nineteenth century, Moses Williams was a part of one of the largest populations of freed African Americans in the United States. Many worked as day laborers, domestic servants, and mariners, and a growing number of them were entrepreneurs and artisans like Williams. James Forten (1766-1842) was a wealthy sailmaker and prominent social activist who supported abolitionist causes. Silversmith Peter Bentzon (active 1810-1848) trained in Philadelphia and lived and worked both on the Caribbean island of Saint Croix and in Pennsylvania. Cabinetmaker Thomas Gross, Jr., (1775-1839) owned and operated a shop in the Germantown section of Philadelphia. The Philadelphia Museum of Art has examples of work by Bentzon (like the silver cup shown here) and Gross in its collection.

*This object is included in Pennsylvania Art: From Colony to Nation, a set of teaching posters and resource book produced by the Division of Education and generously supported by the Sherman Fairchild Foundation, Inc.*

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

1. After being freed from slavery by Charles Peale, what did Moses Williams do to earn a steady income?

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2. Summarize the process by which Williams created the profiles pictured in the text.

Support your answer with evidence from the text.

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3. What is a main idea of this text?

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4. Seven different cut-paper profiles are shown in the text. Select one of the profiles and describe it.

Support your description with at least three details from the image.

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5. Read this sentence from the text.

"Today, these small but significant works of art continue to tell us about life in Philadelphia two centuries ago."

Based on the images in the text, what might a cut-paper profile tell you about life in Philadelphia two centuries ago?

Support your answer with evidence from the text and images.

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# Bust of Washington

This text and image are provided courtesy of the Philadelphia Museum of Art.



The W. P. Wiltach Collection, bequest of Anna H. Wiltach, 1893, W1893-1-173

*1844-64, after original 1838-44 Marble 26 x 23 5/8 x 14 inches (66 x 60 x 35.6 cm) HIRAM POWERS American*

George Washington had been dead nearly half a century when prominent American sculptor Hiram Powers (1805-1873) fashioned this portrait bust. Numerous earlier images of Washington as military hero, president, patriarch, and demi-god had already been widely disseminated in America and abroad. Powers struggled with how to characterize the first president. He ultimately decided upon an "ideal" portrait in white marble, and imbued Washington with the Roman Republican virtues of restraint and rationality by depicting him unadorned and dressed in classical drapery (which, of course, the real Washington never wore). The actual likeness was based on the bust created by the French sculptor Jean-Antoine Houdon (French, 1741-1828) whom Washington had posed for in his

home at Mt. Vernon in 1785. Realism is evident in the aging features, slack jaw line, and ponytail.

Encouraged by a growing list of patrons and government commissions, Powers moved to Florence, Italy, in 1837, where he joined a circle of international sculptors who were capitalizing on the tourist trade. He modeled Washington as a creative experiment and happily soon after began receiving orders for marble replicas. The Philadelphia Museum of Art's bust is undated and could have been carved over a twenty-year period when the demand was so great that Powers found it necessary to employ Italian stonecutters to "rough in" the form so he could finesse the features. The Museum's bust may have been exhibited at the 1864 Great Central Fair in Philadelphia, further popularizing this prototype and resulting in a proliferation of replicas of all sizes and media into the twentieth century.

## ABOUT THIS ARTIST

In the aftermath of the Woodstock, Vermont famine of 1816, the Powers family abandoned their farm to try their luck in Cincinnati, Ohio. Shortly after arriving, fifteen-year-old Hiram made the bold move to find his own means of support. Naturally dexterous, he apprenticed at Luman Watson's clock and organ factory where he gained mechanical skills. After seeing Jean-Antoine Houdon's (French, 1741-1828) bust of George Washington in Cincinnati's Western Museum, Powers turned to sculptor Frederick Eckstein (German, c.1774-1852) for instruction in casting and modeling in wax, clay, and plaster. He created a local sensation with an imaginative mechanical waxwork that attracted the attention of Cincinnati art patron Nicholas Longworth, who subsequently funded trips to Washington, D.C. and Boston, where Powers modeled portraits of the leading statesmen of the day (including President Andrew Jackson). In 1837, armed with sponsorship money and commissions for marble replicas, Powers set forth for Florence, Italy. There he joined a circle of international artists and writers including Horatio Greenough, Nathaniel Hawthorne, and Robert and Elizabeth Barrett Browning. Within a few years, Powers was acknowledged as the preeminent portraitist in Florence, and became a professor at the Florence Academy of Fine Arts. Powers' next challenge was to create idealized figures such as *Bust of Proserpine* (1844-45). He catapulted to international fame when his Greek Slave was exhibited in London and New York in the 1850s. Though patriotic, Powers never returned to America, where he believed financial success would elude him.

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**1.** Which American sculptor created the portrait bust of George Washington pictured in the text?

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**2.** The text says that Powers struggled with how to characterize Washington in this sculpture. What characteristics or qualities does this bust of Washington reflect?

Support your answer with evidence from the text and image.

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**3.** What is the main idea of this text?

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4. The text says that many earlier images of Washington had shown him as a military hero, president, patriarch, and demi-god. Explain whether Powers' bust of Washington shows Washington as any of these things.

Support your answer with evidence from the text and image.

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# Excerpt from "The Fifties": Fifties Society

by Alan Brinkley

This essay excerpt is provided courtesy of the Gilder Lehrman Institute of American History. This text has been adapted for use by ReadWorks.



*McDonald's store #1 located west of Chicago, Illinois. (Carol M. Highsmith Archive, Library of Congress, Prints and Photographs Division)*

Many Americans in the 1950s considered their era as a time of affluence, community, and unity. Today—a half century later—many people still see those years as a golden era that has now been lost. Even the most sophisticated chroniclers of its time believed in the great successes of the 1950s. The renowned historian Richard Hofstadter wrote at the time:

The jobless, distracted and bewildered men of 1933 have in the course of the years found substantial places in society for themselves, have become homeowners, suburbanites, and solid citizens.

The French writer Simone de Beauvoir said of America in the 1950s:

Class barriers disappear or become porous; the factory worker is an economic aristocrat in comparison with the middle class clerk; even segregation is diminishing; consumption replaces acquisition as an incentive. America . . . as a country of vast inequalities and dramatic contrasts is ceasing to exist.

Many middle-class Americans in these years believed in the idea that the American people, for all their diversity, were becoming more and more alike—and could expect to continue to do so in the future. Few ideas became more pervasive in popular culture than the sense that America was becoming a middle-class nation—a society in which everyone was either already part of the middle class, soon to become part of it, or aspiring to become part of it. And there was some evidence for this powerful idea.

There was rapid growth in the number of people able to afford what the government defined as a "middle-class" standard of living—60 percent of the American people. Home ownership rose from 40

percent in 1945 to 60 percent in 1960. By 1960, 75 percent of all families owned cars; 87 percent owned televisions; 75 percent owned washing machines. But these figures also show the survival of a substantial minority (25 to 40 percent) that remained outside the middle class. More than 23 percent of Americans still lived in poverty, and African American poverty was far higher.

American politics in the 1950s was dominated by Dwight D. Eisenhower, who emerged from the war as the military man with the most political appeal, largely because of his personality. There were other generals who had performed with at least equal brilliance and effectiveness. But none of them had Eisenhower's personal qualities: his public warmth and friendliness and geniality; his dazzling, highly photogenic smile, which became his political trademark; his comforting, unthreatening public image. It helped him become president in 1953, and it helped him remain popular until he left the White House in 1961.

But Eisenhower was also appealing because he seemed to embody the stability and the desire for unity that characterized so many other areas of American culture in the 1950s. Eisenhower's approach to leadership was based on two fairly simple assumptions. He had a deep aversion to conflict and confrontation. He leaned instinctively toward consensus and conciliation; and he tried to avoid doing anything that would disrupt the harmony that he liked to believe prevailed in American society. And he was deeply committed to capitalism, and to capitalists; a champion of free enterprise; a cheerleader for the business community in this hour of its great economic triumph. Eisenhower's presidency was an embodiment of the middle-class yearning for stability and consensus.

Eisenhower became, in effect, the cautious, prudent, conciliatory paternal figure presiding over the heyday of middle-class dominance of American life. He seemed to embody the era's apparent stability and unity and homogeneity. He epitomized the American middle class's idealized image of itself. And not incidentally, he presided over an era of almost unbroken prosperity and unbroken peace that reinforced the power of the stable, consensual public culture of the time.

The 1950s were good times for middle-class white Americans who were content with their era. But it was not a good time for dissent. The most obvious explanation for that is the Cold War and the fear of communism-fanned by opportunistic and demagogic politicians-that accompanied it. It was also a result of a homogeneous popular culture that had little patience with divergent views. The growing intolerance of non-conformity helped produce the staunching of dissent at many levels of society. Hollywood studio executives blacklisted writers and actors not just because of the Red Scare but also because of their own dislike of their politics. Newspaper and magazine publishers banished writers who were too stridently critical of the political and economic orthodoxy of their time. Television and radio executives refused to allow even mildly dissenting voices access to the air. The revered Edward R. Murrow, the first great television newscaster, found his career at CBS derailed after he broadcast a program in 1954 attacking Joseph McCarthy-even though by then McCarthy's influence was already in decline.

In 1953, the political writer I. F. Stone-also a harsh critic of McCarthyism and of conservative politics-found it necessary to found his own political journal, *I. F. Stone's Weekly*, because none of his previous employers, including the *Nation*, would publish his work any longer. Years later, in the early 1980s, he published a collection of his writings from those years. He titled it *The Haunted Fifties*.

For Stone, and for many others, the fifties seemed haunted because the public culture of the time was so resolutely self-congratulatory and so stifling to alternative views; because the problems and

injustices and dislocations of the time often seemed hidden under a haze of bright, cheerful, affirmative images of a prosperous middle-class nation happily embarked on a new period in its history-enthroned as the richest and most powerful nation in the world.

But beneath the shining surface of the public nation of the 1950s lived another America—a shadow nation or, as I. F. Stone sometimes called it, a subversive nation, which was gradually building up a critique of American society and politics that would burst into the center of national consciousness in the 1960s and beyond. That critique took many forms. African Americans demonstrated in Montgomery and elsewhere, firing the first shots of the Civil Rights Movement. The restive left was struggling to reveal the persistence of poverty in the midst of prosperity. There was increasing resistance by women to the obstacles they faced in the workplace and in the larger culture when they attempted to move out of their roles as wives and mothers. There was the growing concern about the environment among scientists and ecologists who saw, much earlier than most Americans did, the dangers of heedless economic growth.

But equally important were critiques that expressed a series of anxieties and thwarted desires that were particular to the white male culture of the time. There was a growing fear that the modern world threatened their autonomy, their independence, their authenticity.

Employees of large corporate organizations, the critics of the 1950s and early 1960s argued, learned to dress alike, to pattern their lives in similar ways, to adopt similar values and goals, to place a high value on "getting along" within the hierarchical structure of the corporation. In fact, complaints about the conformity, the homogeneity of the culture of organization became one of the staples of social criticism in the 1950s, as social scientists came to see in this culture a challenge to the capacity of individuals to retain any psychological autonomy. The organization, they argued, was a debilitating force, creating alienated conformists afraid to challenge prevailing norms. They were people who would take no risks; people who feared to be different.

Corporate workers, critics argued, faced constant pressures to get along by going along. The sociologist David Riesman wrote in his influential book, *The Lonely Crowd* (1950), that modern society was giving birth to a new kind of man. In earlier eras, most men and women had been "inner-directed" people, defining themselves largely in terms of their own values and goals, their own sense of their worth. Now, the dominant personality was coming to be "other-directed" man, defining himself in terms of the opinions and goals of others, or in terms of the bureaucratically established goals of the organization.

But perhaps the clearest example of disenchantment with and alienation from the middle class was not the work of these mainstream writers and intellectuals. The clearest example came instead from a group of younger writers and artists who emerged largely from the middle class but chose to stand outside the mainstream of middle class culture. They held that culture in contempt—they ridiculed and repudiated not just the personal anxieties of organizational life, but many of the fundamental premises of middle-class society. There were the men and women who called themselves "the Beats." They openly challenged the conventional values of middle-class American society: material success, social values, political habits. Many of them adopted an alternative lifestyle for themselves that emphasized rootlessness, anti-materialism, drugs, antagonism to technology and organization, sexual freedom, and a dark, numbing despair about the nature of modern society. But most of all the Beats were in search of "ecstasy," of a release from the rational world, of a retreat from what they considered the repressive culture of their time.

The poet Allen Ginsberg became the most influential figure in the Beat world, the man many people considered the founder of the movement. In 1955, he wrote a poem that became something of a credo for their generation. The poem was entitled *Howl*, and it attacked virtually every aspect of modern society as corrupt and alienating:

I saw the best minds of my generation destroyed by madness, starving, hysterical, naked,  
dragging themselves through the negro streets at dawn looking for an angry fix,  
angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in  
the machinery of night. . . .

It was an attack on American materialism, on American technology, on organization, on suburbs, on militarism, on the very idea of progress; an attack on all the underpinnings of modern middle-class culture and society; even an attack on rationality itself.

This is what made the Beats seem so frightening and subversive to many more conventional Americans in the 1950s—their frank rejection of the disciplined, ordered life of the postwar middle class; their open alienation from a culture that most people were lionizing; the way in which some, at least, ignored the careful boundaries of race that mainstream society still observed and made connections with black culture; their celebration of the sensual as opposed to the rational.

The Beats themselves attracted relatively little attention from the American mainstream in the 1950s and early 1960s—except as the objects of ridicule and contempt. But they were significant because they were the clear antecedents of the counterculture that emerged in the late 1960s.

Another, ultimately more powerful and influential critique of the middle-class culture of the 1950s came from feminism. That critique did not become widely visible in American life until the late 1960s, and its influence did not become profound until even later than that. But the problems and discontents to which feminism was a response were, of course, very much a part of the culture of the 1950s. One of those signs was the publication in 1963 of a book that is generally regarded as a landmark in the rebirth of contemporary feminism: Betty Friedan's *The Feminine Mystique*—written and researched largely in the late 1950s. Friedan had graduated from Smith College in 1942; and in 1957, fifteen years later, married with children, living in suburban New York and working as a freelance writer, she traveled around the country to interview her Smith College classmates about the state of their lives for what was supposed to be a soft article for a women's magazine. Almost without exception, she claimed, the women she encountered were married, with children, living in prosperous, upper-middle-class suburbs. They were living out the dream that affluent bourgeois society had created for women in the postwar years, what Friedan called the "mystique of feminine fulfillment," by acting out the expected roles of wives, mothers, and homemakers. They responded to questions about their lives with forced, chirpy reports of contentment—proud talk of husbands, children, and homes. And yet, as Friedan pressed further, she found that behind this mystique, in virtually all the women she interviewed, lay a fundamental sense of uneasiness, frustration, vague unhappiness that most women had great difficulty articulating. Friedan dubbed this the "problem that has no name," a problem that even women themselves had been unable to identify or explain.

But the real problem, Friedan said, was embedded in the nature of the gender roles society had imposed on women. The women she met were intelligent, educated, talented; and yet they had no outlets for their talents except housework, motherhood, and the companionship they offered their husbands. "The feminine mystique," she wrote, "has succeeded in burying millions of women alive."

Our retrospective image of the "fifties" as the age of Ozzie and Harriet is not entirely false. It was the image that many middle-class Americans accepted at the time, and a reflection of the way many of them in fact lived. But it would be a mistake to accept the middle-class interpretation of American life in the 1950s at face value. Because to understand the realities of society in the 1950s, it is important to understand that the consensual middle-class worldview that seemed so powerful at the time was not fully accepted even by many members of the middle class itself.

**Alan Brinkley** is the Allan Nevins Professor of American History at Columbia University and author of *Voices of Protest: Huey Long, Father Coughlin, and the Great Depression* (1982), which received the National Book Award for History; *The End of Reform: New Deal Liberalism in Recession and War* (1994); *Liberalism and its Discontents* (1998); *Franklin D. Roosevelt* (2009); *The Publisher: Henry Luce and His American Century* (2010); and *John F. Kennedy* (2012).

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**1.** Who believed in the 1950s that "the American people, for all their diversity, were becoming more and more alike"?

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**2.** Give two examples of groups of people in the 1950s who did NOT consider their era as a time of "affluence, community, and unity."

Support your answer with evidence from the text.

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**3.** Argue for or against the idea that American people became more alike in the 1950s.

Support your answer with evidence from the text.

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4. What is the main idea of this text?

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# Observation and Imagination in The Starry Night (1889)

The text and image are provided courtesy of The Museum of Modern Art.



Digital Image © 2017 The Museum of Modern Art, New York. Photo by John Wronn

Vincent van Gogh  
*The Starry Night*  
1889

Oil on canvas  
29 x 36 1/4" (73.7 x 92.1 cm)

The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest

"This morning I saw the countryside from my window a long time before sunrise, with nothing but the morning star, which looked very big," wrote van Gogh to his brother Theo, describing his inspiration for one of his best-known paintings, *The Starry Night* (1889). The window to which he refers was in the Saint-Paul asylum in Saint-Rémy, in southern France, where he sought respite from his emotional suffering while continuing to make art.

This mid-scale, oil-on-canvas painting is dominated by a moon- and star-filled night sky. It takes up three-quarters of the picture plane and appears turbulent, even agitated, with intensely swirling patterns that seem to roll across its surface like waves. It is pocked with bright orbs—including the crescent moon to the far right, and Venus, the morning star, to the left of center—surrounded by concentric circles of radiant white and yellow light.

Beneath this expressive sky sits a hushed village of humble houses surrounding a church, whose

steeple rises sharply above the undulating blue-black mountains in the background. A cypress tree sits at the foreground of this night scene. Flame-like, it reaches almost to the top edge of the canvas, serving as a visual link between land and sky. Considered symbolically, the cypress could be seen as a bridge between life, as represented by the earth, and death, as represented by the sky, commonly associated with heaven. Cypress trees were also regarded as trees of the graveyard and mourning. "But the sight of the stars always makes me dream," van Gogh once wrote. "Why, I say to myself, should the spots of light in the firmament be less accessible to us than the black spots on the map of France? Just as we take the train to go to Tarascon or Rouen, we take death to go to a star."

*The Starry Night* is based on van Gogh's direct observations as well as his imagination, memories, and emotions. The steeple of the church, for example, resembles those common in his native Holland, not in France. The whirling forms in the sky, on the other hand, match published astronomical observations of clouds of dust and gas known as nebulae. At once balanced and expressive, the composition is structured by his ordered placement of the cypress, steeple, and central nebulae, while his countless short brushstrokes and thickly applied paint set its surface in roiling motion. Such a combination of visual contrasts was generated by an artist who found beauty and interest in the night, which, for him, was "much more alive and richly colored than the day."

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**1.** Describe the painting The Starry Night. Support your description with details from the text and painting.

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**2.** What is one example of something in The Starry Night that came from what Van Gogh may have actually seen in France?

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**3.** What is one example of something in The Starry Night that may have come from Van Gogh's imagination or memories?

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4. What is the main idea of this text?

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5. The word expressive means to effectively convey thought, feeling, or meaning. Why might the text have described The Starry Night as an "expressive" painting? Support your answer with details from the text and painting.

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# Betsy Ross

This article is provided courtesy of History.com



history.com

Perhaps the best-known figure from the American Revolutionary era who wasn't a president, general or statesman, Betsy Ross (1752-1836) became a patriotic icon in the late 19th century when stories surfaced that she had sewn the first "stars and stripes" U.S. flag in 1776. Though that story is likely apocryphal, Ross is known to have sewn flags during the Revolutionary War.

## BETSY ROSS: AN EARLY AMERICAN LIFE

Elizabeth Griscom was born on January 1, 1752, in the bustling colonial city of Philadelphia. She was the eighth of 17 children. Her parents, Rebecca James Griscom and Samuel Griscom were both Quakers. The daughter of generations of craftsmen (her father was a house carpenter), young Betsy attended a Quaker school and was then apprenticed to William Webster, an upholsterer. In Webster's workshop she learned to sew mattresses, chair covers and window blinds.

***Did You Know?*** An 1871 pamphlet enthusiastically not only credited Betsy Ross for designing the first U.S. flag, but for coming up with the name "United States of America" and writing a hymn that was the basis for the French anthem "La Marseillaise." (There is no evidence to support either of those claims.)

In 1773, at age 21, Betsy crossed the river to New Jersey to elope with John Ross, a fellow apprentice of Webster's and the son of an Episcopal rector—a double act of defiance that got her expelled from the Quaker church. The Rosses started their own upholstery shop, and John joined the militia. He died after barely two years of marriage. Though family legend would attribute John's death to a gunpowder explosion, illness is a more likely culprit.

## THE STORY OF THE BETSY ROSS FLAG

In the summer of 1776 (or possibly 1777) Betsy Ross, newly widowed, is said to have received a visit from General George Washington regarding a design for a flag for the new nation. Washington and the Continental Congress had come up with the basic layout, but, according to legend, Betsy allegedly finalized the design, arguing for stars with five points (Washington had suggested six) because the cloth could be folded and cut out with a single snip.

The tale of Washington's visit to Ross was first made public in 1870, nearly a century later, by Betsy Ross's grandson. However, the flag's design was not fixed until later than . . . 1777. Charles Wilson Peale's 1779 painting of George Washington following the 1777 Battle of Princeton features a flag with six-pointed stars.

Betsy Ross was making flags around that time—a receipt shows that the Pennsylvania State Navy Board paid her 15 pounds for sewing [the ships'] standards. But similar receipts exist for Philadelphia seamstresses Margaret Manning (from as early as 1775), Cornelia Bridges (1776) and Rebecca Young, whose daughter Mary Pickersgill would sew the mammoth flag that later inspired Francis Scott Key to write "The Star-Spangled Banner."

### **BETSY ROSS: LATER LIFE, WORK AND CHILDREN**

In June 1777, Betsy married Joseph Ashburn, a sailor, with whom she had two daughters. In 1782 Ashburn was apprehended while working as a privateer in the West Indies and died in a British prison. A year later, Betsy married John Claypoole, a man who had grown up with her in Philadelphia's Quaker community and had been imprisoned in England with Ashburn. A few months after their wedding, the Treaty of Paris was signed, ending the Revolutionary War. They went on to have five daughters.

Over the next decades, Betsy Claypoole and her daughters sewed upholstery and made flags, banners and standards for the new nation. In 1810 she made six 18-by-24-foot garrison flags to be sent to New Orleans; the next year she made 27 flags for the Indian Department. She spent her last decade in quiet retirement, her vision failing, and died in 1836, at age 84.

### **BETSY ROSS: A LEGACY UNFURLED**

The records of the U.S. flag's origins are fragmentary in part because at the time Americans were indifferent to flags as national relics. "The Star-Spangled Banner" was written in 1812 but did not become popular until the 1840s. As the 1876 U.S. Centennial approached, enthusiasm for the flag increased.

It was in that environment, in 1870, that Betsy Claypoole's grandson William Canby presented the family tale to the Historical Society of Pennsylvania. At the time several claims on the first flag were surfacing, ranging from other Philadelphia seamstresses to a New Hampshire quilting bee said to have fashioned the banner out of cut-up gowns.

Most such stories, however wishfully sourced, expressed a national desire for symbols of female Revolutionary patriotism, of women materially supporting their fighting men and (just perhaps) showing George Washington a better way to make a star.

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

1. What did Betsy Ross sew during the Revolutionary War?

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2. What evidence from the text supports the story that Betsy Ross sewed the first "stars and stripes" American flag?

Support your answer with at least two pieces of information from the text.

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3. What evidence from the text suggests that Betsy Ross may NOT have sewn the first "stars and stripes" American flag?

Support your answer with evidence from the text.

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4. What is the main idea of this text?

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