



Lesson 13.5 “Photography and Painting”

Unit 13: Tourism in New Hampshire, 1826–1920

Lesson Objectives

- Students will analyze primary sources showing similar views of the White Mountains to compare art forms.
- Students will create a Venn Diagram to draw conclusions about how photography and painting portray subjects.

Lesson Competencies

- I can analyze primary and secondary sources and draw appropriate conclusions. (Moose SS)
- I can locate, organize, and analyze information from print and non-print sources to support my development of central ideas and subtopics. (ELA 8)

Essential Question

How has New Hampshire come to be the way it is?

Focus Questions

How did technology and industrialization impact tourism in New Hampshire?
How did people preserve their ideas of nature through art?

Estimated Time

Two 40-minute class sessions

Materials & Equipment

“Venn diagram: Art Forms” for projection
Class set of “Analyzing Photographs: Lesson 13.5” worksheet
Class set of “Analyzing Paintings: Lesson 13.5” worksheet
Copies of source pairs, enough for each group to have 1 pair



Educator Introduction & Rationale

New Hampshire has drawn tourists to the state for almost 200 years due to the natural beauty of its lakes, mountains, and valleys. Tourists first traveled by stagecoach, then in increasing numbers by train as the railroads developed and the grand hotels were built, then by the early 1900s, by automobile. Visitors flocked to the grand hotels of the age, but as more middle-class families began to afford vacations, summer lake houses and camping grew in popularity as more cost-effective getaways.

Photography served as the perfect souvenir for visitors to the Granite State to remember their summer vacation in the beautiful mountain and lakes regions. With advancements made in amateur photography equipment by the late 1800s, anyone could take a portable camera with them on their adventures. Wealthier visitors to New Hampshire took their love of the White Mountains' beauty one step farther by commissioning well-known landscape artists to depict romanticized scenes in nature. These paintings would display grand landscapes in vivid color rather than the black-and-white photographs that cameras produced at the time. Whether on film or canvas, both photography and landscape paintings made contributions to the collective memory of family vacations by New Hampshire's 19th-century tourists.

This is the fifth lesson in Unit 13: Tourism in New Hampshire, 1826–1920. Completion of the learning objectives in Lesson 13.1 "Tourists in New Hampshire" is recommended before students move through the activities in this lesson so that students are familiar with the sites they analyze in this lesson. Please note, unit vocabulary and definitions are at the end of this document. You may wish to preview these with your students.

In this lesson, students analyze photographs and paintings of the White Mountain region and discover the similarities and differences in the imagery of these primary sources. After activating personal knowledge about the art forms, students make observations and complete a compare/contrast activity with the class, showcasing the differences in these art forms. A reflection about the "truth" of art completes the lesson.

Teaching Tip: The activity requires that each group of students receive a pair of sources that depict a single viewpoint in both a painting and a photograph. If desired, this activity can be simplified by having the whole class examine one photograph and one painting, while still completing the "Analyzing Photographs" and "Analyzing Paintings" worksheets either in groups or individually.

Two reinforcement activities are suggested for students who will benefit from more time with the concepts and skills in the lesson. Three extension activities are suggested for students who are ready to continue analysis of primary source documents, create an art gallery with personal drawings and photographs, or research the early history of photography. Please adapt all material in this lesson, as necessary, to meet the needs of the students in your classroom.

Learning Activity

Activation

Personal art. Instruct students to turn and talk with a partner about the most recent picture they or a family member took on a cellphone. Also ask them to talk about why that picture was taken and discuss as a class. Why do people take pictures?

Then, instruct students to turn and talk with a partner about the last painting or drawing they did and why it was created. Discuss as a class why people paint or draw images, and how that differs from photography.

Direct Instruction & Discussion

Early photography. Recall with the class that this lesson concerns tourists to New Hampshire in the late 19th century, and how they chose to remember their vacations. Review the differences between photography today and photography in the late 1800s.

- Early photography required a large camera, glass plates, and several seconds or minutes of light exposure.
- By 1888, Kodak had developed their first camera that let tourists take a picture in less than a second, bring the film home, and have professionals develop the image.
- In 1901, Kodak started selling their portable camera that was easy to take on vacation.
- It wasn't until the 1930s that color photography was available to the general public.

Venn diagram. As a class, create a Venn Diagram with "19th-century Photographs" and "Paintings" as the circles to examine why and how people used different art forms to remember their vacations. Begin with students' initial ideas, then return to the Venn diagram after analyzing each of the sources. To start the Venn diagram, continue with the Activation ideas and ask:

- Do you prefer to use photography or painting to capture or remember a memory? Why?
- What are some reasons to use one over the other?

Guided Practice

Analyzing photographs. Organize the students into groups of 3–5 and hand out the "Analyzing Photographs" worksheet. Give each group one photograph source to analyze together for 5–10 minutes, using the "Analyzing Photographs" worksheet as a guide, and review together. Alternatively, walk through the analysis together as a class to model working with primary sources.



Discussion

Adding to the Venn diagram. When students have completed the analysis of photographs, go deeper into photography as an art form. Add to the Venn diagram as a class by asking:

- What are some pros and cons of creating a photograph of a nature scene?
- What may or may not be shown in a photograph? How do you choose?
- Is photography of the 19th century a truthful portrayal of a scene in nature? What does it mean for it to be a “true” portrayal?

Teaching Tip: If you wish to break the lesson into two teaching periods, this is a good place to pause.

Guided Practice

Analyzing paintings. Return students to their small groups and hand out the “Analyzing Paintings” worksheet. Give each group one painting source to analyze together for 5–10 minutes using the “Analyzing Paintings” worksheet. Be sure that each group’s painting matches the nature scene they just examined in their photograph and ensure they notice this. When they have completed the worksheet, share and review as best for your class.

Discussion

Completing the Venn diagram. Finish the Venn diagram as a class by asking:

- What are some pros and cons to creating a painting of a nature scene?
- What may or may not be shown in a painting? How do you choose?
- Would this be a more or less “truthful” portrayal of a scene in nature than a photograph? Why?

Reflection

Discussion. Together with the class, talk about why tourists from the 1890s used painting and photographs to preserve their memories of their vacations in New Hampshire. If they were 19th-century tourists, which one would they have used? Bring the class back to the present and ask them:

- Would you prefer to use a painting or a photograph to represent or remember something of importance to you? Why?
- What does it mean for art to be “true”?
- Is it important that art be “true”?

Possible outcomes:

- Students should note that both art forms take skill to practice well.
- Students may feel that photography today is an easier way of capturing memories than painting but photography was harder in the 1890s.
- Today, it is possible to add elements to photographs that change them to be less close to reality just like paintings can be changed.
- The “truthfulness” of art depends upon whether it reflects what the artist thinks about the subject of a photograph or painting, but that may not be the same for another person.
- Truthfulness in art can change from person to person.

Reinforcement

1. **Become the artist.** Invite students to take a picture of a nature scene and then do a drawing or painting of it. How similar is their experience to the Venn diagram and what they analyzed in class?

Extension

1. **Art gallery.** Collect and create an art gallery of students’ family trips around New Hampshire, using both photographs and drawings (students may have to create drawings); this can be done individually or as a class. Display the art gallery in your school. Be sure to seek parental permission to use family vacation photos beforehand.
2. **Photography: then and now.** Do a research project on the history of amateur photography and make a timeline of the advances in technology. How has it changed through the years? What do students see as the most important advance?

Supporting Materials

**New
Hampshire
Historical
Society
Resources**

1. Suspended Boulder at the Flume, circa 1850s–1883
2. Old Man of the Mountain Carte de Visite, circa 1850s–1904
3. The Flume—Looking Up, circa 1850s–1904
4. The Pool, Franconia Notch, circa 1850s–1904
5. Hiking on a Mountaintop, 1916
6. The Flume, 1882
7. Old Man of the Mountain Painting, 1879
8. Painting of the Flume, Franconia Mountains, circa 1855–75
9. Painting of Morss' Falls, Franconia Mountains, circa 1855–75
10. Painting of Mount Monadnock, circa 1890

Standards

“Moose on the Loose” Content:

- ✓ Students will understand that as transportation developed and all of New Hampshire was more accessible to the public, tourism grew and developed in the state. (Key Idea 3-5.T6.1)

“Moose on the Loose” Skills:

- ✓ Gathering, Interpreting, and Using Evidence (Key Skill 3-5.S1.1, 3-5.S1.2)
- ✓ Communicating and Critiquing Conclusions (Key Skill 3-5.S2.1)

New Hampshire Social Studies Frameworks:

- ✓ Geography: Places and Regions (SS:GE:4:2.5)
- ✓ US / NH History: Political Foundations and Development (SS:HI:4:1.3)
- ✓ US / NH History: World Views and Value systems and their Intellectual and Artistic Expressions (SS:HI:4:3.2)
- ✓ World History: World Views and Value Systems and their Intellectual and Artistic Expressions (SS:WH:4:3.1)

National Council for Social Studies Themes:

- ✓ Theme 1: Culture
- ✓ Theme 3: People, Places, and Environments

C3 Frameworks:

- ✓ Construction Compelling Questions (D1.2.3-5)
- ✓ Developing Claims and Using Evidence (D3.4.3-5)
- ✓ Perspectives (D2.His.6.3-5)
- ✓ Historical Sources and Evidence (D2.His.10.3-5, D2.His.11.3-5)

Common Core ELA:

- ✓ Research to Build and Present Knowledge (W.4.8)
- ✓ Comprehension and Collaboration in Speaking and Listening (SL.4.1c, SL.4.1d)

Lesson Vocabulary

artist-in-residence	(noun) Artists who lived at grand resort hotels for the summer months who produced works of art to sell to the hotel's visitors
landscape	(noun) A view of an outdoor setting
souvenir	(noun) An item purchased or collected to remember an experience
tourism	(noun) Travel for recreation