



CHAPTER 6

Strategies for Critical Visual Literacy Instruction in Small Liberal Arts Institutions

Jesi Buell, Sarah Keen, and Debbie Krahmer

Land Acknowledgment

Colgate University and the town of Hamilton, New York, are built upon the ancestral lands of the Onyota'a:ká (Oneida) of the Hodinöhsö:ni'. The state of New York, as well as the United States of America, owes a debt to the Onyota'a:ká, who were critical allies in the Revolutionary War. As settlers on this land, we recognize the legacy of betrayal, violence, and dispossession that brought us to this space. We are committed to working toward ensuring equity and justice in our work.

Introduction

Small liberal arts institutions face unique challenges when addressing visual literacy in academic library and archives instruction settings. Given the hybrid nature of job duties at institutions of this size, librarians and archivists often perform multiple functional duties in addition to instruction. They usually support multiple disciplines, and resources and time for professional development can be limited. To add to the difficulty, instructors generally are limited to teaching one-shot sessions. In this context, it is very likely that a librarian or archivist will be approached to teach some aspect of visual literacy without any background or training, which is especially difficult in an ever-changing visual information landscape.

The following chapter addresses three areas of visual literacy from different perspectives as they manifest themselves in instruction at a small liberal arts institution and offers practical ideas on developing one-shot instruction sessions. The perspectives come from positions as teaching librarians and archivists at a liberal arts college with a student body of around 2,800.

Section 1: Challenging the Status Quos: Instructional Librarian with Visual Literacy Education

Jesi Buell

If we think of literacy in the basic terms of being able to access, analyze, interpret, and create, then I would say that the needs I address in the bulk of my visual literacy instruction fall into the “analyze” category. Some classes venture into interpretation, but I’ve found that most sessions require an introduction to the basic visual grammar that undergirds future understanding of, and creation in, visual mediums that students will need engage with as participants in a range of “creative, social, and scholarly communities.”¹ So, how best to introduce this visual language while also adhering to specific project guidelines and making it relevant to their lives—all, of course, in a one-shot session? To me, the answer is simpler than one might imagine at first glance.

Since our campus is small and many professors know about my background in fine arts, I have been able to work on projects that range from film analysis and website design to understanding visual elements of ephemera to comparing paintings with modern photography. That means, depending on the day, I could be teaching about film, paintings, web pages, pottery, photography, maps, posters, born-digital works, and all of the amazing everyday material you can find in archives, primary source databases, and Artstor. In addition to being able to speak to all types of media, librarians and archivists also face challenges related to putting up with time constraints, adapting to different assignments, making the session accessible, and providing instruction for people in the room who have different levels of experience and understanding related to visual literacy. On top of this, art makes many students uncomfortable—you can’t measure art and you can’t definitively say that a piece is right or wrong. This ambiguity can make students reluctant to participate in these sessions. So, when considering all of the components needed for an effective and successful session, many people could feel daunted.

What I have realized is that despite these different variables, there always is the base language that roots all visual understanding. I’ve found success in taking a handful of elements from an orthodox visual grammar and using them exclusively to introduce classes to basic visual concepts. Over the years, I’ve discovered the most success when I base all of my classes on the core concepts of color, line, hierarchy, and symbolism. These elements

blend into each other (color and symbolism, for example), and they also can be further divided in subcategories (line could talk about weight, which in turn could be used to introduce font or flow or whatever attribute is important for the lesson and medium).

Color is a great introductory element that is usually easy for students to understand. We encounter color all the time, and it is something most people are generally more aware of as a signaling factor in images or advertisements. I usually choose a few images for us to warm up with, and I make sure at least one has very evident color choices. For example, I could use Shepard Fairey's Obama "Hope" poster or Picasso's *The Old Guitarist*. If we talk about the use of red, white, and blue in Fairey's work or blue in Picasso's, it usually opens up conversation to meanings our culture has with specific colors (red = love or lust, blue = sadness or calm). Color becomes a foot in the door, if you will—it is more readily recognizable to a wide audience, is usually easy to gauge, and instills some confidence in approaching the subject.

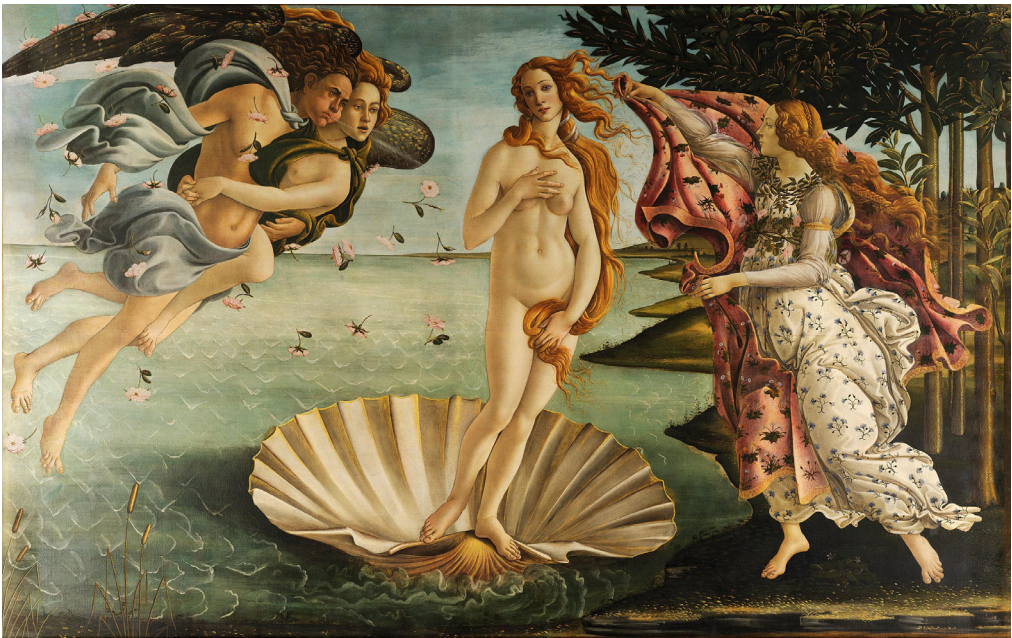


Figure 6.1

The Birth of Venus by Sandro Botticelli, c.1484–1486

Line is usually the next level of complexity. Images I like to use are Saul Bass's poster for Alfred Hitchcock's *Vertigo*, Botticelli's *Birth of Venus*² (see figure 6.1), and Edvard Munch's *The Scream*. The *Vertigo* poster is great to illustrate how line can create movement. I also like talking about the figures: how one is a solid line and the other is basically an outline and what that could possibly be telling us about the characters. Botticelli's painting is great for talking about horizon lines and how most of the lines in that piece are directed toward the goddess as well as the absence of line as seen in Venus's body.

The Scream combines all of these teachings; the horizon line cuts the figure, leading lines create movement, and the face lacks all but a few lines.

Last, I introduce symbolism. The first image I show is usually something imbued with color symbolism as a comfortable first step. Almost any governmental poster from the 1940s will work well for this. You can complicate it more with additional images by Kahlo (I like *Girl with Death Mask*), Grete Stern, or Kehinde Wiley. These images allow students to start exploring issues of history, race, gender, class, ability, and economic disparities. This is also the moment where the class has an excellent opportunity to challenge traditional visual literacy methodologies.

ACRL's 2022 *Framework for Visual Literacy in Higher Education: Companion Document to the Framework for Information Literacy for Higher Education* (VL Framework), as an update to the 2011 *Visual Literacy Competency Standards*, introduced two components that I think are particularly important³—criticality and the pursuit of social justice through visual practice. Thinking of visual components critically has always been an important part of visual literacy, but ACRL defines *criticality* in an important way—as “an orientation toward information that combines critical and reflective thinking, mindfulness, and curiosity.”⁴ This makes the student responsible not only for critiquing a creator but also for reflecting on biases in their interpretation. This is the moment where you, as an instructor, can start to ask them to examine what they read from the image and why. What implicit biases and past experiences have led them to this interpretation? This will naturally lead to questions about how the students can make choices about the images they use and how they can be socially conscious in their use and creation of images. It is an eye-opening moment for most students and one where students will likely want to spend quite a bit of time exploring.

Librarians and archivists can complicate conventional visual literacy methodologies by taking a simplified visual grammar and applying it to their learning objects, in both digital and in-person spaces. Using these tools, we can incorporate practices of criticality, positionality, and social justice to visual literacy. These new challenges to the traditional framework allow us to connect to students and ensure that the field stays growing and relevant as we align these principles with student experiences and understandings.

Section 2: Critical Thinking with Primary Sources: Archivist with Informal Training in Visual Literacy

Sarah Keen

My instructional path began several years into my career as an archivist. My introduction to teaching came through observing colleagues and largely focused on show-and-tell methods. When I started working for a small liberal arts school, my job included

instruction responsibilities for the first time, and this presented an opportunity for me to develop my methods and seriously consider my approach to teaching. One of the first areas I studied was hands-on learning and critical analysis of archival materials, largely informed by a 2009 article by Peter Carini entitled, “Archivists as Educators: Integrating Primary Sources into the Curriculum.”⁵ The other teaching colleague in my department and I worked together to develop a primary source learning activity that utilized student engagement with materials and active learning methods, and this process laid the foundation for my current approach to teaching and learning.

Although working at a small institution often requires you to become well-versed in many functional job areas, especially in a smaller special collections and archives department, the size also presents opportunities to collaborate and learn from colleagues in other areas of the institution. A partnership with colleagues in the art museum encouraged me to develop my appreciation for visual materials and how to teach with them. My colleagues introduced me to and trained me in the methods of Visual Thinking Strategies (VTS).⁶ The VTS method is based on research by psychologist Abigail Housen and was developed for art education with younger individuals. The methodology is most commonly used in art and museum education; however, I have found that it also can be adapted for use with other visual materials found in archives and special collections.

I use elements of VTS along with guiding questions from other sources not only to encourage students to use their own abilities and observations to examine materials but also to provide new scaffolding and experiences to grow their knowledge. One text that has been used in the required methods course for history majors is Mary Lynn Rampolla’s *A Pocket Guide to Writing in History*.⁷ The author includes a section on working with primary sources, and the provided guiding questions can help students consider different material types by thinking about the creator, time period, context, and intent. I appreciate that the method also encourages students to ask what surprised them and what more they may want to know.

Teaching with Objects and Photographs: A Guide for Teachers by Sara Hatcher and Ellen Sieber provides another framework for understanding visual materials.⁸ As with the other two methods, this guide prioritizes students’ observations and experiences and offers format-specific guiding questions that help illuminate characteristics specific to the materials.

I use a combination of these methods in my teaching, and I will illustrate how I blend them by describing a session that I developed for an architecture course. The faculty member who teaches the course often schedules more than one archives instruction session for his students, but this session easily can stand on its own as a one-shot and support students’ development of skills that will aid their coursework. Their research project for the course includes developing an in-depth understanding of a structure and its context within the history and evolution of the campus. I begin the session with a VTS exercise that has the students make observations about a photograph of a building (figure 6.2), and this activity supports the idea that close examination of an image can aid in understanding the details and complex nature of buildings. Seeing details of

the roofline can inform understanding of the building's style. Noticing broken roofing materials can suggest the structure's material composition and age. If objects are visible through windows, the students can gather evidence about a building's function and uses.



Figure 6.2

Looking up at Eaton Hall, as viewed from downhill, in autumn with bare trees. Photograph by Edward H. Stone. A1000, Buildings and Grounds collection. Special Collections and University Archives, Colgate University Libraries.⁹

The VTS method is very specific in its methods and can be a different experience for students in this context, so after the exercise I am careful to explain the why behind what we did. I raise the idea that spending time closely reviewing one image can help deepen understanding of the building it depicts. A comment I often hear from students working with photographs that do not have much description is that they do not know the date of an item and thus it seems less useful to them. Using the VTS method, the students can appreciate details they may not take the time to consider otherwise, and we can work together to compile their observations and utilize external information to make a guess as to when a photograph was taken. In archival research, information about an item often is lacking, so being able to form a hypothesis that helps put the item in context is a useful skill.

After the VTS exercise, I divide the students into small groups to look at specific buildings, give each group a folder or item, and ask them to conduct a close examination of their material. For this step, I provide guiding questions inspired by Rampolla or

Hatcher, depending on the type of material. For this course, photographs and structural illustrations and drawings are common, and in other courses we might be using posters, illustrations from texts, maps, objects, and moving images. In each of these cases, students develop an understanding of their material, and then they share what they learned with the others in their group to create a fuller understanding of the building using the variety of sources.

A benefit of encouraging students to make their own observations is that it can help them value their own abilities and ways of seeing the world when working with materials. As they acquire new knowledge through their courses, they gain new frameworks for understanding information, but their existing skills provide the foundation for those. Beyond observations, I now encourage students to be mindful of their personal experiences, emotions, and other ways of knowing when thinking about primary sources. There are various definitions of the phrase *ways of knowing*, and in this context I use it broadly as incorporating not just knowledge that is acquired through formal learning, but also through otherways such as past experiences, emotions, intuition, and imagination. As an example, when students work with visual items from our protest and activism collection, such as a student-created poster that depicts a front-facing portrait of the artist overlaid with crosshairs from a weapon, their past experiences can inform their interpretation of the item. Items such as these can elicit emotions, and being aware of those can inform the dialogue that exists between researcher and source and their interpretation of the material.

Section 3: Visual Literacy for All Audiences: Instruction Librarian with Visual Impairments

Debbie Krahmer

*Note: The author prefers an identity-first language and adheres to the social mode of disability.*¹⁰

In the spring of 2020, shortly before the COVID-19 lockdown on our campus, I was preparing for a visual literacy session for a Japanese culture class. I needed to introduce the students to some basic concepts of film criticism and film literacy, as their project would be to create a short three-to-five-minute video reviewing aspects of Japanese pop culture in translation as they appear in film. This was not an unusual class project, as I'd been working with faculty on digital storytelling at Colgate since 2008. I also have a background in film and media studies, as well as theater and digital video production. As part of the course, the students were watching many films—that week it was *Ghost in the Shell* (2017). As I had never seen it, I borrowed the DVD from the library and settled in to watch it over the weekend.

If you've never seen this film, it is dark and bright and glittering, filled with flashing and movement. I have a neurological issue that affects my sight, and it was next-to-impossible for me to see what was happening on the screen. Luckily, the film had audio description as an option, so I could restart the film and listen to a description of what was happening on the screen without having to ask my partner to tell me what was going on. This small accommodation allowed me to watch the film and make sense of the visuals.

Sight, like all senses, exists on a spectrum. Additionally, each person has their own life experiences that give shape to their understanding of what they see. Everyone brings a part of themselves to the table when interacting with images, and it's important to recognize and support all learners as they become critical thinkers. A librarian teaching a one-shot class session often will not know if a student has a visual disability, but, by incorporating elements of Universal Design, we can reframe the ways we approach visual literacy and increase the depth of experiences even for sighted students.

One of the basics of accessible design, whether it's for websites or presentations, is the idea of alternative (or alt) text. This descriptive text can be hidden—available only to the screen reader user—or be a visible caption. Though often overlooked, it's important with presentations to describe the visuals being used. An example I use frequently when I'm talking about accessible presentation design is an experience I've had far too many times at conferences: the speaker makes a statement, the slide changes, and the entire audience laughs. Usually it's a humorous image or an animated gif. I squint my eyes, lean forward, and try to make sense of the image. Before I can lift my tablet to snap a picture, the speaker moves on, and I am left out of the joke.

So what about when the entire lesson is around images?

Image description can be as simple as a few words ("A cartoon giraffe looks puzzled as it floats in space") or can be multi-paragraph descriptions. The descriptions can be informed by art history, culture, memes, and so on. For the librarian, my best advice is to think about two things: Why am I using this image? And what do I want to highlight about this image?

The first question establishes the importance of the image and how much description may be needed for it; the second establishes what information or areas to bring to the viewer's attention in your description. In web design, if an image is merely decorative, it can be marked with a null alt tag or be labeled as decorative in order to allow a screen reader user to pay it no more attention than a sighted person does to filigree on a half-eaten wedding cake. If the image is conveying information, then that information needs to be made accessible to all audiences.

For example, I'm using a picture of former President Abraham Lincoln (figure 6.3).¹¹ Why am I using it? What do I want to highlight about this image?



Figure 6.3

Abraham Lincoln, portrait by George P. A. Healy, from the White House Historical Association.

1. It's a LibGuide on the assassination of presidents in American history. The picture is merely decorative and conveys no extra information, so I mark the image as decorative. A screen reader user will either hear that this image is decorative, or their screen reader software will skip the image entirely. They have the same

experience as a sighted person who has seen the image a million times and just wants the links to specific government reports of the era.

2. It's part of my presentation about finding resources on the end of slavery in the United States. I use it as a visual when I am speaking about the Emancipation Proclamation. It's important enough to be a single slide in my presentation, but it doesn't carry any information beyond the fact that it is President Abraham Lincoln. I give the image the alt text of "President Abraham Lincoln" in my slides, I caption the image as "President Abraham Lincoln," and I introduce the image with the statement, "Here I have a famous picture of Abraham Lincoln, who issued the Emancipation Proclamation."
3. It's part of a visual literacy session preparing students to write their own evaluation of images of American presidents in the media. I am using it as one of many examples of how presidents were officially and popularly depicted, and I want to draw attention to form and colors. I describe it in this way: "This image of President Lincoln shows him sitting on the edge of a fine gilded chair, deep in thought. He is an older white man, with short dark hair and a mole on his left cheek. One hand grasps the arm of the chair. He brings his fist to his chin; his forefinger rests along his cheek. The background is an indistinct black and red gradient that lightens around his face, drawing your eyes to his expression. An eyebrow is arched up, as though he is coming to a conclusion or is intrigued by an idea. Overall, the picture is dark and grim."

In each example, there is a reason why I am using that image, and there is information I want to convey with it that affects how I will describe it. It's the same image, but I have a different purpose for it. If I used the longer description from example three for the decorative image on a LibGuide, I am giving the nonvisual viewer a fuller experience of the image, but I am also forcing them to listen to a really long description of something that isn't important to the overall content of the page.

These examples also illustrate how subjective image description can be. As the VL Framework states, "Visuals are never neutral."¹² One might argue that the image in example one should have alt text and a caption, just as the image in example two does. This is entirely valid, and both choices would be considered accessible design. John Lee Clark speaks to the importance of being subjective when working with interpreters as a DeafBlind man. In his article, "Against Access," Clark decries the usual neutrality and objectivity traditionally used in interpretations, especially in how it can erase Black, Indigenous, and people of color (BIPOC). Clark says that his best interpreter was a racist and misogynistic Deaf man who was incapable of giving an objective interpretation of the world around him. "This interpreter wasn't good at his job because he was bigoted; rather, he was good because he functioned as an open channel of information, and so everything in his brain was revealed, his bias along with it."¹³

In the Japanese culture classroom I referenced at the start of this section, I freely discussed the fact that I used audio description while watching *Ghost in the Shell*, and I was open about my experiences with the images we were analyzing. I not only modeled

image description, but I also invited students to practice it as part of their image analysis. Toward the end of the class session, I played a music video in German without any translation or context and asked the students to tell me what the story was about. I chose to use a different language because, while I am not blind, understanding what I see is often like translating a foreign language I don't know. This could also be done with a silent film. The students needed to focus on the visuals in order to understand the story of the song, much as I focused on the audio description to understand the film. The students practiced analyzing and critically engaging with the images while also verbalizing what they see in an inclusive manner.

Image descriptions can serve many roles as part of visual literacy. An image description that includes color can be helpful for a person with color perception disabilities to understand an image better. Audio description for *Ghost in the Shell* can help me follow the action of a scene with migraine-inducing flashing and thus understand the trajectory of the story. A caption that describes the cultural significance of an image can help the researcher who is using Google Translate to access an article in another language. The more that students encounter and engage with visual descriptions, the more they will use and expect them, as well as learn to see images from different perspectives.

For example, in her article “The Art of Touch: Lending a Hand to the Sighted Majority,” Georgina Kleege argues for allowing sighted audiences to have the same experiences as Blind viewers in museums. She speaks of touch-tours, immersive multimedia translations, and other collaborations she's done with museums to make inclusive art displays for the Blind. She points out that each of these experiences are simply different modes of inquiry around art. “Friends who accompany me, and strangers who observe me, always want to know what it is like to touch a work of art. They intuit that there are aspects of art that are not available to the eyes alone.”¹⁴ Her article also offers many excellent examples of image descriptions.

The Art beyond Sight project, started in 2006, has posted many different image descriptions aimed at teachers of the Blind.¹⁵ One of its publicly posted curriculums for art education for the Blind uses Dali's *The Persistence of Memory*.¹⁶ This site includes a high-resolution image that can be downloaded, printed out, or simply magnified electronically—perfect for low vision students. The visual description section of the curriculum includes a historical background and visual description of the painting. The melting watches are compared to wax or pancakes, giving a vivid way for people with all levels of vision to experience the painting. In particular, attention is drawn to the tiny ants feasting on the face-down watch, the randomness of the plateau, and the ambiguity of the time of day. With a screen reader or other text-to-speech program, this section can become an audio experience.

Additionally, there is a short sound composition to help the student understand surrealism through sound, originally composed and scripted by Lou Giansante. The narrator walks the listener through a day at the beach, but the water is wine, the sun is a big ticking clock, and a baby isn't what it seems.¹⁷ Complete with sound effects and affective acting, this audio experience complements the painting, while also expanding on the overall idea

of what surrealism means. Finally, the site offers a downloadable tactile representation of the painting, which can be printed on swell paper. An update to this project could include a 3D printed melted clock, which can be found on a variety of sites for free 3D printable models, or a scent experience.

Even without going the multisensory route to experiencing images, adding visual description as part of visual literacy adds an extra level of engagement for students. By considering the ways in which different people experience visual media, students can reflect on the ways in which digital tools for sharing visual media can exacerbate access issues unless we consciously incorporate universal design techniques, such as alt text or audio descriptions.¹⁸ A librarian or archivist, through expanding their use of image description, can create a more inclusive classroom around visual literacy, serve as a model for the students, and invite students with all levels of sight to participate in evaluating and analyzing our visual culture.

Conclusion

There are multiple approaches to teaching visual literacy in a one-shot instruction session. The approaches used in this chapter are informed by formal education, practical training, and lived experience. Finding the relevant approach for a course or type of material requires experiencing it, experimenting with it, and practicing it, with a mindful approach to supporting an inclusive and equitable learning environment for learning.

Notes

1. Association of College and Research Libraries, *The Framework for Visual Literacy in Higher Education*: Companion Document to the *Framework for Information Literacy for Higher Education* (Chicago: Association of College and Research Libraries, 2022), 7, https://www.ala.org/acrl/sites/ala.org/acrl/files/content/standards/Framework_Companion_Visual_Literacy.pdf.
2. Sandro Botticelli, *Birth of Venus*, painting, c.1484–1486, Google Art Project, Wikipedia, https://en.wikipedia.org/wiki/The_Birth_of_Venus#/media/File:Sandro_Botticelli_-_La_nascita_di_Venere_-_Google_Art_Project_-_edited.jpg.
3. Association of College and Research Libraries, *Framework for Visual Literacy*; Association of College and Research Libraries, *ACRL Visual Literacy Competency Standards for Higher Education* (Chicago: Association of College and Research Libraries, 2011), <https://www.ala.org/acrl/standards/visualliteracy>.
4. Association of College and Research Libraries, *Framework for Visual Literacy*, 7.
5. Peter Carini, “Archivists as Educators: Integrating Primary Sources into the Curriculum,” *Journal of Archival Organization* 7, no. 1–2 (2009): 41–50, <https://doi.org/10.1080/15332740902892619>.
6. Visual Thinking Strategies home page, accessed January 31, 2022, <https://vtshome.org>.
7. Mary Lynn Rampolla, *A Pocket Guide to Writing in History* (Boston: Bedford/St Martin's, 2015).
8. Sarah Hatcher and Ellen Sieber, *Teaching with Objects and Photographs*, 2nd ed. (Bloomington: Trustees of Indiana University, 2012), <https://eric.ed.gov/?id=ED534983>.
9. Edward H. Stone, photograph of Eaton Hall, Buildings and Grounds collection, Special Collections and University Archives, Colgate University Libraries.
10. *Identity-first language* means putting the identity label first, before the personal: for example, using *disabled people* rather than *people with disabilities*. This is often used by disabled individuals as a

form of reclaiming identity and celebrating one's differences. *The social model of disability* basically means that a person isn't hampered by their disability, but instead disabled by a society that doesn't make room for them; the focus is on changing society. *The medical model of disability*, conversely, means that a person's disabilities result from their own deficiencies; the focus is on finding a cure in order to make a person "normal."

11. George P. A. Healy, *Abraham Lincoln*, portrait, 1869, White House Historical Association (White House Collection), <https://www.whitehousehistory.org/photos/abraham-lincoln>.
12. Association of College and Research Libraries, *Framework for Visual Literacy*.
13. John Lee Clark, "Against Access," in *McSweeney's 64: The Audio Issue*, 2021, https://audio.mcsweeneys.net/transcripts/against_access.html.
14. Georgina Kleege, "The Art of Touch: Lending a Hand to the Sighted Majority," *Journal of Visual Culture* 20, no. 2 (2021): 435, <https://doi.org/10.1177/14704129211026298>.
15. Art beyond Sight, "American Art," 2006, <http://www.artbeyondsight.org/amart/index.shtml>.
16. Art beyond Sight, "Salvador Dali and Surrealism," 2006, <http://www.artbeyondsight.org/ahtts/dali.shtml>.
17. Elisabeth Salzhauer Axel and Nina Sobol Levent, *Art beyond Sight* (New York: Art Education for the Blind, 2003), 257.
18. Association of College and Research Libraries, *Framework for Visual Literacy*, 5.

Bibliography

- Association of College and Research Libraries. *ACRL Visual Literacy Competency Standards for Higher Education*. Chicago: Association of College and Research Libraries, 2011. <https://www.ala.org/acrl/standards/visualliteracy>.
- . *The Framework for Visual Literacy in Higher Education: Companion Document to the Framework for Information Literacy for Higher Education*. Chicago: Association of College and Research Libraries, 2022. https://www.ala.org/acrl/sites/ala.org.acrl/files/content/standards/Framework_Companion_Visual_Literacy.pdf.
- Art beyond Sight. "American Art." 2006. <http://www.artbeyondsight.org/amart/index.shtml>.
- . "Salvador Dali and Surrealism." 2006. <http://www.artbeyondsight.org/ahtts/dali.shtml>.
- Axel, Elisabeth Salzhauer, and Nina Sobol Levent. *Art Beyond Sight: A Resource Guide to Art, Creativity, and Visual Impairment*. New York: Art Education for the Blind, 2003.
- Botticelli, Sandro. *Birth of Venus*. Painting, c.1484–1486. Google Art Project, Wikipedia. https://en.wikipedia.org/wiki/The_Birth_of_Venus#/media/File:Sandro_Botticelli_-_La_nascita_di_Venere_-_Google_Art_Project_-_edited.jpg.
- Carini, Peter. "Archivists as Educators: Integrating Primary Sources into the Curriculum." *Journal of Archival Organization* 7, no. 1–2 (2009): 41–50. <https://doi.org/10.1080/15332740902892619>.
- Clark, John Lee. "Against Access." *McSweeney's 64: The Audio Issue*, 2021. https://audio.mcsweeneys.net/transcripts/against_access.html.
- Hatcher, Sarah, and Ellen Sieber. *Teaching with Objects and Photographs: A Guide for Teachers*, 2nd ed.. Bloomington: Trustees of Indiana University, 2012. <https://eric.ed.gov/?id=ED534983>.
- Healy, George P. A. *Abraham Lincoln*. Portrait, 1869. White House Historical Association (White House Collection). <https://www.whitehousehistory.org/photos/abraham-lincoln>.
- Kleege, Georgina. "The Art of Touch: Lending a Hand to the Sighted Majority." *Journal of Visual Culture* 20, no. 2 (2021): 433–51. <https://doi.org/10.1177/14704129211026298>.
- Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. Boston: Bedford/St Martin's, 2015.
- Stone, Edward H. Photograph of Eaton Hall. Special Collections and University Archives (Buildings and Grounds collection), Colgate University Libraries.
- Visual Thinking Strategies home page. Accessed January 31, 2022. <https://vtshome.org>.