COMMON CORE: Literacy

Lessons for Social Studies Educators

Reading Standard 7. VISUAL EVIDENCE

Reading Standards: Gr. 6-8	Reading Standard: Gr. 9-10	Reading Standard: Gr. 11-12
Integrate visual information (e.g. charts, graphs, photographs, videos, maps) with other information in print and digital texts.	Integrate *quantitative analysis* (e.g. charts, data) *with qualitative analysis* in print or digital text.	*Integrate* and evaluate multiple sources of information presented in diverse formats and media *in order to address a question or solve a problem.*

Overview: The standard requiring the integration of visual evidence is aimed at developing thinking processes to reinforce understanding of the written text. Representations, such as causal chains, concept webs, and flow charts are intended to keep students focused on content and to clarify the learning task.

When teaching this standard, teachers need to carefully consider what kind of representation to employ for specific tasks and structure of texts. For example, timelines help students arrange events chronologically, web diagrams help them connect related ideas, pro/con charts help them weigh evidence, and flow charts help them understand the steps of a process. However, part of the integration of visual evidence should also focus on developing student independence in deciding which method to use.

Visual representations are also an excellent way for teachers to check what students already know about a topic or how well they understand key relationships. They can be used before, during, and after reading of the text.

Lesson Ideas:

1. Using collections of artwork, including political cartoons, painting of the historic era, statues, photographs, etc. introduce students to various highly-structured strategies for analyzing the information that can be gained from visual evidence. There are several effective strategies that provide quick, yet in-depth analysis of visual evidence related to the Declaration of Independence, many of which can be modeled by the instructor, then mastered independently by secondary students of any grade level:

A. The SOAPS (adapted for political cartoons) strategy (AP and PreAP College Board) can be used to analyze the author's intent and symbolism found in the Stamp Act cartoon, which depicts an event referred to directly in the Declaration of Independence. (For more advanced comparisons of related visual works, use the SOAPS matrix with several of the political cartoons and artwork related to the document, as provided in this lesson.)

B. The TACOS (College Board) strategy is an alternative method for identification of basic elements of a visual primary source, such as the "Join or Die" cartoon or the "Boston Massacre Coffins" engraving, both of which reflect main ideas presented in the Declaration of Independence.

C. The M&Ms strategy focuses on interpretation of the artist's message and provides an effective analytical tool for the "Horse and Rider" and/or "Zebra" political cartoons. (A Venn diagram comparison of these two political cartoons reflects both the purpose and the commitment of the thirteen colonies, as expressed in the Declaration of Independence.

Lesson Developed by Pam Merrill, Edmond Public Schools, Edmond, Oklahoma

D. The “PIE” visual analytical strategy is one of the simplest tools for middle school students to begin basic analysis of the elements of any type of visual evidence, found in photographs or cartoons. It can be used effectively with the “Liberty Tree” and the “Stamp Act Funeral” cartoons, helping students understand the causal events leading to the separation from Britain.

2. Assist students in understanding the concept of propaganda and its use in both visuals related to American Independence, as well as the use of the Declaration of Independence itself as a tool for pro-American propaganda worldwide. The “Techniques of Propaganda” offer an overview of basic tools used by writers (and artists) and the National History Day provides an excellent analytical structure for investigating propaganda in both visual and printed evidence.

3. Consider using two thought-provoking study guides from the Library of Congress (“Cartoon Analysis Guide” and “Cartoonist Viewpoint Guide”) to help students analyze any of the visual pieces of evidence related to the Declaration of Independence. Encourage students to work together for deeper understanding and challenging each other’s conclusions.

4. Using the complete packet of ten visuals related to America’s declaring a separation from Britain, conduct a group “Bucket It” exercise, in which students are required to discuss commonalities in the visuals, categorizing them into 2-4 classifications. Groups will share the “titles” given their categories with the class, drawing inferences regarding what colonial events and conditions to which the Declaration of Independence will make reference.

5. Visual evidence also includes information and data found in charts, graphs and tables. One of the most effective methods for assisting students in interpreting data from visual formats is to encourage students to develop their own sets of questions, based on Bloom’s taxonomy, which elicits deeper thinking about the data presented. The Carousel strategy is an effective cooperative group approach to tackling even the most challenging tables of statistics, complicated graphic organizers, or data charts. Start by utilizing the “Road to the Declaration of Independence” graphic organizer. Organize students in groups of 3-4 to conduct the Carousel exercise. Student groups will discover more information from the graphic presentation of information as they progress through the Carousel exercise, applying more critical levels of thinking to the analysis of the visual evidence.

6. As a summary extension and to reinforce skills in analyzing visual evidence, ask student groups to create a “double” timeline of events which prompted the Declaration of Independence. Groups should select events from the graphic organizer and chart a minimum of four events of British legislation/action AND four events reflecting colonial resistance to such legislation. British actions should be plotted on the top of the timeline, while colonial reactions should be plotted on the bottom of the timeline. The Carousel strategy can be used again, as groups interpret each other’s timelines.

IN CONGRESS, JULY 4, 1776

The unanimous Declaration of the thirteen united States of America

(Paragraph 1.) When in the Course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

(Paragraph 2.) We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness.

(Paragraph 3.) Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn that mankind are more disposed to suffer, while evils are sufferable than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. — Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government.

(Paragraph 4.) The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

Line 4.1 He has refused his Assent to Laws, the most wholesome and necessary for the public good.

Line 4.2 He has forbidden his Governors to pass Laws of immediate and pressing importance…

Line 4.3 He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people…

Line 4.4 He has sent hither swarms of Officers to harass our people and eat out their substance…

Line 4.5 He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures…

Line 4.6 For quartering large bodies of armed troops among us…

Line 4.7 For cutting off our Trade with all parts of the world…

Line 4.8 For imposing Taxes on us without our Consent…

Line 4.9 For depriving us in many cases, of the benefit of Trial by Jury…

Line 4.10 He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people…

Line 4.11 He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages…

Line 4.12 In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury…

(Paragraph 5.) We, therefore, the Representatives of the united States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That these united Colonies are, and of Right ought to be Free and Independent States, that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. — And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

New Hampshire: Josiah Bartlett, William Whipple, Matthew Thornton
Massachusetts: John Hancock, Samuel Adams, John Adams, Robert Treat Paine, Elbridge Gerry
Rhode Island: Stephen Hopkins, William Ellery
Connecticut: Roger Sherman, Samuel Huntington, William Williams, Oliver Wolcott
New York: William Floyd, Philip Livingston, Francis Lewis, Lewis Morris
New Jersey: Richard Stockton, John Witherspoon, Francis Hopkinson, John Hart, Abraham Clark
Pennsylvania: Robert Morris, Benjamin Rush, Benjamin Franklin, John Morton, George Clymer, James Smith, George Taylor, James Wilson, George Ross
Delaware: Caesar Rodney, George Read, Thomas McKean
Maryland: Samuel Chase, William Paca, Thomas Stone, Charles Carroll of Carrollton
Virginia: George Wythe, Richard Henry Lee, Thomas Jefferson, Benjamin Harrison, Thomas Nelson, Jr., Francis Lightfoot Lee, Carter Braxton
North Carolina: William Hooper, Joseph Hewes, John Penn
South Carolina: Edward Rutledge, Thomas Heyward, Jr., Thomas Lynch, Jr., Arthur Middleton
Georgia: Button Gwinnett, Lyman Hall, George Walton

SOAPS:
Analyzing Political Cartoons

Title of the cartoon: *(If untitled, give the cartoon a title you think would be appropriate.)*	
What is the **Subject?** *The general topic or event dealt with in the cartoon?*	
What are **Objects?** *Describe the objects and even the people you can identify in the cartoon.*	
Who is the **Audience?** *Who do you suppose the artist wants to see his cartoon and leave with a message?*	
What is the **Perspective?** *What is the artist trying to say in the cartoon? Describe his viewpoint or perspective.*	
Identify the **Symbols?** *What symbols does the artist use to represent an idea or group of people, etc? Is this an appropriate symbol? Why or why not?*	

TACOS (Analyzing Political Cartoons)

Time (When was this created? Occasion?)

_____

_____

Action (What's happening?)

_____

_____

Caption (What textual clues are included?)

_____

_____

Objects (List everything item you can identify.)

_____

_____

Summary (what is the message of this cartoon?)

_____

_____

(TACOS is from *Pre-AP: Strategies in Social Studies—Using Visual Materials in Middle School Classrooms* workshop. Used by permission)

M & Ms

Mirror	**Message**	**Symbolism**
In what ways does the artwork attempt to ***reflect life*** at a particular place and time in history?	What ***message***(s) is being expressed by the artist about life during this particular time or in this particular place? What is the artist ***trying to say*** through his work?	Describe any item or individuals in the artwork which could be regarded as a "***symbol***" for groups of people, ideas, concepts, etc?
Based on your knowledge, how ***accurate*** is this reflection to reality? Describe how you reached this conclusion?	What would you believe to be the ***artist's perspective*** toward a particular time, event, or place portrayed in the artwork?	Do you believe the ***primary purpose*** for creating this artwork to be a "mirror" of the times or to send an important "message"? Why?

Photograph:	**P**	**I**	**E**
	PEOPLE: Describe the people you observe.	**ITEMS:** List the items you can identify.	**ENVIRONMENT:** Describe the physical environment you observe.
FACTUAL OBSERVATIONS			
Inferences (CONCLUSIONS			

TECHNIQUES OF PROPAGANDA

1. The Name-Calling Device: appeals to emotions of hate and fear – reject and condemn without examining the evidence – bad words (Fascist, Commie, Pig , Yuppie, Terrorists)
2. The Glittering Generalities Device: appeals to emotions of love, generosity and brotherhood – accept and approve without examining the evidence – good words (truth, freedom, honor, liberty, social justice, public service, democracy)
3. The Transfer Device: carries over the authority and prestige of something we respect and revere to something they would have us respect – symbols are constantly used (cross, Uncle Sam, flag)
4. The Testimonial Device: they secure statements or letters from prominent people with the expectation that the crowd will follow the leader – athletic endorsements (Tiger Woods uses Nike clubs)
5. The Plain Folks Device: used by politicians, labor leaders, business men and even ministers and educators to win our confidence by appearing to be common people like ourselves
6. The Card Stacking Device: tell only part of the truth – politicians and advertisers quoting statistics
7. The Band Wagon Device: "Everybody's doing it" - very successful because no one wants to be left out
8. Fear – Instilling fear at losing safety, family, possessions, security of all forms…

PROPAGANDA ANALYSIS WORKSHEET

1. Describe the format of the propaganda:

____ poster ____ song
____ brochure ____ story
____ advertisement ____ other (describe):_____
____ movie

2. What is the date/time period?

Who is the intended audience?

3. What propaganda techniques are used?

____ name calling ____ plain folks
____ glittering generalities ____ card stacking
____ transfer ____ band wagon
____ testimonial ____ fear

4. What visual images, if any, appear in the propaganda? What do these images symbolize? What emotions do they seek to arouse?

Image	Symbol	Emotions

5. What are the key words used? What emotions do those words seek to elicit?

6. What is the purpose of this propaganda? What is it trying to get people to do or feel?

7. On a scale of 1 (very ineffective) to 5 (very effective), rate the effectiveness of this propaganda?

1----------2----------3----------4----------5

Why did you give the propaganda that rating?

Cartoon Analysis Worksheet

Level 1.

List the objects or people you see in the cartoon.

Identify the cartoon caption and/or title.

Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon.

Record any important dates or numbers that appear in the cartoon.

Level 2 .

Which of the objects on your list are symbols?

What do you think each symbol means?

Which words or phrases in the cartoon appear to be the most significant? Why do you think so?

List adjectives that describe the emotions portrayed in the cartoon.

Level 3.

Describe the action taking place in the cartoon.

Explain how the words in the cartoon clarify the symbols.

Explain the message of the cartoon.

What special interest groups would agree/disagree with the cartoon's message? Why?

Exploring the Cartoonist's Point of View

Directions: Using the political cartoon and your knowledge of the issues being addressed in the cartoon, answer the following questions.

1. Analysis:
    a. What message(s) or belief(s) do you think the cartoonist intended to convey with this cartoon?

    b. How does the cartoonist use images to depict his or her message and/or beliefs? Give specific examples from the cartoon.

    c. How does the cartoonist use text to depict his or her message and/or beliefs? Give specific examples from the cartoon.

    d. Did the political cartoonist represent the views of people in favor of the issue (pro), people opposed to it (con), or both? Explain your answer.

    e. Political cartoonists convey their messages visually. Write a thesis statement that conveys the message of this cartoon in writing.

2. Conclusion:
    a. What do you think was the point of view of this cartoon's creator? Why do you think so?

    b. If it had been created by someone on a different side of the issue, how would the cartoon have been different?

BUCKET ART

The idea of “bucketing” or classifying primary source documents can easily be expanded to develop a meaningful exercise in analyzing the components of visual art through history. The “bucketing” strategy requires pairs or groups of students to evaluate the common traits, as well as those traits which differentiate one visual from the next, in order to create categories in which to “bucket” each visual. Through this exercise, students are also required to justify the reasoning behind the categories they have established, as well as justify why each visual was placed in particular categories. This approach is highly interactive and permits students to creatively explore the elements, messages, audiences, and historical perspectives in a piece of artwork.

Procedure:

1. The instructor should collect 8-12 visual pieces of art, posters, and/or photographs related to a common historic period of time OR from a common theme in history.
2. If possible, reduce the images to fit from 2 to 4 on one piece of cardstock, which can then be cut into 2 to 4 “art cards” for the bucketing exercise. Depending on student grouping, multiple sets of the same visuals should be made for the classroom (one set per pair or group of students.)
3. Allow time for pairs or groups of students to discuss the commonalities of the visuals assigned to them. Students should be free to establish as many categories (buckets) they wish, based on any criteria they wish. For example, the visuals can be categorized according to elements of art, such as color, design, use of particular symbols or images, etc. Likewise, visuals could be categorized according to historic perspective, message, intended audience, purpose, etc.
4. During the “bucketing” process, student groups should be physically moving the visuals into the categories (buckets) on their desks. A minimum of three buckets is recommended.
5. After time is called by the instructor. Students should verbally or through a brief writing assignment, explain the categories created, citing examples of particular visuals belonging to each “bucket.”

Option A:

As an optional exercise, give each group of students a different set of visuals. After groups determine their “buckets” and then assign each visual to a “bucket,” exchange the sets of visuals among different groups. Ask groups to agree to disagree with the buckets developed by the previous group and allow time for groups to verbally defend their “bucketing.”

Option B:

For the initial use of this strategy, teachers may wish to tackle the “bucketing” process with the class, as a whole, examining a set of visuals together, in order to model the process. Also, teachers may wish to pre-establish the categories (“buckets”) they wish all groups to use. Some teachers may wish to utilize categories suggested by the College Board as pre-writing. classification tools, such as PERSIA or G-PERSIA.

The "CAROUSEL"

Overview:
This strategy is advantageous for brainstorming student responses to broad issues or questions, to elicit student analysis of visual data (such as graphs, charts, cartoons, photos), or to encourage small group discussion of a problem prior to individuals writing about the problem.

Materials Needed:

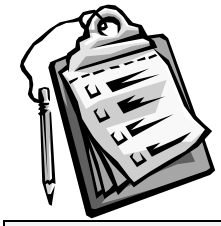
Chart or butcher paper
Large Colored Markers
4-5 different political cartoons, graphs, or photos to be compared

Procedure: *(Using the situation of historical/political cartoon analysis.)

1. Students are assigned to small groups of no more than 3-4. A recorder is designated for each group and given a different color of marker.
2. Students are assigned to go to a particular place in the classroom where they will find posted on the wall a political cartoon, xeroxed large enough for all group members to easily see and numbered 1-5.
3. After a two-minute discussion of what they see, groups must write two questions which should be asked in order to analyze the meaning, symbolism, or authors' message. Students are to write the two questions on the chart paper posted next to their cartoon. (Student groups do not have to answer their questions on the chart, but should discuss possible answers to their questions.)
4. After five minutes have passed, instruct groups to rotate to the next numbered cartoon. (For example, group #1 goes to cartoon #2, and the last group goes to the first group's cartoon.)
5. Instruct groups to review the next cartoon and to answer in writing on the chart paper one of the two questions written by the previous group.
6. Instruct students to follow the procedure in step 3, adding two of their own, different questions about this cartoon to the already started list.
7. After five to seven minutes, instruct students to move to the next cartoon . Repeat the procedure from steps 5 and 6.
8. The entire class period can be used to allow student groups to analyze all cartoons selected by the teacher. However, the teacher may shorten the activity after the third cartoon analyzed. Whenever it is time for closure of group discussions, ask groups to return to their original cartoon.
9. Instruct groups to review what others have asked about their original cartoon. Review the answers given by other groups to previous questions.
10. Instruct groups to return to their desks with the set of questions about their original cartoon and from the suggested questions, write their own individual analysis of the cartoon using an essay format.

Adaptation for younger students: Instead of writing a complete essay analyzing the cartoon, individual students may select two or three of the unanswered questions from their chart and answer them in writing in short paragraphs.

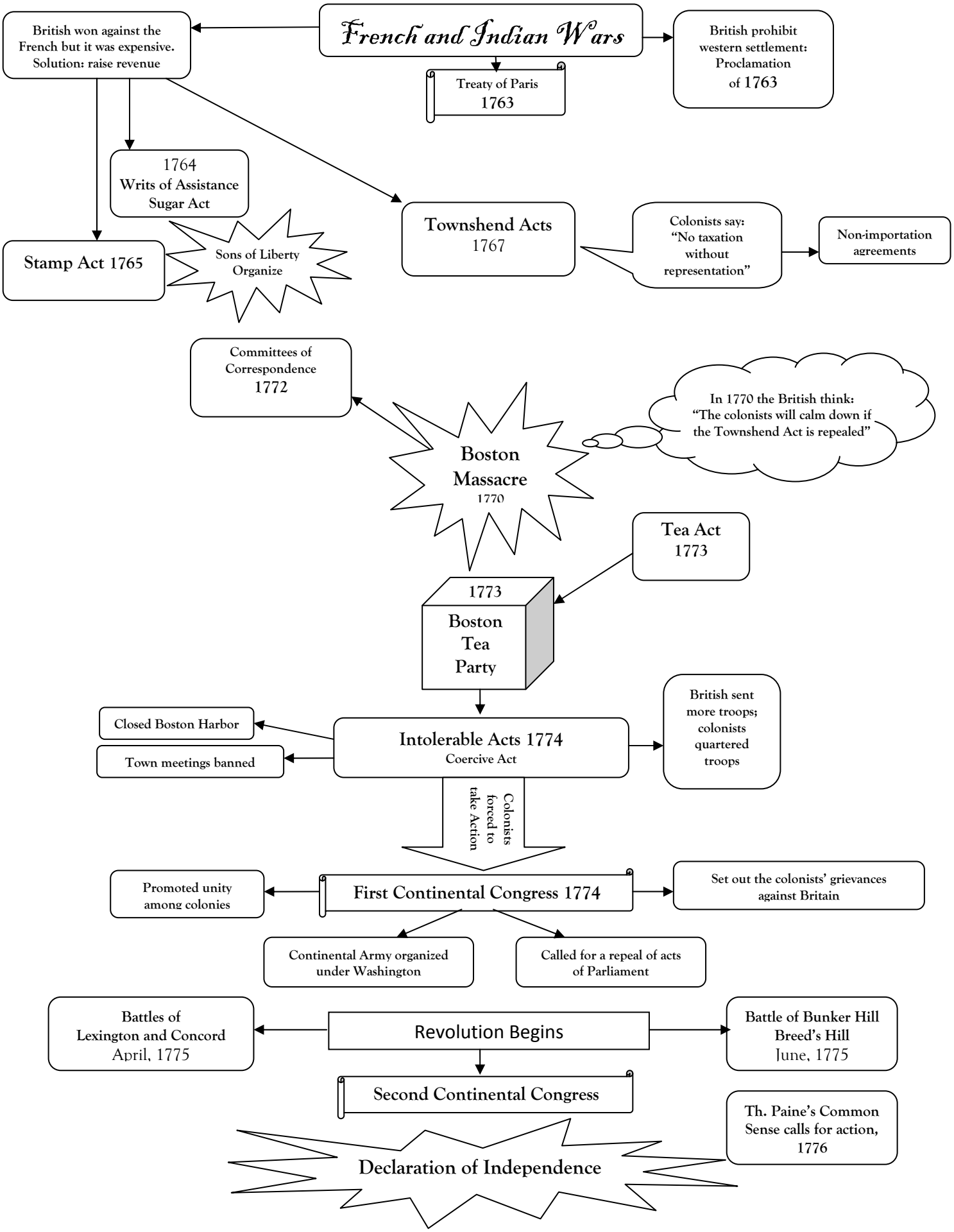
*Option 1.*For delving deeper into analysis of one particular issue/problem or visual (graph, chart, cartoon, photo) use the same visual or issue/problem for each group. The groups will be instructed to created new questions not already listed on the chart by previous groups, forcing students to examine the same data more closely.
Option 2. If classroom space or preparation time is an issue, charts on the walls are not absolutely necessary. Groups can rotate around to groups of desks, leaving behind their data and sets of questions to be examined by other groups.



TEST MYSELF:
Student Questionnaire

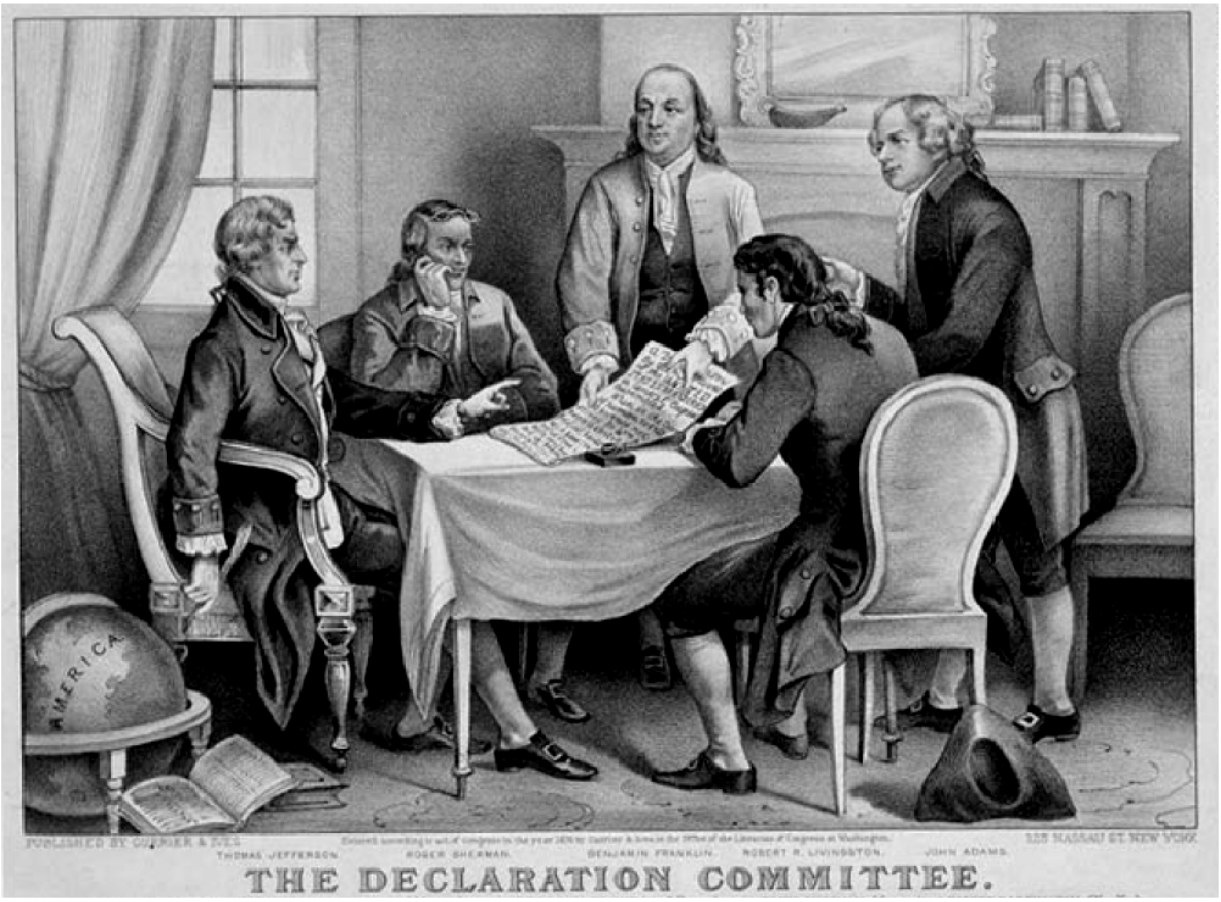
Bloom's LEVELS of Thought	QUESTION:	ANSWER:
Knowledge (define, identify, list, name)		
Comprehension (describe, explain, summarize)		
Application (apply, demonstrate, use, point out)		
Analysis (categorize, compare, contrast, differentiate, distinguish, relate)		
Synthesis (formulate, predict)		
Evaluation (appraise, decide, defend, justify, judge, assess)		

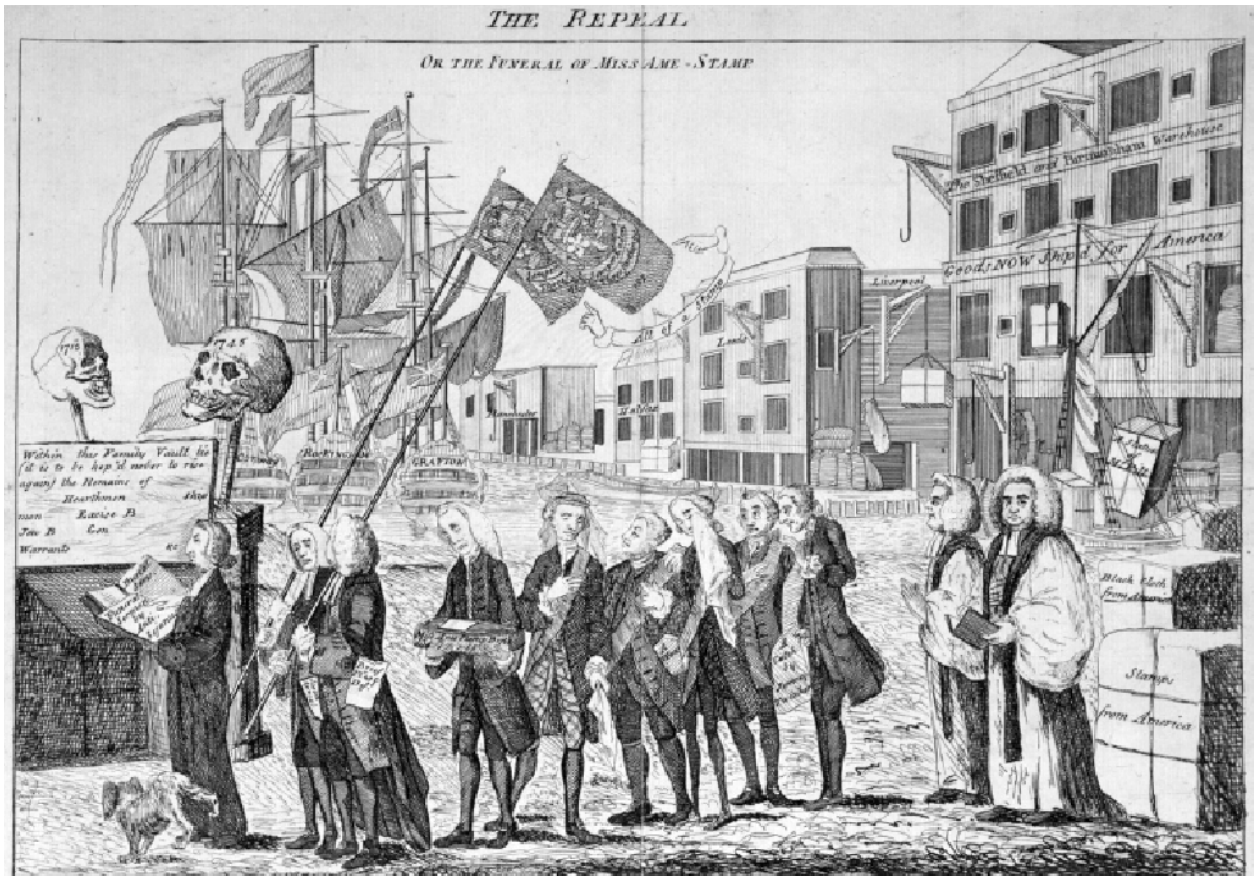
Road to the Declaration of Independence!

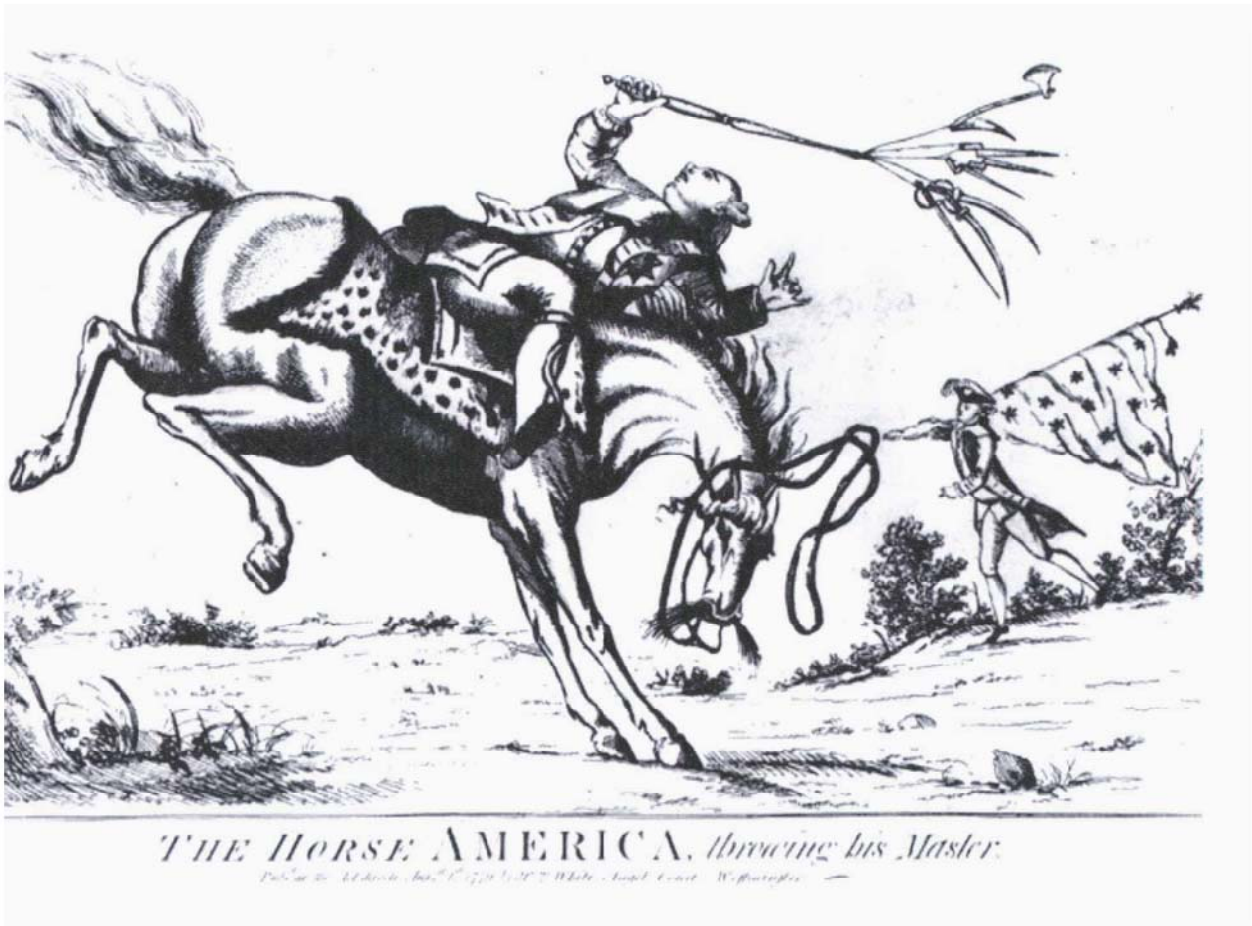


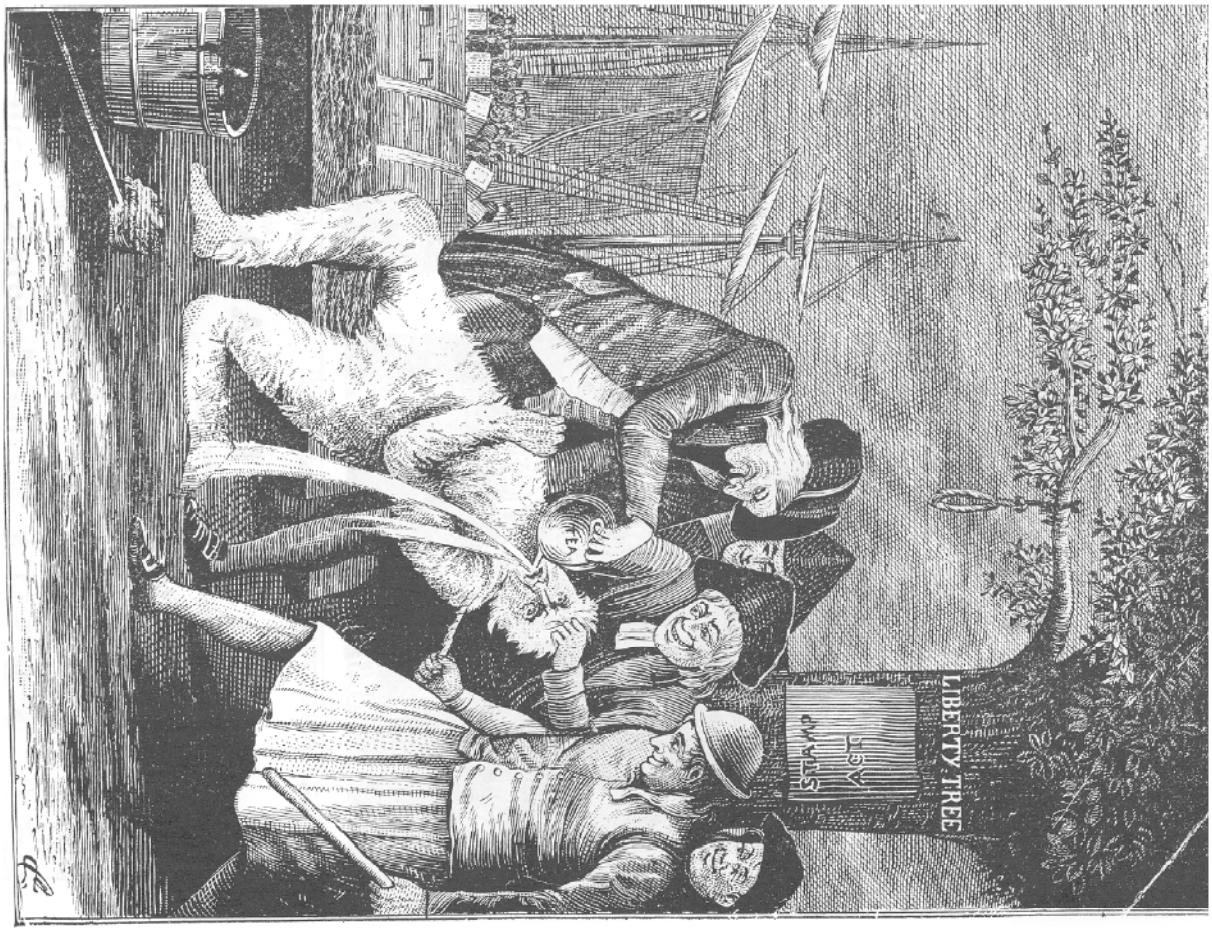
The BLOODY MASSACRE perpetuated in King-Street
BUTCHER'S HALL
Engrav'd Printed & Sold by PAUL REVERE

I thought they would have received us more friendly, but now give over all hope.
I wonder what the Americans would have accepted for their Tea
Our Offer are Reject no terms but Independence.
Stamp Act
Virginia
Maryland
New York
Rhode Island
Connecticut
New Hampshire

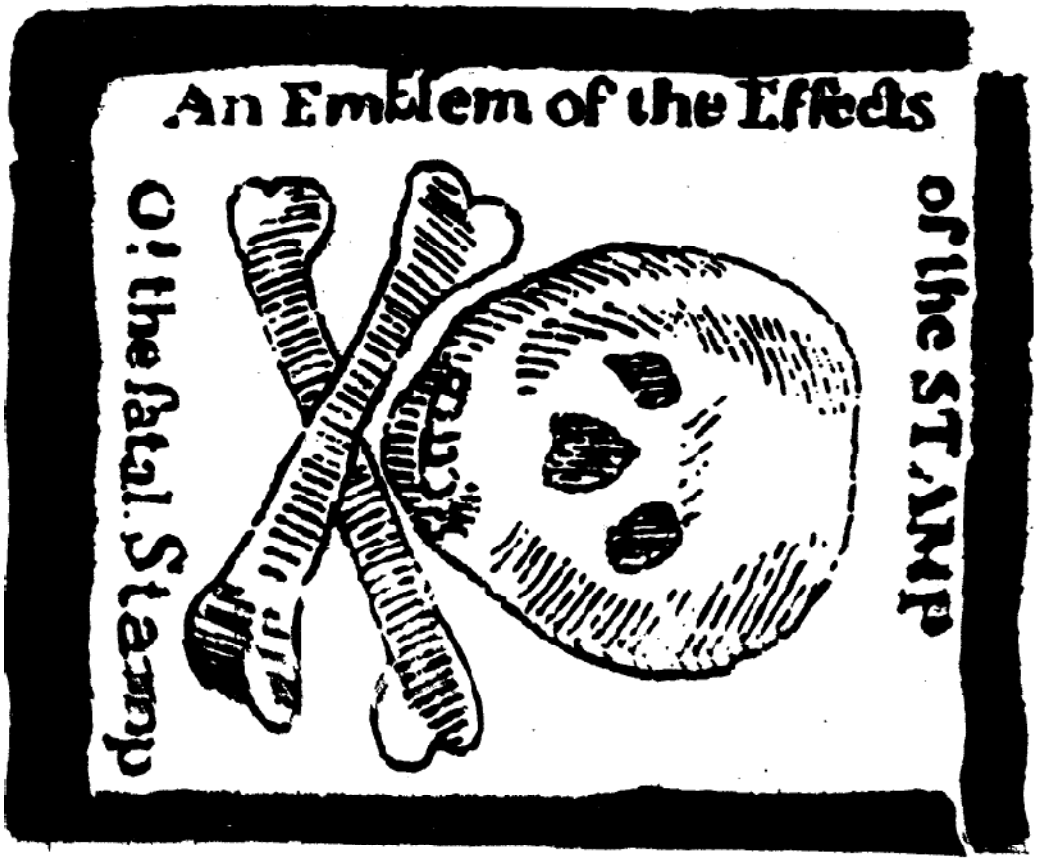

AMERICA
PUBLISHED BY CURRIER & IVES
THOMAS JEFFERSON
ROGER SHERMAN
BENJAMIN FRANKLIN
ROBERT R. LIVINGSTON
JOHN ADAMS
152 NASSAU ST. NEW YORK
THE DECLARATION COMMITTEE.


THE REPEAL
OR THE FUNERAL OF MISS AME-STAMP
Goods NOW Shipd for America
Liverpool
Stamps from America


THE HORSE AMERICA, throwing his Master.


LIBERTY TREE
STAMPS
PAID

N. E.
N. Y.
N. J.
P.
M.
V.
S. C.
N. C.
JOIN, or DIE.


An Emblem of the Effects
of the STAMP
Or the fatal Stamp