

Images of American Wars and Warriors: Trial and Triumph

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Overview

Images stay with you in your memory for a long time. Some images never leave your mind. Americans have seen images of war come and go and they have seen images of war in movies as well as photographs. Some are disturbing and some are inspirational. Through art and photography, Americans are able to connect with what soldiers’ experience. Through images, the people at home or students sitting in a classroom can experience the glories of patriotism as well as the horrors of war through images. Whether the images are portrayed in movies, still photographs or poems, art has a way of allowing a person to connect on a deeper level.

This unit will provide an overview of images from several American wars. The unit will also discuss how the American people perceive and connect to the image of a warrior or war hero. This unit will study the images including paintings, posters, or photography from the Revolutionary War, the Civil War, WWI, WWII, and the Vietnam War.

Rationale and Historical Context

Students from various grade levels in the School District of Philadelphia study American history. 8th grade students in particular study the time period from the first explorers of the new world to the modern time period. There is a vast amount of material to cover and a collection of images from U.S. History giving the students a brief overview of several wars that America has fought in will help students connect with history and help them to understand what our country has been through as well. Images of a battlefield of fallen soldiers can show the horrors of war while patriotic images of soldiers raising a flag can inspire. Students must study all of the American wars, but there are very few images and photographs in textbooks for students to see. This unit will allow for this exploration.

When a country is at war this will have an effect on the subject matter chosen by artists. Artists are considered “as sufferer and faithful reporter of horrors, as having undergone a change of personality...and his views on art and its function altered forever” (Lambourne, 1999, p. 348-9). Often art produced during wars might show war damage as a subject, “showing sad scenes of ruined churches” (p. 349). Also, it might have been

assumed that art would be destroyed during war times, but actually this is not the case—instead there was a lot of art constructed, produced, and used for propaganda (p. 351). Sometimes precise figures of the death toll were not available so images of bombarded cathedrals and damaged statues acted as descriptions of the destruction of war (p. 356).

Through media and technology, teachers are able to access a wide array of images for students to view. Sometimes long chapters of text can be cumbersome while an image, photograph, or a poster will allow students to learn just as well (Allen, 1994, p. 52). Posters combine visual images with short messages for display in public places. Color posters originally were used in 1838 in England and when studied provide a “vivid and powerful presentation of a message” (Allen, p. 52). The posters from the past show a record of ideas, products, concerns and events and through studying them students will be able to better understand the events in history. Posters were used as means of recruiting during the war or as a way to help people back home remember what was taking place overseas. They also served other purposes, and the government would use them to send important messages to people as well as to encourage people to take action.

Posters not only “functioned as illustrations of the war in popular understanding but also had an impact on the facts of the war, including its duration and its reach” (James, 2009, 3). Though we can appreciate the images from many of the posters from earlier wars, often times it is challenging to understand their scope and importance to the generations who viewed them (p. 3). During World War One, also called “the poster war,” posters became the favored propaganda tool (p. 5).

Posters were accepted and understood by the public; they were tried and tested and cheap (p. 5). Most read posters for their images—the image is “what appears in a picture, and what survives its destruction—in memory, in narrative, and in copies and traces in other media” (p. 8). Posters came in many sizes and they also were displayed in parades, rallies, and exhibits. The posters were displayed in shop windows, banks schools, churches, libraries, town halls, factories, recruiting stations, offices, and homes, as well is in cities, small towns and rural areas (p. 10). Also, if the image on the poster was a popular one, it was reissued, but perhaps in a different color or with a different quotation (p. 11).

Posters needed to appeal quickly to a viewer and it must be able to be understood by people who are on the move. The message of a poster cannot be too complex for this sort of viewing—they should be “single, clear, specific” and “must appeal to the emotions rather than to the intellect” (p. 20). Posters were successful at “blurring the lines between fact and fantasy” and also at the same time kept people from having to deal with the war’s “hardest truths—the killing and death at its center” (p. 32). Posters did not show the war’s human costs.

Images of Wars and Warriors

In this section of the curriculum unit I will be showing several images of wars from American History. Throughout this section there are also some suggestions of literature for students to read to coincide with their study of posters, images and photos.

Revolutionary War

The following links provide many images of the Revolutionary War.

<http://www.archives.gov/research/american-revolution/pictures/>

<http://www.archives.gov/education/lessons/revolution-images/>

<http://ushistoryimages.com/revolutionary-war.shtm>

Revolutionary War Reading List for middle school students:

Poems/Novels

Paul Revere's Ride by Henry Wadsworth Longfellow (Elements of Literature, 8th grade text book).

Barbara Frietchie by John Greenleaf Whittier

My Brother Sam is Dead by James Lincoln Collier

Sarah Bishop by Scott O'Dell

The Fifth of March: a Story of the Boston Massacre by Ann Rinaldi

Toliver's Secret by Esther Brady

The Fighting Ground by Avi

Johnny Tremain by Esther Forbes

Boston Massacre perpetrated in King Street, Boston, on Mar. 5, 1770. Engraving by Paul Revere, 1770. 111-SC-9263



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-002.jpg>

Crispus Attucks Boston Massacre. This drawing is by Henry Pelham.



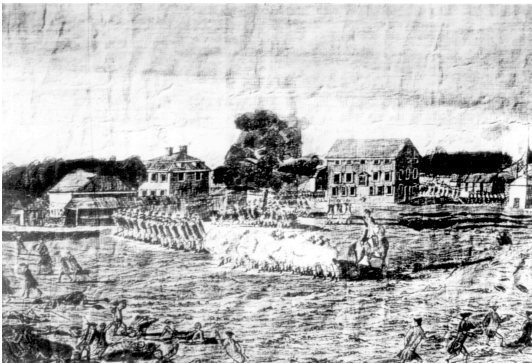
<http://www.pbs.org/wgbh/aia/part2/2h3147b.html>
!

Below is the destruction of tea at Boston Harbor. Litho- graph by Sarony and Major, 1846. 148-GW-439.



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-004.jpg>

Below is the image of the Battle of Lexington. Drawing from engraving by Amos Doolittle, a Connecticut militiaman. 111-SC-92639.



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-009.jpg>

Below is a painting by Emanuel Leutze (66-G-15D-25) called Crossing the Delaware.



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-031.jpg>

Below is the exterior view of Independence Hall. Philadelphia. Engraving. 66-G-1E-6.



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-024.jpg>

Below is a painting by John Trumbell showing the Surrender of General Burgoyne at Saratoga. 16-AD-8.



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-037.jpg>

Below is an illustration on the Attack on Savannah, Oct. 8, 1779. Illustration by A.I. Keller. 148-GW-1120



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-051.jpg>

Civil War

The following links provide many images of the Civil War.

<http://www.archives.gov/research/civil-war/photos/>

<http://www.treasurenet.com/images/>

<http://americancivilwar.com/pictures/>

<http://sunsite.utk.edu/civil-war/>

<http://memory.loc.gov/ammem/cwphtml/tl1861.html>

<http://memory.loc.gov/ammem/cwphtml/cwphome.html>

<http://www.pbs.org/civilwar/images/>

<http://www.civilwarphotos.net/>

<http://www.civilwar-pictures.com/>

<http://www.civil-war.net/>

Civil War Reading List for middle school students:

Short Stories/Novels

The Drummer Boy at Shiloh, Elements of Literature (8th grade text book). This story explains the courage of a boy from who is about to experience his first major battle—the Battle of Shiloh, where there were almost 24,000 casualties.

The Deserter, Elements of Literature (8th grade text book). This story is an except from *Across Five Aprils* by Irene Hunt and talks about the experiences of a deserter from the Union Army.

The Red Badge of Courage by Stephen Crane

Across Five Aprils by Irene Hunt

Undying Glory: The Story of the Massachusetts 54th Regiment by Clinton Cox

To Be a Slave by Julius Lester

Stonewall by Jean Fritz

Across the Lines by Carolyn Reeder

Soldier's Heart by Gary Paulsen

Below this image shows several Drummer boys from the Civil War.



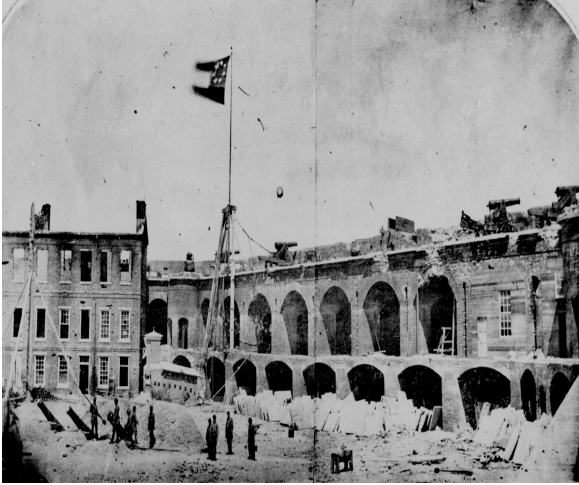
<http://www.old-picture.com/civil-war/Drummer-Civil-Boys-War-001.htm>

[A regimental fife-and-drum corps. 111-B-328.](#)



<http://www.archives.gov/research/civil-war/photos/images/civil-war-003.jpg>

Fort Sumter, S.C., April 4, 1861, under the Confederate flag. 121-BA-914A.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-087.jpg>

President Lincoln visiting the battlefield at Antietam, Md., October 3, 1862. General McClellan and 15 members of his staff are in the group. Photographed by Alexander Gardner. 165-SB-23.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-021.jpg>

Wounded soldiers being tended in the field after the Battle of Chancellorsville near Fredericksburg, Va., May 2, 1863. 111-B-349.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-035.jpg>
Union and Confederate dead, Gettysburg Battlefield, Pa., July 1863. Photographed by Timothy H. O'Sullivan. 165-SB-36.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-099.jpg>

Soldiers at rest after drill, Petersburg, Va., 1864. The soldiers are seated reading letters and papers and playing cards. 111-B-220.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-002.jpg>

Ruins seen from the capitol, Columbia, S.C., 1865. Photographed by George N. Barnard. 165-SC-53.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-113.jpg>

Grand review of Union troops, May 23-24, 1865, looking down Pennsylvania Avenue toward the Capitol. Artwork by James E. Taylor, July 1, 1881. 111-BA-69.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-126.jpg>

Lincoln, Abraham; three-quarter-length, standing, ca. 1863. Photographed by Mathew B. Brady 111-B-3656.



<http://www.archives.gov/research/civil-war/photos/images/civil-war-188.jpg>

WWI

Below are several excellent sites with images of the Great War.

<http://www.firstworldwar.com/index.htm>

<http://www.gwpda.org/photos/coppermine/index.php>

<http://www.world-war-pictures.com/american-war-posters.htm>

<http://www.world-war-pictures.com/american-world-war-photos.htm>

<http://www.worldwaronecolorphotos.com/>

<http://history1900s.about.com/library/photos/blyindexwwi.htm>

WWI Reading List for middle school students:
When Christmas Comes Again by Beth Seidel Levine
His Banner Over Me by Jean Little
Goodbye Billy Radish by Jean Little
Tree by Leaf by Cynthia Voight

World War I Posters



<http://www.worldwar1.com/post005.htm>



<http://www.worldwar1.com/post006.htm>

WWII

The links below provide many photos of World War II.
<http://www.archives.gov/research/ww2/photos/>
<http://www.acepilots.com/ww2/pictures.html>
<http://www.ww2incolor.com/>
<http://www.historyplace.com/unitedstates/pacificwar/index.html>
<http://www.teacheroz.com/WWIIpropaganda.htm>
<http://www.world-war-pictures.com/>
http://www.historylink101.com/ww2_color/index.html

The following website contains posters from WWII
<http://www.acepilots.com/ww2/home.html>

WWII Reading List for middle school students:
Alex, Who Won His War by Chester Aaron
The Light in the Cellar by Sarah Buckley
A Spy on the Homefront by Alison Hart

Two Suns in the Sky by Miriam Bat-Ami
My Friend the Enemy by J.B. Cheaney
Camp Harmony from *Nisei Daughter* by Monica Sone (Elements of Literature, 8th grade text book)
Early Sunday Morning by Barry Deneberg
The Journal of Ben Uchida by Barry Deneberg
Lily's Crossing by Patricia Reilly Giff
Under the Blood-Red Sun by Graham Salisbury
The Moon Bridge by Marcia Savin
Heroes Don't Run by Harry Mazer
Diary of Anne Frank (Play is in the Elements of Literature book, 8th grade text book)

Below is the photo of "Omaha Beach, Normandy, France" Robert Capa, June 6 1944



<http://www.neatorama.com/2007/01/02/13-photographs-that-changed-the-world/>

"If your pictures aren't good enough," war photographer Robert Capa used to say, "you aren't close enough."

The raising of the American flag at Iwo Jima in February 1945.



<http://www.britannica.com/EBchecked/topic-art/648813/6114/US-Marines-raising-the-American-flag-over-Mount-Suribachi-Iwo>

Below is the picture of the surrender on USS Missouri, September 2, 1945.



<http://www.acepilots.com/ww2/pictures.html>

Below is the photograph called "V-J Day, Times Square, 1945", a.k.a. "The Kiss" Alfred Eisenstaedt, 1945. While snapping pictures of the celebration to the ending of the war, Eisenstaedt spotted a sailor "running along the street grabbing any and every girl in sight."



<http://www.neatorama.com/2007/01/02/13-photographs-that-changed-the-world/>

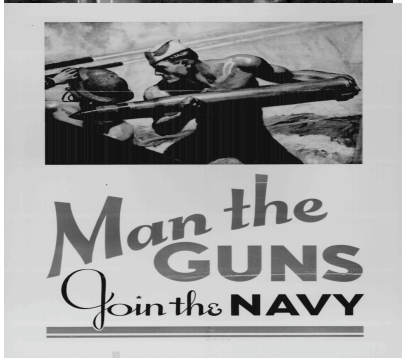
Below is an image of two dungaree-clad Coast Guardsmen pay silent homage to the memory of a fellow Coast Guardsman who lost his life in action in the Ryukyu Islands." Benrud, ca. 1945.



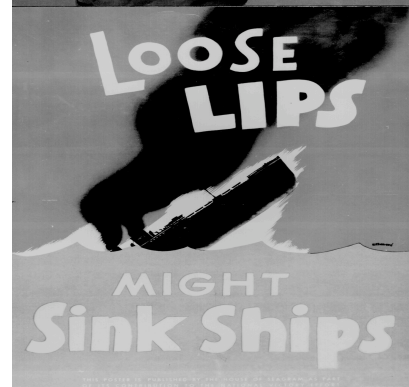
<http://www.acepilots.com/ww2/ww2-192.jpg>

The following images are all posters from WWII

<http://www.acepilots.com/ww2/home.html>



GO TO THE NEAREST RECRUITING STATION OF THE ARMED SERVICE OF YOUR CHOICE



Vietnam War

Below are several links to images from the Vietnam War.

<http://www.archives.gov/education/lessons/vietnam-photos/>

<http://history1900s.about.com/od/vietnamwar/tp/vietnamwarpictures.htm>

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

<http://www.patriotduty.com/>

<http://vietnamphotography.com/>

<http://militaryhistory.about.com/od/vietnamwar/ig/Vietnam-War-Images/>

Vietnam War Reading List for middle school students:

Lost in the War by Nancy Antie

The Best of Friends by Margaret Rostkowski

The Journal of Patrick Seamus Flaherty, United States Marine Corps by Ellen Emerson White

The Image of the Warrior throughout American History

America has been involved in many wars on numerous fronts and throughout the warriors have been honored, imitated and perceived with awe throughout American history (Linenthal, p. 4). America's founding fathers were connected with war—the Revolutionary War. The warrior himself became legendary and symbolic in the years of colonization as well as during the events that formed the United States (Linenthal, p. 3).

There are different types of warriors as well—in early history it was the figure on horseback, or the “Chevalier,” including George Washington; this made him look stately and as a “perfectly balanced warrior” (p. 4). There is another type of warrior—the riflemen. These men are known as the patriots—the ones who fight and have skill that is often “a mixture of the genial and the brutal, the callous and the sentimental, of patriotism and patrioteering, he is the prime type of the nation which is martial but unmilitary” (p. 4). A third type of warriors is the Executioner or “socialized warrior” (p. 4). This type of warrior hero kills because they are on a larger mission, or as if killing is the real mission and due to the technological advances, perhaps they divide America because of their actions.



Washington before Yorktown 1824

http://www.artexpertswebsite.com/pages/artists/peale_rembbrandt.php

Triumph of patriotism-Washington entering New York, Nov. 25,1783. Engraving by A.H. Ritchie. 148-GW-334.



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-068.jpg>

Washington as the perfectly balanced warrior became a model for the future warrior-presidents. He is remembered for unifying this nation and for embodying the virtues of a hero. It was due to his military acts that a new nation was birthed and for this he is remembered. Washington created the mold of which future warriors must abide by to assume the role as President (p. 16-17).

Many people gave their service and performed heroic acts in the name of Independence. Below is a picture of Paul Revere's famous ride.



<http://www.archives.gov/research/american-revolution/pictures/>

After the development of military weapons for World War I, the image of the American warrior on horseback changed. The invention of the tank did this, so the tank commander filled the role of this warrior (p. 31). George S. Patton filled this role marvelously as a warrior that Americans now watched. He would have made an excellent commander of cavalry—he was a true warrior, a “fighting machine” (p. 32). He was a complete warrior—exemplifying dedication, leadership, courage, obedience and a sense of duty. Patton knew his role was important to history and he connected what he was doing with what military leaders had done before him. Still though he was accused of being too reckless at times and disregarded his own personal safety. He wanted to lead by “bold example,” but at times his actions caught up with him. Though his image is controversial due to some of his actions and treatment of soldiers, he may very well be “the last total warrior in America” (p. 43-45).



General G. S. Patton

The riflemen image, or the volunteer warrior, earned his image during colonial times. These volunteers were nothing like the mercenaries in Europe. These volunteers showed personal courage and dedication to freedom and patriotism (p. 48). These warriors, though not professional were still dedicated to mission, protecting others, and were ready to give the ultimate sacrifice (p. 49). These warriors remained nameless throughout many battles and wars, but still have impacted the symbolism of what America calls a warrior in a mighty way (p. 49).

The minutemen were the first volunteer warriors in America—the minutemen were composed of lawyers, poor farmers, old soldiers, and more. They wore civilian garb, yet assumed the attributes of a warrior in a minutes time. These minutemen sacrificed everything during the Revolutionary War, and it was their example that many would follow during the Civil War. This model during the Revolutionary War led many soldiers to join the Civil War to “save the independence that had been won by their forefathers” (p. 65).

Below is a picture of General Putnam leaving his plow for the defense of his country. Lithograph (148-GW-441)



<http://www.archives.gov/research/american-revolution/pictures/images/revolutionary-war-011.jpg>

The mechanization of warfare led to mass deaths and this Americans had to come to grips with—and it was difficult. Could America connect with thousands slaughtered on a battlefield? America continued to see all those who died in mass as heroes. The sacrifice that soldiers gave at battles such as Gettysburg showed that America had people willing to die for their country—for their country to be reborn. The massive number of deaths on battlefields would happen in the later battles of the Civil War as well as the world wars and Vietnam.

America now had to understand how to cope with the mass deaths, and even with the invention of the nuclear weapon, America had to understand how to deal with extinction (p. 75). Many asked the question: Were American soldiers still heroes if they could now kill by remote controls? Some saw this new type of warfare as compromise; the soldier was no longer a hero, but others did not see the new technology as an evil but rather as a way to increase the deaths of the enemy and end the war sooner. The perception of the warrior suffered though through these advances—the warrior image would change because the nature of warfare was changing (p. 90).

World War 1 led to this change in the image of the warrior—Americans symbolically saw the warrior in a reduced view—the warrior was now just inside a machine and his sacrifice was useless and meaningless (p. 94). However, America’s involvement in this war was seen as a crusade, which kept the image of the warrior somewhat alive. Still most saw this warrior as a worker—as someone who had a job to do and to carry out, with the help of a machine. America entered this war to fight a villain—that villain was Germany. America crusaded for human rights and against a foreign enemy, and to preserve democracy in Europe, so that in turn democracy could survive in America (p. 98).

Posters printed in Life magazine portrayed the first world war “as a shroud of death, a devil raised from hell”—and America entered the war to redeem the world and sacrifice was noble (p. 104). War pictures though were no longer picturesque—soldiers fought on land, sea, and in the air—and they tried to blend in, and hide behind machines; all images had no connection to images of the past (p. 105).

The images mostly portrayed were that of destruction—in the trenches, there was death everywhere. There were images of “trees rotting, houses rotting, crops rotting, machines rotting, horses rotting, men rotting” all around on the western front during World War I and these images shocked Americans. The image of the warrior himself evolved—he was part of a machine and was pictured with gas masks—yet his heroism was still present. The mass heroism present during this world war is honored through monuments, such as the Tomb of the Unknown Soldier (p. 112). In the words of President Harding “we do know the glory of his death. He died for his country, and greater devotion hath no man than this” (p. 112).



Tomb of the Unknown Soldier

The warrior is responsible for the birth, rebirth, and preservation of a nation. During World War II, the image of the hero now changed to “homely heroes” because these heroes became patriotic models (p. 118). These warriors still had the virtues of courage and self-sacrifice and were capable of victory “because of the power of the American ideals which inspired them” (p. 119). This world war portrayed soldiers again as if on a crusade, a moral mission, and their courage credited to the classic American courage (p.

120). This war was a different kind of crusade—the soldiers carried through showing heroism because it was the right thing to do—it was their social responsibility (p. 121). The G.I. was ready to sacrifice his life for his country, but he was not the only hero of this war—there were other soldiers—the airmen, the workers, the civilian soldiers called to duty.

The enemy was portrayed in a subhuman way during World War II. The enemies were simply to be killed, but the effects of total war and murder impacted the image of the hero. Now the hero's image changed from warrior into executioner. The warrior was now changing from having his traditional role just as the image of the war itself was changing to be seen as barren and wasteful (p. 135). “The warrior became passive, a victim in a military machine” (p. 135).

The use of the atomic bomb also affected the way that Americans viewed warriors and war itself. The nuclear age and the technological warfare led to the demise of the warrior as a heroic figure since the warrior would not need to make a sacrifice or show bravery with the possibility of nuclear destruction (p. 143).



Soldiers during the Vietnam War faced alienation and feelings of absurdity (p. 146). The nature of warfare changed—Americans were fighting on ground they were not aware of and their enemy set traps and ambushes. Even the soldiers felt they were not living up to the nature of former warriors. The warriors were concerned and disillusioned about their mission—there was a clash between the historical American war hero and the reality of the war in Vietnam (p. 152). The My Lai massacre that occurred brought about worst fears about the war going on in Vietnam. American soldiers were seen as executioners, even though they had been following orders and were doing what soldiers were trained to do—kill (p. 156-157). The deaths of the My Lai victims were symbolic of the “barren nature of all death in modern warfare, especially in Vietnam” (p. 157). The pictures of the massacre led Americans to see their soldiers as rotten and there was no way to depict these events with heroic ideas—instead this event led to the fall of the hero and G.I's were seen as “baby-killers” (p. 159).

There was never a sense of appropriate ending to the Vietnam War. There were no final victories, no last stands, and the mission was not fulfilled. Furthermore, “warrior sacrifice was often perceived as a payment for American guilt” (p. 164). Warriors returned home alone and the nation was divided about the American mission in the world. As this war moves further into the past, the attitude of people has changed—the veteran is now capable of being honorable and heroic for his duty and sacrifice, no matter what the mission may have been (p. 166).

Below are several links with famous military leaders:

<http://militaryhistory.about.com/od/leaderspioneers/u/peopleplaces.htm>

<http://www.history.com/photos/axis-military-leaders#world-war-ii-political-leaders>

Objectives

This unit is intended for students in the 8th but could be modified for a 5th grade classroom as 5th graders also study American History. As a middle school English and Social Studies teacher I know this unit will allow my students the opportunity to study art, photographs and images of the past. The assignments in this unit can be a part of their English, Writing, Social Studies and Art grades.

The objectives of the unit will include the following:

- To better understand how war has impacted our country
- To examine military conflicts and to look at their causes, conduct and impact on society
- To study famous military leaders of America
- To explore and compare and contrast photographs and images associated with war and to interpret these images using critical thinking skills
- To critically evaluate pieces of art and images using a complex vocabulary
- To find themes, genres, and points of view associated with the images of war

Strategies

In order to accomplish this unit in the classroom, the teacher must use various strategies. The majority of lessons are designed for cooperative groups within a classroom. The lessons require that the students use listening skills, graphic organizers, group discussion skills, critical thinking skills, and creative and analytical writing skills.

Each lesson is designed for an 8th grade classroom and a forty-five minute class period. The unit plan can be adapted accordingly and used for grades 5th through 12th. Because both 5th and 8th graders study American History in the School District of Philadelphia, I feel this unit would be most beneficial for these age groups. 8th grade standards are listed after the lesson plans. The students will engage in various activities to help them better understand American history.

Classroom Activities

Lesson 1: Introducing the idea of images of war and images of a warrior
(2 days—45 minutes each)

Objectives:

1. Students will be able to explain what are the purposes for the images of war
2. Students will be able to explain how the images of a warrior has changed through history

Materials:

Power point of several different types of images (images of nature, life, birth, death, animals, school, neighbors, war, etc.)

Use links of images of war as well as warriors throughout the unit

Introduction:

1. The teacher will begin the lesson by asking introductory questions.
 - a. What does it mean to have an image of something in your mind?
 - b. What types of images usually stay with a person?
 - c. How do you capture images? (photographs, paintings)

Activity:

1. Students will brainstorm what they believe a peaceful image would look like, and what they envision a war image would look like. Also students should brainstorm what images come to mind when they think of warriors/war heroes
2. Students will look at images online of war and peace (if a teacher has smart board, or power point this is most effective)
3. Students will write down their reactions/thoughts associated with the images shown by the teacher.

Conclusion:

Teacher should summarize the images of war and warriors that students saw.

How were images similar to what students had originally brainstormed? How were they different? Were your ideas of the images of war/warriors accurate?

Extension Activity:

Choose a photo and explain the thoughts that come to mind when looking at it—how does the photo make you feel? How does the artist/photographer help the person connect with what the photo/image?

Lesson 2:

Part 1. Revolutionary War

Part 2. Civil War

(1-2 days—45 minutes each section)

Objectives:

1. Students will look at the images from the Revolutionary War and Civil War and they will be able see how these images of war has impacted our country
2. Students will look at the military conflicts, their causes, conduct and impact on society
3. Students will also study famous early military leaders of America

Materials:

Refer to links throughout the unit

Part 1: (Revolutionary War)

Introduction:

1. Teacher should find out background knowledge on Revolutionary War—Students should fill out a KWL chart (What do they know, what do they want to know, and at the end of the lesson, what did they learn)

Activity:

-Teacher should create a power point slide show of the images and break them up into sections:

Suggestions for images to include:

- Boston Massacre
- Boston Tea Party
- Paul Revere's Ride
- Battle of Lexington
- Bunker Hill
- Charlestown
- Washington taking over the Army
- Signing of the Declaration of Independence
- View of Independence Hall (then and now)
- Washington crossing the Delaware
- Surrender at Saratoga
- Attack on Savannah
- Capture of Yorktown
- Surrender of Cornwallis

Conclusion:

Students can fill in the last section of the KWL chart—what did they learn about presentation?

Extension Activity: Choose one of the images shown from the presentation, or choose another image related to the Revolutionary War—students will have to explain when this

image was made, who made it, and do some general research—is this image available today? Where could they go see it? As another extension activity for artistic students, students could do a reproduction of the image.

Lastly, teacher should provide historical fiction list for students to choose from (see unit for ideas) and the students should be able to choose a novel to read to coincide with this study of images from Revolutionary War.

Part 2: Civil War

Following the same format of the Revolutionary War, students will view images on a power point from the Civil War.

Use links throughout the unit to prepare

Teacher will show power point of selected images of war and discuss images. Teacher should provide historical fiction novel/reading to go along with the images.

Activity: Students should review websites with images of war from civil war and discuss in small groups their images. They should choose 3 images to present for discussion to class.

Extension Activity: Students will read a novel/short story about civil war and they can write a book report on what they have read. Students will tie in their readings to their images and discuss how the two are related.

Lesson 3:

Part 1. WWI

Part 2. WWII

Part 3. Vietnam War

(2-3 days—45 minutes each)

Objectives:

1. Students will be able to explore and compare and contrast photographs and images associated with war and to interpret these images using critical thinking skills
2. Students will have to critically evaluate pieces of art and images using a complex vocabulary
3. Students will be able to find themes, genres, and points of view associated with the images of war

Materials:

See links throughout the unit to prepare

Introduction:

Teacher will show images a power point of images from WWI, WWII, and Vietnam War

Activity options:

- Students will use power point to create a slideshow of images of one of the wars with a description of each image underneath each photo
- Students will use iMovie/photo booth to add their thoughts on the images as well as to put the images to music that fits. (they can even set a particular image as a background and stand in front of the image and discuss the image)
- Students will use GarageBand to create a podcast as they discuss some of the images of war with their classmates
- Students will create a war poster that would appeal to a particular group/area of people in America

Conclusion:

Students will present their images of war presentations to their classmates.

Standards

The Core Curriculum of the School District of Philadelphia is aligned to Pennsylvania Academic Standards. The standards in this unit will align with many standards including reading, writing and critical thinking as well as social studies and art.

Academic Standards for Reading, Writing, Speaking and Listening (grade 8)

1.1. Learning to Read Independently (1.1.8. A, B, C, D, G)

A. Locate appropriate texts (literature, information, documents) for an assigned purpose before reading.

B. Identify and use common organizational structures and graphic features to comprehend information.

C. Use knowledge of root words as well as context clues and glossaries to understand specialized vocabulary in the content areas during reading. Use these words accurately in speaking and writing.

D. Identify basic facts and ideas in text using specific strategies (e.g., recall genre characteristics, set a purpose for reading, generate essential questions as aids to comprehension and clarify understanding through rereading and discussion).

G. Demonstrate after reading understanding and interpretation of both fiction and nonfiction text, including public documents.

- Make, and support with evidence, assertions about texts.
- Compare and contrast texts using themes, settings, characters and ideas.
- Make extensions to related ideas, topics or information.
- Describe the context of a document.
- Analyze the positions, arguments and evidence in public documents.

1.2. Reading Critically in All Content Areas (1.2.8. A, B)

A. Read and understand essential content of informational texts and documents in all academic areas.

- Differentiate fact from opinion utilizing resources that go beyond traditional text (e.g., newspapers, magazines and periodicals) to electronic media.
- Distinguish between essential and nonessential information across texts and going beyond texts to a variety of media; identify bias and propaganda where present.
- Draw inferences based on a variety of information sources.
- Evaluate text organization and content to determine the author's purpose and effectiveness according to the author's theses, accuracy, and thoroughness.

B. Use and understand a variety of media and evaluate the quality of material produced.

- Compare and analyze how different media offer a unique perspective on the information presented.
- Analyze the techniques of particular media messages and their effect on a targeted audience.
- Use, design and develop a media project that expands understanding (e.g., authors and works from a particular historical period).

1.4. Types of Writing (1.4.8. B, C)

B. Write multi-paragraph informational pieces (e.g., letters, descriptions, reports, instructions, essays, articles, interviews).

- Include cause and effect.
- Develop a problem and solution when appropriate to the topic.
- Use relevant graphics (e.g., maps, charts, graphs, tables, illustrations, photographs).
- Use primary and secondary sources.

C. Write persuasive pieces.

- Include a clearly stated position or opinion.
- Include convincing, elaborated and properly cited evidence.
- Develop reader interest.
- Anticipate and counter reader concerns and arguments.

1.5. Quality of Writing (1.5.8. A, B, C, D)

A. Write with a sharp, distinct focus.

- Identify topic, task and audience.
- Establish a single point of view.

B. Write using well-developed content appropriate for the topic.

- Gather, determine validity and reliability of and organize information.
- Employ the most effective format for purpose and audience.
- Write paragraphs that have details and information specific to the topic and relevant to the focus.

C. Write with controlled and/or subtle organization.

- Sustain a logical order within sentences and between paragraphs using meaningful transitions.
- Establish topic and purpose in the introduction.
- Reiterate the topic and purpose in the conclusion.

D. Write with an understanding of the stylistic aspects of composition.

- Use different types and lengths of sentences.
- Use tone and voice through the use of precise language.

E. Revise writing after rethinking logic of organization and rechecking central idea, content, paragraph development, level of detail, style, tone and word choice.

F. Edit writing using the conventions of language.

- Spell common, frequently used words correctly.
- Use capital letters correctly.
- Punctuate correctly (periods, exclamation points, question marks, commas, quotation marks, apostrophes, colons, semicolons, parentheses).
- Use nouns, pronouns, verbs, adjectives, adverbs, conjunctions prepositions and interjections properly.
- Use complete sentences (simple, compound, complex, declarative, interrogative, exclamatory and imperative).

1.6. Speaking and Listening (1.6.8. A, B, C, D, E, F)

A. Listen to others.

- Ask probing questions.
- Analyze information, ideas and opinions to determine relevancy.
- Take notes when needed.

B. Listen to selections of literature (fiction and/or nonfiction).

- Relate them to previous knowledge.
- Predict content/events and summarize events and identify the significant points.
- Identify and define new words and concepts.
- Analyze the selections.

C. Speak using skills appropriate to formal speech situations.

- Use complete sentences.
- Pronounce words correctly.
- Adjust volume to purpose and audience.
- Adjust pace to convey meaning.
- Add stress (emphasis) and inflection to enhance meaning.

D. Contribute to discussions.

- Ask relevant, probing questions.
- Respond with relevant information, ideas or reasons in support of opinions expressed.
- Listen to and acknowledge the contributions of others.
- Adjust tone and involvement to encourage equitable participation.
- Clarify, illustrate or expand on a response when asked.
- Present support for opinions.
- Paraphrase and summarize, when prompted.

E. Participate in small and large group discussions and presentations.

- Initiate everyday conversation.
- Select a topic and present an oral reading.
- Conduct interviews as part of the research process.
- Organize and participate in informal debates.

F. Use media for learning purposes.

- Describe how the media provides information that is sometimes accurate, sometimes biased based on a point of view or by the opinion or beliefs of the presenter.
- Analyze the role of advertising in the media.
- Create a multi-media (e.g., film, music, computer-graphic) presentation for display or transmission.

1.8. Research (1.8.8. A, B, C)

A. Select and refine a topic for research.

B. Locate information using appropriate sources and strategies.

- Determine valid resources for researching the topic, including primary and secondary sources.
- Evaluate the importance and quality of the sources.
- Select essential sources (e.g., dictionaries, encyclopedias, other reference materials, interviews, observations, computer databases).
- Use tables of contents, indices, key words, cross-references and appendices.
- Use traditional and electronic search tools.

C. Organize, summarize and present the main ideas from research.

- Identify the steps necessary to carry out a research project.
- Take relevant notes from sources.
- Develop a thesis statement based on research.
- Give precise, formal credit for others' ideas, images or information using a standard method of documentation.
- Use formatting techniques to create an understandable presentation for a designated audience.

9.1.8 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

E. Communicate a unifying theme or point of view through the production of works in the arts

F. Explain works of others within each art form through performance or exhibition.

9.2.8 Historical and Cultural Contexts

A. Explain the historical, cultural and social context of an individual work in the arts.

B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

C. Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

D. Analyze a work of art from its historical and cultural perspective.

E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas).

F. Know and apply appropriate vocabulary used between social studies and the arts and humanities

9.3.8 Critical Response

A. Know and use the critical process of the examination of works in the arts and humanities.

- Compare and contrast
- Analyze
- Interpret
- Form and test hypotheses
- Evaluate/form judgments

D. Evaluate works in the arts and humanities using a complex vocabulary of critical response.

F. Apply the process of criticism to identify characteristics among works in the arts.

G. Compare and contrast critical positions or opinions about selected works in the arts and humanities

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Additional Resources for Teachers

America at War in Color: Unique Images of the American Experience in World War II by Stewart Binns and Adrian Wood

Friendly Fire: American Images of the Vietnam War by Katherine Kinney

History of World War II, War Photographs, Official Records, Maps by Francis Trevelyan Miller

Life: World War 2: History's Greatest Conflict in Pictures by Richard B. Stolley

On Alexander Gardner's Photographic Sketch Book of the Civil War by Anthony W. Lee and Elizabeth Young

Brady's Civil War Journal: Photographing the War 1861-1865 by Theodore P. Savas

U.S. Official Pictures of the World War: Showing America's Participation (Selected from the Official Files of the War Department, with Unofficial Introductory Photographs) by William E. Moore and James C. Russell

Additional Websites

General war images:

<http://www.neatorama.com/2007/01/02/13-photographs-that-changed-the-world/>

<http://www.worldsfamousphotos.com/>

<http://www.rateitall.com/t-21175-famous-images-of-war-in-the-20th-and-21st-century.aspx>