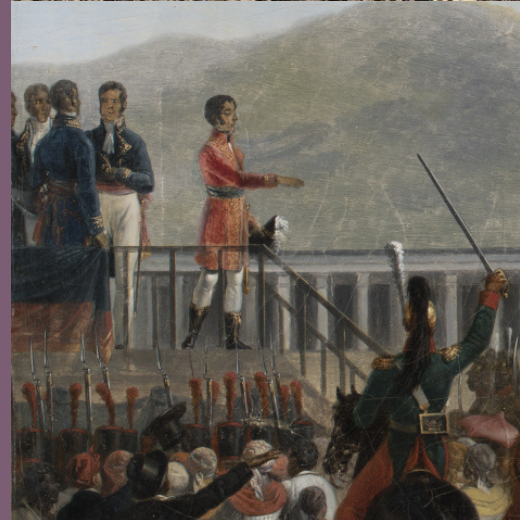
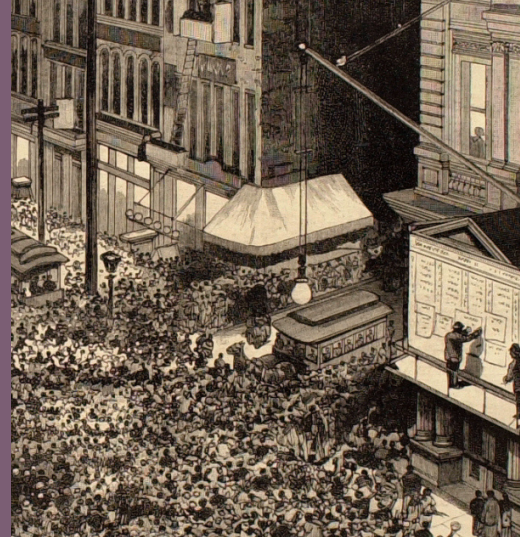
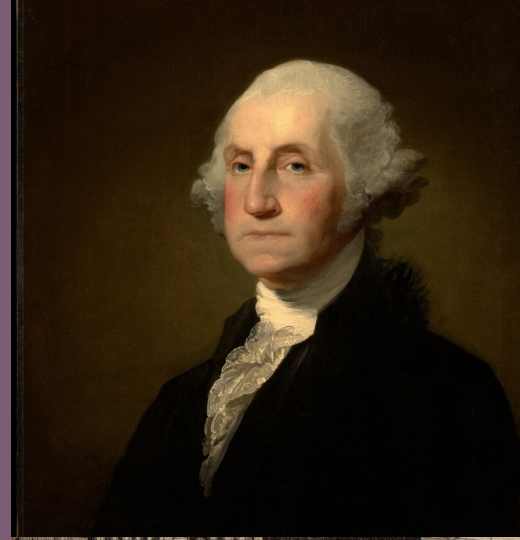


# PICTURING PRESIDENTS

## History and Social Studies Teacher Resource



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# Introduction

## **PICTURES CAN BE POWERFUL.**

In the centuries before photography became widespread, having an image of yourself was a privilege—one accessible mainly to people with wealth and political power. Perhaps it's no surprise, then, that American art includes countless images of presidents, as well as paintings and prints that document significant presidential events like elections and inaugurations.

*Picturing Presidents* is a History and Social Studies curriculum resource designed to help you use the Clark's collection to make presidential history come alive in your classroom. In this resource, you'll find four distinct lesson plans (for Grades PK–2, Grades 3–5, Grades 6–8, and Grades 9–12), each complete with background information for educators, discussion questions, primary source prompts (for Grades 3+), research and writing activities, and lists of relevant Massachusetts standards. Images of the featured artworks appear at the beginning of each section, accompanied by links to download high-resolution image files from the Clark's website. Feel free to skip ahead to the lesson plan designed specifically for your grade level or read the entire resource to see if any other activities could be integrated into your teaching as well.

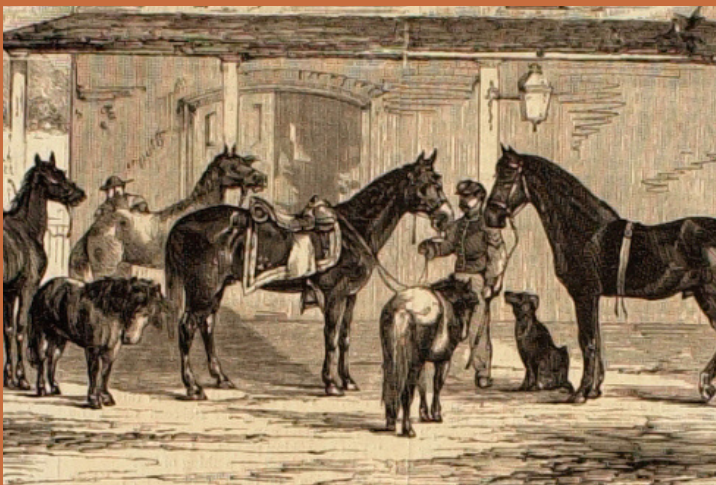
We hope you'll consider extending your learning with an in-person or virtual visit to the Clark. We tailor all of our school tours to suit grade level, learning objectives, and curriculum standards. Please contact [education@clarkart.edu](mailto:education@clarkart.edu) to learn more.

Happy picturing,

The Education Department

# THE CLARK

# GRADES PK-2



THE STABLE OF THE WHITE HOUSE.—[PHOTOGRAPHED BY L. E. WALKER.]

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It is an inexpressible relief to our President that he is domestic in his habits and tastes, that he takes unusual pleasure in the midst of his children, in the care of the grounds about the White House, and in his horses.

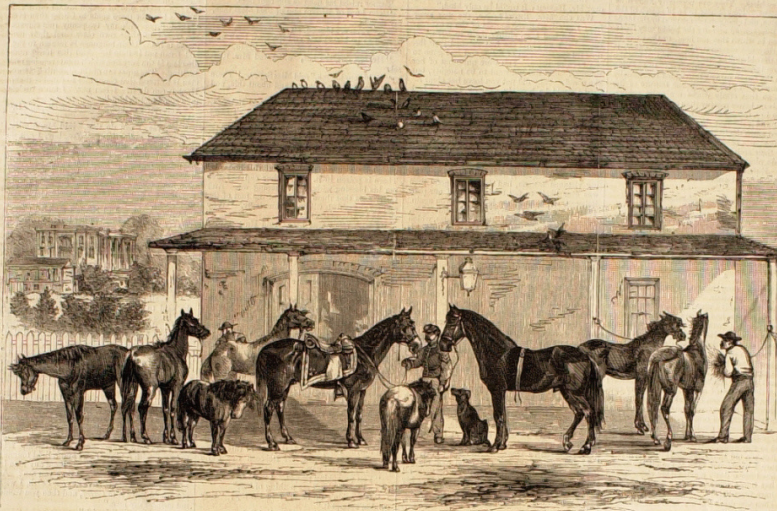
Our illustration on this page of the stable of the White House shows the principal horses in President GRANT'S possession. "Egypt" and "Cincinnati," shown in the centre, are the pride of the stable. Below this cut we give another, showing "Red" and "Billy Button" carrying the

children to school. "Red" was captured in Vicksburg campaign and presented to FREEDRICK GRANT, the President's oldest son. "Billy Button" belongs to the era of peace.

### BOOK-MOTHS.

There are some houses so circumstanced regard to dampness that they seem to condense to the multiplication of insects to an extraordinary





THE STABLE OF THE WHITE HOUSE.—(PHOTOGRAPHED BY L. E. WALKER.)

tion. He wisely distinguishes between what he ought to do, and what he is asked or advised to do. Thus he escapes many of the harassing circumstances which hastened the death of Taylor and of Harrison. While the organs of the Opposition daily represent him as inundated in the entanglements of his office, his friends see him free, untrammelled, and refusing to be troubled by self-seeking politicians. Even the thunders devolving upon him are many and severe; but they are cheerfully borne.

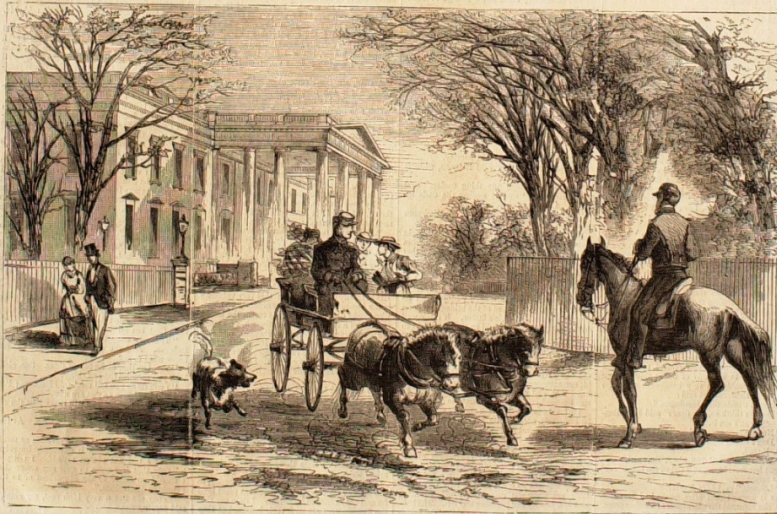
It is an inexpressible relief to our President that he is domestic in his habits and tastes, that he takes unusual pleasure in the midst of his children, in the care of the grounds about the White House, and in his horses.

Our illustration on this page of the stable of the White House shows the principal horses in President Grant's possession. "Egypt" and "Cincinnatus" shown in the center, are the pride of the stable. Below this cut we give another, showing "Reb" and "Billy Button" carrying the

children to school. "Reb" was captured in the Vicksburg campaign and presented to FRANKLIN GRANT, the President's eldest son. "Billy Button" belongs to the era of peace.

BOOK-MOTHS.

There are some houses so circumstanced in regard to dampness that they seem to conduce to the multiplication of insects to an extraordinary degree. Thus, some places are infested with cockroaches, especially if there are water-pipes leading extensively through the premises. Others are beset with armies of small red ants, so minute that they creep through the narrowest chink into drawers, trunks, and closets, in search of whatever serves their purpose for food, but of whatever nature their purpose for food, but especially are they always on the alert for sweets. Literary people are occasionally annoyed by the depredations of minute insects which feed luxuriously on their fine books, manuscripts,



"REB" AND "BILLY BUTTON" CARRYING THE PRESIDENT'S CHILDREN TO SCHOOL.—(SKETCHED BY THEO. R. DAVIS.)

Theodore Russell Davis, The Stable of the White House, and, "Reb" and "Billy Button" Carrying the President's Children, 1869. Wood engraving on paper. Clark Art Institute, 1955.4545

# Presidential Pets

## LEARNING OBJECTIVE

Students will explore the idea of national symbols as they get to know the unofficial symbols of the United States executive branch—presidential pets.

### BACKGROUND 1

Almost two hundred years ago, a young boy named Jessie Grant lived in Washington, DC, with his father, mother, brothers, and sister. Though Jessie loved his family a lot, his very best friend was his pony, Reb.

How do we know so much about Jessie, Reb, and the Grant family? Well, Jessie's father, Ulysses S. Grant, happened to be pretty famous—he was the eighteenth president of the United States of America.

### BACKGROUND 2

People can be curious about the presidents and the lives they lead. Today, we might look at photos and watch videos to learn about a president, but two hundred years ago, people who couldn't meet or see the president in person only knew them through art.

This picture is called *The Stable of the White House, and "Reb" and "Billy Button" Carrying the President's Children*. It is an illustration, which means it was a picture made to go with a particular story. The story wasn't in a book, though; it was in a magazine called *Harper's Weekly*. People read this magazine to learn more about what was happening in the country.

### DISCUSSION 1

Write 'president' on the board, read it out loud, and ask students to share what they know about that word. Who is our president right now? What do they do?

Remind students that the president lives in Washington, DC. Help them find it on a map of the U.S. As a comparison, ask a student to point out the location of your state. Is the capitol close to or far away from where your school is located?

### DISCUSSION 2

Invite students to look closely at the illustration. What do they see in this picture? What are the animals and people doing? What is in the background?

See if students can return to the map and identify Washington, DC, on their own. Do any of them know the name of the house where the President lives?

Show students a photograph of the front/north façade of the White House next to the illustration. Do they see anything that looks like the White House?

### BACKGROUND 3

This picture shows Jessie Grant and his siblings in a kind of cart called a carriage, pulled by Reb and another one of their ponies, Billy Button. They are leaving the White House to go to school.

The White House might be one of the most famous buildings in the U.S., but for the Grant children, it was more than that—the White House was their home! Jessie often invited his friends over to play at the White House. Here is something he wrote about growing up as the president’s son:

*The White House was our playground in good weather, and the big, airy basement, or ground floor, was reserved for rain or storm.*<sup>1</sup>

### DISCUSSION 3

The White House is so famous that it has become one of the symbols of the United States. A symbol is something (like a picture, object, or place) that represents something else (like a country or idea).

The White House is a symbol of the United States because the U.S. president lives there. What other national symbols can you think of?

What do you think it would be like to grow up in a famous place like the White House? If you could live with your family in any famous place in the world, where would you choose?

1. Jessie Grant and Henry Francis Granger, *In the Days of My Father: General Grant* (Ann Arbor: Harper & Sons, 1925), 58.

# Connecting to History

## EXPLORE

Reb and Billy Button were special animal friends of the Grant family, but they were not the first—nor the last—presidential pets! Help your class get to know the history of pets in the White House by reading aloud some picture books and sharing images. Team up with your school or local librarian to find books about animals who lived with First Families throughout U.S. history.

Older students may also enjoy browsing images of presidential pets online. Choose an age-appropriate online resource (like National Geographic Kids' *Pets in Chief* or Google Arts & Culture's *Presidential Pets*) to share with students.

After your class has explored these books and images on their own, go around the room and ask each person to share some thoughts about what they've learned. Which presidential pet was their favorite? Which was the most surprising?

## IMAGINE & SHARE (GRADES PK-K)

Remind students that the White House is one of the symbols of the United States and presidential pets sometimes become American symbols too, because they are so well-known while they live in the White House. After all, Reb and Billy Button were famous enough to be published in a magazine!

Invite students to draw a new symbol of the U.S. that features these two presidential ponies. Encourage them to include at least one other American symbol in their picture (like the bald eagle or the American flag).

Below their drawing, help students use dictating and/or writing (as appropriate) to share two reasons why Reb and Billy Button should be symbols of the United States of America. Ask each student to share their reasons with the rest of the class.



# Connecting to History

## **WRITE & SHARE (GRADES 1-2)**

Sometimes, people who want to get a pet need to persuade the rest of their family first. Ask students if they know what it means to persuade someone. Write the word 'persuade' on the board and invite students to repeat it out loud. Persuading someone means using your words to show them why they should agree with you.

Encourage each student to decide what kind of animal they think is the best pet for a president to have (it could be a pony like Reb or Billy Button, a type of pet they have at home, or a creature that's never been in the White House before!) Challenge them to write a letter persuading the president to adopt that kind of pet. To help make their arguments stronger, encourage students to write at least three reasons why their pet is the best choice.

After they complete their letters, invite each student to draw a picture of their proposed pet on a separate piece of paper. Let them roll up the drawings and tie the scrolls with ribbon or string.

Have the students partner up and call the first pair to the front of the room. Tell one student that they will be the 'persuader'; the second student will be the 'president.' The persuader must now read their letter to the president to persuade them to consider adopting this type of pet for the White House.

Once the persuader finishes reading, the president should ask the persuader one or two follow-up questions about this pet. When the questions are answered, the persuader will give the president their drawing to unroll and reveal the pet to the audience. Invite the first pair to switch roles, and then continue to call on pairs until every student has been both a persuader and the president!

# Standards

## MASSACHUSETTS HISTORY AND SOCIAL SCIENCE FRAMEWORK

### Pre-K Content Standards

#### *Topic 2. Geography: maps and places [PreK.T2]*

1. With prompting and support, describe location of people, animals, objects, and places, using words such as *up, down, on, off, close, far away, beside, inside, next to, close to, above, below, apart* correctly.

### Kindergarten Content Standards

#### *Topic 1. Civics: classroom citizenship [K.T1]*

4. Ask and answer questions and explore books to gain information about national symbols, songs, and texts of the United States:

- a. Why the flag of the United States is red, white, and blue and has stars and stripes
- b. Why the bald eagle is the national emblem of the United States
- c. Why the “Star-Spangled Banner” is the national anthem of the United States
- d. What the words “Pledge of Allegiance” mean

### Grade 1 Content Standards

#### *Topic 3. History: unity and diversity in the United States [1.T3]*

2. Demonstrate understanding of the ways people show pride in belonging to the United States by recognizing and explaining the meaning of unifying symbols, phrases, and songs:

- a. national symbols (e.g. the United States flag, the bald eagle, the White House, and the Statue of Liberty)

### Grade 2 Content Standards

#### *Topic 4. Civics in the context of geography: countries and governments [2.T4]*

2. Explain the characteristics of a country.

# Standards

## MASSACHUSETTS ENGLISH LANGUAGE ARTS AND LITERACY FRAMEWORK

### Pre-K Reading Standards for Informational Text [RI]

7. With prompting and support, describe important details from an illustration or photograph.

### Pre-K Speaking and Listening Standards [SL]

5. Create representations of experiences or stories (e.g., drawings, constructions with blocks or other materials, clay models) and explain them to others.

### Kindergarten Writing Standards [W]

2. Use a combination of drawing, dictating, and writing to compose informative/explanatory texts that name and supply some information about a topic.

### Kindergarten Speaking and Listening Standards [SL]

6. Speak audibly and express thoughts, feelings, and ideas clearly.

### Kindergarten Language Standards [L]

6. Use words and phrases acquired through conversations, activities in the kindergarten curriculum, reading and being read to, and responding to texts.

### Grade 1 Writing Standards [W]

1. Write an opinion piece that introduces the topic or name of the book they are writing about, states an opinion, supplies a reason for the opinion, and provides some sense of closure.

### Grade 1 Speaking and Listening Standards [SL]

5. Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

### Grade 2 Writing Standards [W]

1. Write opinion pieces that introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons, and provide a conclusion statement or section.

# Standards

## MASSACHUSETTS ARTS FRAMEWORK

### Pre-K-K Visual Arts Standards

7. Perceive and analyze artistic work. With prompting and support, identify similarities between multiple pieces of art (PK-K.V.R.07)

8. Interpret intent and meaning in artistic work. Describe what is seen in an artwork, interpret a possible meaning, and explain why the meaning makes sense. (PK-K.V.R.08)

11. Relate artistic ideas and works to societal, cultural, and historical contexts to deepen understanding. With support, identify different types of artwork (e.g. paintings, sculpture, performance, fiber arts) within their community. (PK-K.V.Co.11)

### 1st-2nd Grade Visual Arts

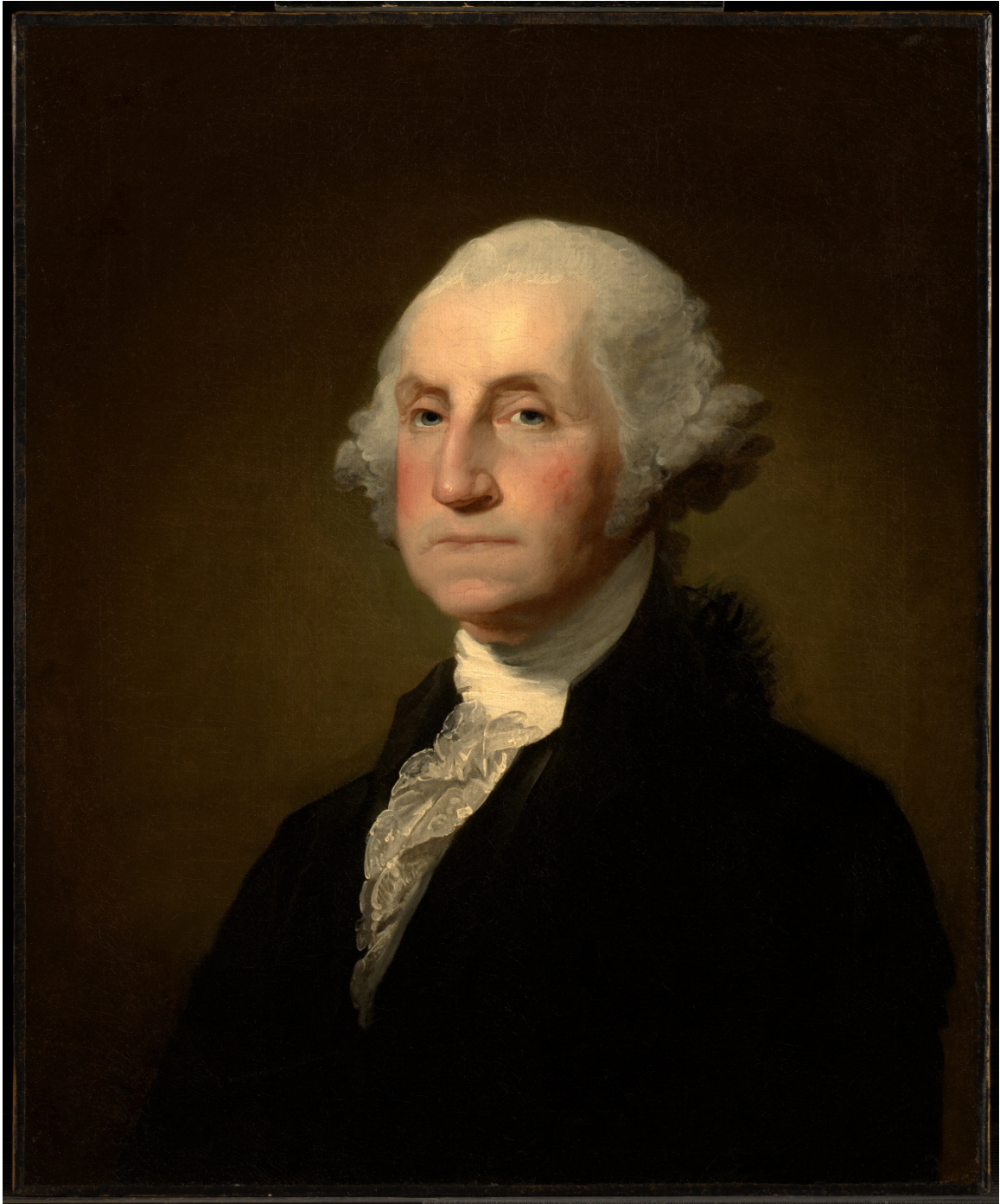
7. Perceive and analyze artistic work. With support, identify the basic elements within an artwork (including color, line, shape). (1-2.V.R.07)

8. Interpret intent and meaning in artistic work. Categorize artwork by subject matter and mood. (1-2.V.R.08)

11. Relate artistic ideas and works to societal, cultural, and historical contexts to deepen understanding. Identify different types of artwork (e.g. paintings, sculpture, performance, fiber arts) within their community and other places they have encountered. (1-2.V.Co.11)

# GRADES 3-5





Gilbert Stuart, *George Washington*, 1796–1803. Oil on canvas.  
Clark Art Institute, 1955.16

# Which Washington?

## LEARNING OBJECTIVE

Students will apply critical thinking skills to early U.S. history by evaluating the public image and legacy of George Washington.

### BACKGROUND 1

In the 1790s, a particularly famous president posed for the artist, Gilbert Stuart. The resulting portraits of this president would eventually guarantee Stuart's fame from the eighteenth century up to the present day. After all, anyone who's ever glanced at a one-dollar bill has come face-to-face with a version of Gilbert Stuart's *George Washington*.

### BACKGROUND 2

The Clark's *George Washington* is a copy the artist made after a study he painted in 1796. George Washington himself posed for that unfinished study, sometimes called *The Athenaeum Portrait*.

Why would Stuart copy something that he already painted before? Well, producing a group of Georges to sell was a great way for the artist to make a living. Over the course of his career, Stuart painted over one hundred images of George Washington—paintings that have ended up in collections all across the country.

### DISCUSSION 1

Give each student an index card and ask them to write down the first word that comes to mind when they think of George Washington. Invite some students to help you read aloud all the answers. What are some of the most common words the class used to describe the first president?

Now, prompt students to look closely at Stuart's *George Washington*. How would they describe the way he looks in this painting?

### DISCUSSION 2

Show students a side-by-side comparison of the Clark's *George Washington* with the original *George Washington (The Athenaeum Portrait)* from the [National Portrait Gallery's digital collection](#). What do the two Washingtons have in common? What sets them apart?

While Gilbert Stuart used *The Athenaeum Portrait* as the model for his later copies like the one in the Clark's collection, he often included small changes to make each copy slightly different. Why do you think Stuart did this?

# Primary Source Discussion

Gilbert Stuart wasn't the only portraitist in his family. His youngest daughter, Jane, grew up to be a skilled painter herself. She was very close with her father, who died when she was only sixteen years old. As an adult, Jane spent much of her days making her own art and sharing stories about her father's life and work.

In 1871, Jane Stuart wrote an article about her father that was published in a magazine called *Scribner's Monthly*. Since there were so many rumors floating around about which Washingtons Gilbert Stuart actually painted, Jane wanted to set the record straight! Her article is a primary source that can help us learn more about Gilbert Stuart's George Washington portraits.

Distribute copies of PRIMARY SOURCE: THE STUART PORTRAITS OF WASHINGTON. Ask a student to read the text out loud. As they listen, students may wish to highlight or underline any words they do not recognize so the class can figure out the definitions together (a glossary of some uncommon words and phrases is included).

After students finish reading, ask them the following questions:

- Why do you think that so many people wanted a painting of George Washington? What makes a painting for which George Washington actually posed more valuable than a copy of one of those paintings?
- Jane Stuart tells us that her father also painted 'other distinguished men of the day.' Based on what you know about historical figures from this time period, who else do you imagine might have posed for Stuart? (James Madison, Aaron Burr, Thomas Jefferson, and Thayenadagea all posed for Stuart.)
- According to Jane, her father used to joke that there was no way the president could have spent all his time posing for so many portraits. What else was Washington doing during the 1790s that kept him so busy?

Even though the Clark's *George Washington* is one of the copies, Gilbert Stuart still did his best to reproduce elements from the original that make the portrait seem lifelike. Download the high-resolution image file (TIFF) of *George Washington* from the Clark's website and zoom in on his head. What details can students observe when they look closely?



# Primary Source

## THE STUART PORTRAITS OF WASHINGTON<sup>2</sup>

My father at the time had so many commissions to copy the head of the President, and the anxiety to possess them was so great, that gentlemen would tell him if he would only make a sketch they would be satisfied; and as he was painting other distinguished men of the day, and hurrying to complete their portraits, these Washingtons were, with some exceptions, literally nothing but sketches.

He probably painted two at a time, that is, an hour on each in two mornings. So many people wrote to Stuart's family, after Washington's death, to know if certain heads of the President were from life, that my father was wont to say: "If the General had sat for all these portraits, he could have done nothing else. . ."

## Glossary

### COMMISSIONS

requests by customers for artists to make paintings

### POSSESS

to own

### FROM LIFE

painted with the model (in this case, George Washington) posing live

### WAS WONT TO SAY

said again and again

2. Jane Stuart, "The Stuart Portraits of Washington," *Scribner's Monthly* 12, no. 3 (1871): 370.

# Connecting to History

## EXPLORE

Gilbert and Jane Stuart made it clear that only *The Athenaeum Portrait* had been painted from life; all the other paintings in that style were copies. But despite so many portraits of the first president, it can be challenging to get a picture of who the real Washington was as a person. While many think of him as a larger-than-life, almost legendary figure, George Washington was simply one man with his own values, prejudices, and fears. In his time and beyond, Washington was known as a celebrated war hero and leader. He led the way in establishing many parts of the United States governmental system. Yet, he was also an enslaver who oversaw an estate with over 300 enslaved people, continuing to benefit from their labor even when he later started to think that slavery was wrong.

Encourage students to read age-appropriate books and visit reputable digital sources (the [Mount Vernon](#) website is an excellent place to start) to get a better sense of George Washington. As a class, discuss what you've learned about Washington's accomplishments and failings. What surprised students the most? Were there any things they knew about Washington before that turned out not to be true?

## WRITE

Now that students have explored Washington's life, invite them to craft short, informative reports about who he was. Which Washington will they write about? To cover as many aspects of his legacy as possible, divide the class into three groups:

- Students assigned to "Washington's Portrait" will write their report on how George Washington comes across in the Clark's version of Gilbert Stuart's portrait.
- Students assigned to "Washington's Actions" will focus on what George Washington's deeds during his lifetime say about him.
- Students assigned to "Washington's Words" will analyze George Washington's character based on the things he said.

Remind students that even though they are writing their reports with the assistance of historical facts and primary sources, their essays should be in their own words.

## SHARE

Create three large poster-boards, labelled 'Washington's Portrait', 'Washington's Actions', and 'Washington's Words'. Ask each student to summarize their reports on index cards and place their cards onto the correct board. Give everyone an opportunity to review the community-sourced character study that they've created together. What other sources or perspectives do the boards not include? Where might students turn if they wanted to learn even more about George Washington?

# Standards

## MASSACHUSETTS HISTORY AND SOCIAL SCIENCE FRAMEWORK

### Grade 5 Content Standards

#### *Topic 1. Early colonization and growth of colonies [5.T1]*

5. Describe the origins of slavery, its legal status in all the colonies through the 18th century, and the prevalence of slave ownership, including by many of the country's early leaders (e.g. George Washington, Thomas Jefferson, James Madison, George Mason).

#### *Topic 4. The growth of the Republic [5.T4]*

1. Identify the first three Presidents of the United States (George Washington, 1787–1797, John Adams, 1797–1801, and Thomas Jefferson, 1801–1809); summarize key developments during their time (e.g., the founding of political parties in the 1790s; the first Bank of the U.S., the Alien and Sedition Acts in 1798; the Louisiana Purchase of 1803; the Haitian Revolution in 1804), and evaluate their leadership of the new nation.

# Standards

## MASSACHUSETTS ENGLISH LANGUAGE ARTS AND LITERACY FRAMEWORK

### Grade 3 Writing Standards [W]

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- a. Introduce a topic and group-related information together; include illustrations when useful to aiding comprehension.
- b. Develop the topics with facts, definitions, and details.
- c. Use linking words and phrases (e.g., *also*, *another*, *and*, *more*, *but*) to connect ideas within categories of information.
- d. Provide a concluding statement or section.

### Grade 3 Speaking and Listening Standards [SL]

4. Report on a topic, text, or solution to a mathematical problem, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace and using appropriate vocabulary. (See grade 3 Language Standards 4–6 for specific expectations regarding vocabulary.)

### Grade 4 Writing Standards [W]

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- a. Introduce a topic clearly and group related information in paragraphs and sections; include text features (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- c. Link ideas within categories of information using words and phrases (e.g., *another*, *for example*, *also*, *because*).
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Provide a concluding statement or section related to the information or explanation presented.

### Grade 4 Speaking and Listening Standards [SL]

4. Report on a topic, text, procedure, or solution to a mathematical problem, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace and use appropriate vocabulary. (See grade 4 Language Standards 4–6 for specific expectations regarding vocabulary.)

### Grade 5 Writing Standards [W]

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

a. Introduce a topic clearly, provide a general observation and focus, and group related information logically in paragraphs and sections; include text features (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

e. Provide a concluding statement or section related to the information or explanation presented.

### Grade 5 Speaking and Listening Standards [SL]

4. Report on a topic, text, procedure, or solution to a mathematical problem, or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace and use appropriate vocabulary.

# Standards

## MASSACHUSETTS ARTS FRAMEWORK

### 3rd-4th Grade Visual Arts

7. Perceive and analyze artistic work. Analyze how aesthetic elements (e.g. color, form, shape, texture) are used to demonstrate intent. (3-4.V.R.07)

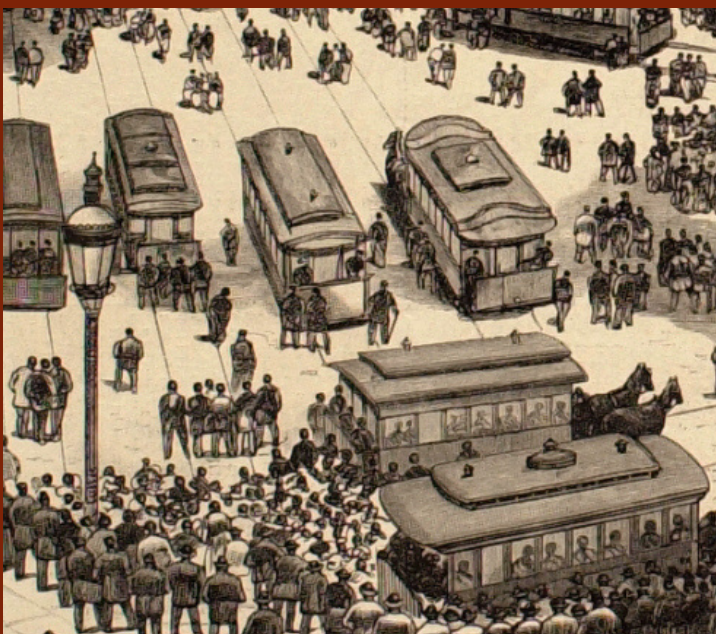
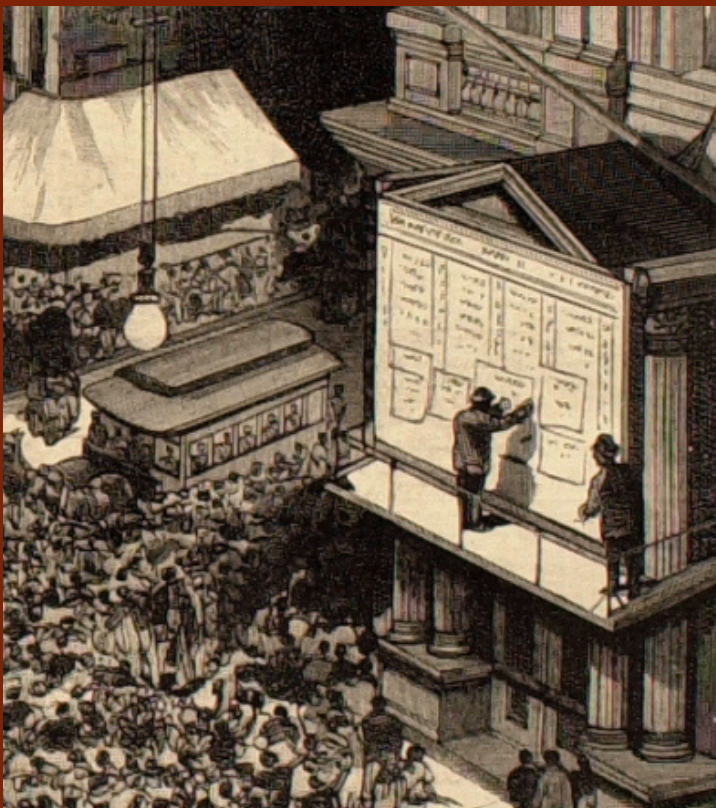
8. Interpret intent and meaning in artistic work. Describe contrasting interpretations of artwork to identify multiple perspectives and diverse community ideas. (3-4.V.R.08)

### 5th Grade Visual Arts

11. Relate artistic ideas and works to societal, cultural, and historical contexts to deepen understanding.

- Identify influential works of art from different periods and their impact on the artistic world. (5-6.V.Co.11)

# GRADES 6-8





NEW YORK CITY.—NEWSPAPER ROW ON AN ELECTION NIGHT—ANNOUNCING THE RETURNS.  
FROM A SKETCH BY A STAFF ARTIST.—SEE PAGE 204.

Artist unknown, New York City.—Newspaper Row on an Election Night—Announcing the Returns, 1888. Wood engraving on paper. Clark Art Institute, 1955.4613



# Election Reflections

## LEARNING OBJECTIVE

Students will explore the history of American democracy by using primary sources like illustrations, newspaper articles, and interviews to analyze the public responses to past presidential elections.

### BACKGROUND 1

Crowds of people, passionate speeches, and plenty of waiting. The nineteenth-century print *New York City—Newspaper Row on An Election Night—Announcing Returns* captures the timeless excitement and anxiety of determining the next president.

### BACKGROUND 2

This illustration depicts a moment from the Election of 1888, when Benjamin Harrison faced off against incumbent (current) president Grover Cleveland. The large population of New York City made it a place with considerable power to determine the fate of the candidates in the state—and even in the nation.

### BACKGROUND 3

In this illustration, floods of people rush to 'Newspaper Row' to wait for results to be posted. 'Newspaper Row' was a nickname for Park Row in Manhattan, where many publishing offices were located at the time. This image itself appeared in Frank Leslie's *Illustrated Newspaper*, produced from 1855 to 1922.

### DISCUSSION 1

Show students a cropped version of the print that does not reveal the caption. Invite them to guess what is going on in the scene, using specific parts of the image to support their claims. In what kind of location is the scene taking place? Based on their knowledge of U.S. history and technology, what time period might this be? What seems to be the event unfolding here?

### DISCUSSION 2

Prompt students to review their knowledge of the role that elections play in the United States governmental system as a whole. What branch of the government does the president oversee? How are presidential elections regulated? Why might a more populated state influence the election more than a less populated state?

### DISCUSSION 3

In 1888, people couldn't track election results from their own homes like we can today. Instead, published illustrations like this one helped share the election experience with as many people as possible. What aspects of election night does this image capture very well? What does it leave out?

# Primary Source Discussion

The editors of Frank Leslie's paper included *Newspaper Row on Election Night* in their November 10, 1888, issue, just days after soon-to-be President Benjamin Harrison claimed his victory. This issue also featured an article describing how the election played out in New York City.

Distribute copies of PRIMARY SOURCE: ELECTION TIME IN NEW YORK. Invite a student to read the article out loud. As they listen, students may wish to highlight or underline any words they do not recognize so the class can figure out the definitions together (a glossary of some uncommon words and phrases is included).

After the students finish reading, ask them the following questions:

- What new details about the election did you learn from the article? Why couldn't the illustration convey these aspects of the election experience?
- How does this article from over a hundred years ago compare with your own perceptions and memories of elections that happened in your lifetime?
- According to the author, how did the representatives of opposing political parties behave on the eve of an election? What role do political parties play in presidential elections today?

# Primary Source

## PRIMARY SOURCE: ELECTION TIME IN NEW YORK<sup>3</sup>

Our pictorial pages this week are largely given up to the portrayal of the characteristic scenes and outward aspects of political activity in New York City in presidential-election time. It is here that the political pulse-beat of the whole country is most clearly indicated, and most anxiously watched. . .

The party skirmish-lines have been exceedingly lively for weeks past. The bannered streets and the great public rallying-places have been filled day after day, and night after night, with surging, cheering crowds, listening to brassy music and flamboyant oratory. Often the enemies meet face to face, as in our front-page picture, and then a tempestuous though good-natured battle ensues.

## Glossary

### PICTORIAL PAGES

requests by customers for artists to make paintings

### ORATORY

public speaking, often in a formal or structured way

### TEMPESTUOUS

as intense and dramatic as a storm

3. "Election Time in New York," *Frank Leslie's Illustrated Newspaper*, 67, no. 1739 (1888): 208.

# Connecting to History

## EXPLORE

There are many ways for students to learn about past presidential elections, but some of the best resources might be in their own homes. Invite students to research electoral history by interviewing an adult family member, friend, teacher, or coach—volunteer yourself as an option, too! Oral history is a type of research that involves asking people questions about their firsthand experiences and recording their answers. This kind of history is very important, because it helps preserve stories that might not be documented otherwise.

Encourage students to write a list of at least five questions to ask their interview subject about a memorable election their subject can remember. Examples of useful questions include:

- Could you or did you vote? If so, what did you have to do to register, and where did you go to cast your vote?
- What were your feelings about the candidates? Did you know which one you would support from the start, or did you need time to make your decision?
- How did you find out the results of the election? What did you think about the newly elected president?

Students may ask their interview subject's permission to record their interview, or bring a laptop or tablet to take notes quickly. They could even begin by looking at *Newspaper Row on Election Night* as a conversation starter! After the interview is complete, students should review the recording or notes to make sure they didn't leave anything out.

## WRITE

Prompt each student to write an explanatory essay about the particular presidential election they discussed in their interview. Remind students that the purpose of this essay is to share details about how an event unfolded, not to support a claim or make an argument.

Everyone should select three key details from their interviewer subject's experience that they would like to feature in their essay. Encourage them to write an outline that includes an introduction, a body paragraph for each of these three key details, and a conclusion. Under each of the body paragraph sections in their outline, students should include a question they have about the information they learned from the interview, and a plan for further research (see example on the next page).

# Connecting to History

*Sample Outline: Interviewing my older sister about Barack Obama's election in 2008*

**Paragraph 1:** The Debate

**Key detail:** My sister remembered staying up to watch the debate on TV with our parents. Barack Obama was debating John McCain.

**Question:** My sister didn't remember what they talked about in the debate, so I wonder what happened.

**Research plan:** Maybe I can find a video of the debate?

To carry out their research plans, students may need to consult additional primary or secondary sources. Searching 'election of [year]' on the digital archives of the Library of Congress may produce excellent examples of primary sources, newspaper cartoons, and other valuable resources. Archived news reports or other more contemporary books might also help for more recent elections.

## SHARE

As students research, encourage them to keep a folder of images and illustrations they've found. When their written essays are complete, ask students to share their work with the class by converting their essays into video essays—short videos in which the speaker shares key points and evidence out loud instead of on paper.

Ask the class to record themselves reading their essays and then use video editing software to add in images and other visual resources, including pictures of the people they interviewed (if available). Students who are especially comfortable with video editing might even choose to intersperse news footage or other relevant clips throughout their project.

Block off an afternoon to host a 'screening party' where the class watches all their videos together!

# Standards

## MASSACHUSETTS HISTORY AND SOCIAL SCIENCE FRAMEWORK

### Grade 8 Content Standards

#### *Topic 1. The philosophical foundations of the United States political system [8.T1]*

1. Explain why the Founders of the United States considered the government of ancient Athens to be the beginning of democracy and explain how the democratic political concepts developed in ancient Greece influenced modern democracy (e.g. civic participation, voting rights, trial by jury, legislative bodies, constitution writing, rule of law).

#### *Topic 3. The institutions of United States government [8.T3]*

4. Explain the process of elections in the legislative and executive branches and the process of nomination/confirmation of individuals in the judicial and executive branches.

- Elections: running for legislative office (U.S. Representative – unlimited two-year terms, U.S. Senator – unlimited six-year terms), or executive office (President – two four-year terms and Vice President – unlimited four-year terms) and the function of the Electoral College in Presidential elections
- Nomination by the President and confirmation by Congress: Supreme Court Justices and Secretaries/agency heads in the executive branch

5. Describe the role of political parties in elections at the state and national levels.

#### *Topic 4. Rights and responsibilities of citizens [8.T4]*

5. Describe how a democracy provides opportunities for citizens to participate in the political process through elections, political parties, and interest groups.

6. Evaluate information related to elections (e.g. policy positions and debates among candidates, campaign financing, campaign advertising, influence of news media and social media, and data relating to voter turnout in elections).

# Standards

## MASSACHUSETTS ENGLISH LANGUAGE ARTS AND LITERACY FRAMEWORK

### Grades 6–8 Reading Standards for Literacy in the Content Areas: History/Social Studies [RCA–H]

1. Cite specific textual evidence to support analysis of primary and secondary sources, quoting or paraphrasing as appropriate.
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
4. Determine the meaning of general academic and domain-specific words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
7. Integrate visual information (e.g., charts, graphs, photographs, videos, or maps) with other information in print and digital texts.
9. Analyze the relationship between a primary and secondary source on the same topic.
10. Independently and proficiently read and comprehend history/social studies texts exhibiting complexity appropriate for the grade/course.

### Grade 6–8 Writing Standards for Literacy in the Content Areas [WCA]

2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
  - a. Introduce a topic clearly, previewing what is to follow; use paragraphs and sections to organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include text features (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
  - b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
  - c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas, concepts, or procedures.
  - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - e. Establish and maintain a style appropriate to audience and purpose (e.g., formal for academic writing).
  - f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

# Standards

## MASSACHUSETTS ARTS FRAMEWORK

### 6th Grade Visual Arts

7. Perceive and analyze artistic work.

- Analyze how an artwork's form (e.g., portrait, sculpture, installation, textile art) compares and contrasts with others of the same type or period. (5-6.V.R.07)

11. Relate artistic ideas and works to societal, cultural, and historical contexts to deepen understanding.

- Identify influential works of art from different periods and their impact on the artistic world. (5-6.V.Co.11)

### 7th-8th Grade Visual Arts

7. Perceive and analyze artistic work.

- Analyze elements of a work that are indicative of the historical or cultural context in which it was created. (7-8.V.R.07)

11. Relate artistic ideas and works to societal, cultural, and historical contexts to deepen understanding.

- Identify visual ideas from a variety of cultures connected to different historical populations. (7-8.V.Co.11)



# GRADES 9-12





Adolphe-Eugène-Gabriel Roehn, *The Swearing in of President Boyer at the Palace of Haiti*, ca. 1818. Oil on canvas. Clark Art Institute, 2019.3

# Biographizing Boyer

## LEARNING OBJECTIVE

Students will consider the causes and outcomes of the Haitian Revolution as they write biographical essays about Jean-Pierre Boyer, the second president of the Republic of Haiti.

### BACKGROUND 1

In 1818, Jean-Pierre Boyer stood before an elated crowd of supporters in Port-Au-Prince to take his oaths as the president of the Republic of Haiti. Boyer took the helm of the first nation to abolish slavery and the second independent republic in the Americas—a republic he later expanded by uniting the entire island of Haiti as one country. Founded in 1804, the Republic was the result of a successful revolution by former enslaved people and free people of color against the French colonial government.

Though art historians know little about the artist, Adolphe-Eugène-Gabriel Roehn, his painting *The Swearing in of President Boyer at the Palace of Haiti* perfectly captures a peaceful presidential transition in a growing nation.

### BACKGROUND 2

Boyer himself is the elegant man in red standing on the stage with his arm outstretched. Though Roehn paints Boyer as a relatively small figure in the composition, the size and energy of the crowd that surrounds him speaks to the significance of his presence. Haitian national emblems like the palm tree, bayonets, and the Haitian flag also appear throughout the painting, heightening the sense of pride and patriotism.

### DISCUSSION 1

Invite students to review their knowledge of eighteenth-century revolutions in Europe and the Americas. What other revolutions took place around this time period, and how did they relate to the Haitian Revolution?

Ask students if they can think of any famous paintings that document the French Revolution and the American Revolutionary War (some examples might include *Washington Crossing the Delaware* by Emanuel Leutze, at the Metropolitan Museum of Art, or *Liberty Leading the People* by Eugene Delacroix at the Louvre).

### DISCUSSION 2

Invite students to look closely at the painting. Which figures stand out? Why might the artist have decided to place Boyer further from the viewer?

How would the painting change if the perspective were shifted so that Boyer appeared to be the largest and nearest figure?

# Primary Source Discussion

Today, many inauguration ceremonies are relatively accessible—after all, it is easier than ever to attend, watch, or read about significant events. Ask students how they think inaugural speeches and other ceremonial activities were documented in the nineteenth century.

Written summaries of historic speeches and events are valuable primary sources that help scholars understand the history of rhetoric (the art of persuasive speaking or writing) and leadership. The very words that presidents and other political figures use to address the public can convey a lot about how they want people to perceive them as leaders.

President Boyer did, in fact, give a speech at his inauguration . Distribute copies of PRIMARY SOURCE: PROCLAMATION OF THE PRESIDENT OF HAITI. Ask a student to read the speech out loud. As they listen, students may wish to highlight or underline any words they do not recognize so the class can figure out the definitions together (a glossary of some uncommon words and phrases is included).

After the reading is complete, ask students:

- What impression does this speech give you of Boyer's character? What three adjectives would you use to describe the type of leader that Boyer aspired to be? What three adjectives would you use to describe Boyer as the artist portrays him?
- Boyer describes Haiti as a 'family' and calls for a future of peace and freedom. Given what you know about the history of the Haitian Revolution, why do you think Boyer chose to emphasize these ideals?
- What visual metaphors does Boyer employ, and why might he have decided to evoke those particular images? For a creative extension, challenge students to draw their own images of Boyer inspired by his metaphors: for example, depicting Boyer steering the 'ship of the State,' protected by the shield of his citizens or fueled by the burning love for his homeland.

# Primary Source

## **PROCLAMATION OF THE PRESIDENT OF HAITI<sup>4</sup>** **DELIVERED BY JEAN-PIERRE BOYER, APRIL 1, 1818**

Named by the Senate as their choice to take the helm of the ship of the State, I shall give you an example of courage; I have become the head of the most interesting family, and I need divine assistance and the support and the aid of my fellow citizens.

In a popular government, the people are everything; their confidence constitutes the authority, and that authority must only work to their advantage. I feel—from the burning love for my homeland that fuels me, from the respect I bear for the national spirit—that I shall not be the same, now that I am the man of the State.

O my fellow citizens, cover me with your aegis; senators, legislators, be my guides, enlighten me; generals, my colleagues and my brothers in arms, brave army of the Republic, lend me your hands to ensure peace and calm for our families...

Long live the Republic! Long live the rights of the people and the freedom of Haiti!

## Glossary

### **HELM**

a ship's wheel, used for steering

### **AEGIS**

protection, as derived from the Greek *aigis* (a kind of divine shield of the gods)

4. M. L'Instant Pradine, *Recueil general des lois et actes du gouvernement d'Haïti, depuis la proclamation de son independence jusqu'à nos jours; le tout mis en ordre et publié avec des notes historiques, de jurisprudence, et de concordance*, Tome III: 1818-1823 (Paris: August Durand, 1860), 16.

# Connecting to History

## EXPLORE

Biographies examine history through the lens of a specific, significant individual's life. Invite students to work in groups to compile research briefs to help them write biographical essays about Boyer's presidency (1818–1843). Groups should work together to assemble a bulleted timeline of key events and facts from this period, including lists of primary sources (art like Roehn's painting, documents, and writings from the time) and secondary sources (books or reputable online materials). Remind students to be precise and thoughtful as they conduct online research. A web search for something like 'portrait of Boyer' is likely to turn up Paul Cezanne's nineteenth-century portrait, *Gustave Boyer in a Straw Hat*, and not images of the president of Haiti. The more specific they are, the better. (The digital collections of the New York Public Library, the Walters Art Museum, and the British Museum all contain portraits of Jean-Pierre Boyer.)

## WRITE

With the research briefs from their groups as starting points, assign students to write short, informative essays sharing knowledge and information about this time in Boyer's life. What are some of the main ideas they want to impart about his presidency?

Encourage them to review biographies or biographical writing you may have already read in class before they begin. How does the specific language and sources a biographer uses impact their portrayal of the subject of their biography?

## SHARE

Compile all of the completed essays into a 'community biography' of Boyer, and distribute copies to the class. Ask each student to find a partner and compare their essays. In what ways did their choices of sources overlap? How did their different writing styles impact the way that they represented Boyer?

# Standards

## MASSACHUSETTS HISTORY AND SOCIAL SCIENCE FRAMEWORK

### United States History I Content Standards

#### *Topic 3: Economic Growth in the North, South, and West [USI.T3]*

4. Research primary sources such as antebellum newspapers, slave narratives, accounts of slave auctions, and the Fugitive Slave Act, to analyze **one** of the following aspects of slave life and resistance (e.g. the Stono Rebellion of 1739, the Haitian Revolution of 1791–1804, the rebellion of Denmark Vesey of 1822, the rebellion of Nat Turner in 1831, the role of the Underground Railroad, the development of ideas of racial superiority, the African American Colonization Society movement to deport and resettle freed African Americans in a colony in West Africa).

### World History II Content Standards

#### *Topic 1: Absolute power, political revolutions, and the growth of nation states, c. 1700–1900 [WHII.T1]*

5. Compare the causes, goals, and outcomes of the American Revolution (1776–1787), the French Revolution (1789–1799), and the Haitian Revolution (1791–1804), and analyze the short-term and long-term impact of these revolutions on world history.

# Standards

## MASSACHUSETTS ENGLISH LANGUAGE ARTS & LITERACY FRAMEWORK

### Grades 9-10 Writing Standards for Literacy in the Content Areas [WCA]

#### *Text Types and Purposes*

2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
  - a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include text features (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
  - c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas, concepts, or procedures.
  - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.
  - e. Establish and maintain a style appropriate to audience and purpose (e.g., formal for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
  - f. Provide a concluding statement or section that supports the information or explanation presented (e.g. articulating implications or the significance of the topic).

#### *Research to Build and Present Knowledge*

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. When conducting research, gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.



## Grades 11-12 Writing Standards for Literacy in the Content Areas [WCA]

### *Text Types and Purposes*

1. Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
  - a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include text features (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
  - c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas, concepts, or procedures.
  - d. Use precise language, domain-specific vocabulary and techniques to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers.
  - e. Establish and maintain a style appropriate to audience and purpose (e.g., formal for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
  - f. Provide a concluding statement or section that follows from and supports the information or explanation provided (e.g., articulating implications or the significance of the topic).

### *Research to Build and Present Knowledge*

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
  
8. When conducting research, gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

# Standards

## MASSACHUSETTS VISUAL ARTS FRAMEWORK

### Foundations Visual Arts Standards

#### 7. Perceive and analyze artistic work.

- Analyze the style of an artist, and how it manifests itself in a given artwork (e.g., examine influences on the artist). (F.V.R.07)

#### 8. Interpret intent and meaning in artistic work.

- Identify specific elements in a work that connect it to a specific genre or style. (F.V.R.08)

#### 11. Relate artistic ideas and works to societal, cultural, and historical contexts to deepen understanding.

- Identify the connections between historical and cultural contexts and define stylistic elements of artistic movements (e.g. how the impact of World War II influenced the Western art world and shifted focus from Europe to NYC). (F.V.Co.11)