

4-1-2013

Advanced Placement American History in 3-D

J. David Alvis
Wofford College

Steve Jobe
Spartanburg Day School

Erin Frost
Wofford College

Follow this and additional works at: <http://digitalcommons.wofford.edu/avdproject>



Part of the [Curriculum and Instruction Commons](#), and the [United States History Commons](#)

Recommended Citation

Alvis, J. David; Jobe, Steve; and Frost, Erin, "Advanced Placement American History in 3-D" (2013). *Arthur Vining Davis High Impact Fellows Projects*. Paper 5.
<http://digitalcommons.wofford.edu/avdproject/5>

This Article is brought to you for free and open access by the Arthur Vining Davis High Impact Fellows at Digital Commons @ Wofford. It has been accepted for inclusion in Arthur Vining Davis High Impact Fellows Projects by an authorized administrator of Digital Commons @ Wofford. For more information, please contact stonerp@wofford.edu.

Advanced Placement American History in 3-D

David Alvis, Wofford College, Department of Government
Steve Jobe, Spartanburg Day School
Erin Frost, Wofford College

Mission

The purpose of this project is to create an online collection of visual works that will enable high school teachers to supplement their instruction of AP American history as well as local history in Spartanburg, SC. We are grateful for this grant from the Arthur Vining Davis Foundation and believe that this project will be a credit to their generosity. It is a commonly acknowledge fact in pedagogy today that visual stimulation enhances learning and makes it more enjoyable. Art can introduce social studies, literature, civics, and even science and math in an immediate, tangible way. In AP American History, students can develop a deeper understanding of history and our shared human through visual works of art. As more and more teachers are now utilizing visual technology in the classroom, there is exponentially greater demand for visual illustrations of historical themes. Yet, the supply of such material has not kept up with the demand. Teachers often complain that they must scavenge the Internet for works of art, political cartoons, or other media in order to prepare for class. The advantage of this project is to collect this kind of material in a single website complete with lesson plans and an historical narrative. We therefore hope that our project will not only prove to be of great benefit to AP American history teachers, but a model for the development of similar sites for other academic fields.

Project

Our AVD team consists of Steve Jobe from the Spartanburg Day High School, David Alvis from the Department of Government at Wofford College, and Erin Frost, an Education Major at Wofford College. Steve and David have been meeting since July to organize both the content of the syllabus, collect visual works, and add a body of literature to the current AP History curriculum. Having completed the syllabus and collected an initial sample of visual works, the team has been joined by Erin Frost who will aid them in developing this material into a body of lesson plans that will be accessible to other teachers on the Internet. Visual works are selected in chronological order and arranged to complement the standard AP American history curriculum. Each work serves as an illustration of the topic or historical period. With the assistance of resources available at Wofford College, we have also acquired a collection of secondary literature addressing both the historical period and the visual work. The Lesson Plans are formatted in the following manner:

1. Introduction >□
2. Learning Objectives >□
3. Background >□
4. Preparation Instructions >□

- 5. Lesson Activities ›□
- 6. Extending The Lesson ›

These lessons plans have been modeled on the National Endowment of Humanities EDSITEment program which offers its own Internet database of lesson plans. As their mission explains: “EDSITEment, from the National Endowment for the Humanities is a partnership with the National Trust for the Humanities, and the Verizon Foundation, which brings online humanities resources directly to the classroom through exemplary lesson plans and student activities. EDSITEment develops AP level lessons based on primary source documents that cover the most frequently taught topics and themes in American history. Many of these lessons were developed by teachers and scholars associated with the City University of New York and Ashland University.” Dr. David Alvis is a member of the Ashland University American History program assisting the National Endowment of Humanities with this project. We hope that by utilizing portions of the NEH’s suggested material and formulating our lesson plans on their model that they might eventually adopt our website as part of their own offerings.

Please visit our website at <http://sites.wofford.edu/alvisjd/>

Lesson 1: The US and the Problem of Neutrality, 1803-1808

The Embargo Act of 1807

Introduction

In response to French and British aggression during the Napoleonic Wars, the United States adopted a retaliatory embargo in December of 1807 under the Presidency of Thomas Jefferson. The enforcement of the embargo over the next two years soon became one of the least popular initiatives undertaken by the President's administration. As one editorial during the period put it: "Whatever damps the ardor of commercial enterprise and paralyzes her industry, is eagerly grasped at as a mean to accomplish the favourite scheme of its annihilation... We will find the sources which swell the tide of our prosperity, so far dried up by the Embargo, that the revenue of the country will not defray one-fourth of the ordinary expenses of government." (*Baltimore Federal Republic* July 6, 1808). This lesson examines the ways in which the enforcement of the policy was publicly perceived and depicted by newspaper cartoonists during the period. By looking at one political cartoon in particular students will explore the ways that executive power is perceived in popular opinion.

Background

Beginning with George Washington's Neutrality Proclamation in 1793, the United States adopted the policy of non-interference in relation to the wars and controversies between European powers, especially those of France and England. Regardless whether popular sympathies lay with England or France, Presidents from Washington to Jefferson determined that the developing nation could not afford to enter this lethal fray. However, the policy was particularly embarrassing to the Jefferson administration which had risen to power on the grounds that the executive was the chief embodiment of popular will. Jefferson mobilized voters to unseat the formerly elected Federalists in the election of 1800 Election for abandoning their treaty obligations to the French and failing to aid the country by means of trade during their war with England. According to Jefferson, the election of 1800 was a revolution that dislodged the monarchical pretensions of the Federalists. Jefferson's own neutrality and subsequent embargo on trade with the French and British appeared to discredit his claims to a revolution. In fact, Jefferson's embargo required an even more powerful executive than had been wielded by the administrations of George Washington or John Adams. Contrary to his professed antipathy towards a strong federal government, the Jefferson administration went toe-to-toe with the states over the enforcement of the embargo between 1807-9. At one point American ships were not only prohibited from sailing to any foreign port, they were eventually prohibited from trading certain domestic goods in order to effectively enforce the law. The embargo, carried out from December 1807 to March 1809 was perhaps the only alternative to war, but, in the eyes of many Americans, the embargo's devastating effect upon commercial trade seemed like a war against the American people waged by a national government that ironically had promised to be more limited in power than under its previous

administrators. The battle of the enforcement of the embargo eventually culminated in New England's threatened secession at the Hartford Convention. By the end of Jefferson's term, the president was forced to terminate the embargo policy near the end of his administration.

The political cartoon here reflects the state of public opinion and the common contempt throughout the nation for the embargo policy. While Jefferson contended that the embargo would demonstrate the nation's strength by denying France and England of the opportunity to procure our goods, the cartoon both mocks Jefferson's pretentious claims of American power as well as his supposedly democratic claims to authority. In the cartoon here, a trader holding a barrel labeled – "superfine" (perhaps a reference to the delicate quality of the contraband he aims to export) is "nicked" by the snapping turtle who is held on a leash by Thomas Jefferson. The turtle's bite is not lethal, thus reminding us of the inability of the executive to effectively enforce this unpopular policy. Beneath the turtle's foot is a copy of the Federal Maritime Coasting Act of 1793, under which Congress could issue licenses for regulating the coasting trade and permitting or denying permission of vessels to engage in trade. Given the importance of trade to the developing nation, the turtle seems more like a nuisance than a lethal form of force. The mockery of Congressional statutory authority (the Coasting Act) and Executive power (the snapping turtle) reveal the public perception that eventually led to the demise of the embargo as a foreign policy tool. Many Americans did not see the embargo and its enforcement as Jefferson did – a forceful assertion of America's authority in foreign affairs. Rather, they regarded it as a gratuitous attack on their means of earning a living. Though the act might have demonstrated our capacity to inflict more wounds on the British and French than has previously been thought, Jefferson ultimately could not solicit the degree of support that would have been necessary in order to gain compliance with the law. Consequently, Jefferson, who had tried to revolutionize the presidency by making it a more popular institution of authority in the United States, now appears as a reviled form of hypocrisy.



Learning Objectives:

- A.) The students will be able to define Embargo Act of 1807 and why it is significant.
- B.) The students will be able to understand and discuss the British Orders in Council, Nov 1807, the Berlin Decree Nov 21, 1806, and Jefferson's Third Annual Message to Congress, Oct 7, 1803.

South Carolina State Assessment Standards:

Competency Goal 3: The New Nation (1783-1816)

3.02 Investigate the effectiveness of the presidents and other officers of the federal government in leading the New Nation.

3.03 Assess the major foreign and domestic issues and conflicts experienced by the nation during this period and evaluate their impact on the new nation.

Preparation Instructions

- A.) Introduction Activity Question will be written on the board
What was the Embargo Act of 1807 and why it is significant?
- B.) Printed Handouts to give to each student:
 - #1: The US and the Problem of Neutrality, 1803-1808-- Activity 1: European Turmoil Worksheets
 - #2: Embargo Act of 1807—Previous Night's Homework
 - #3: Excerpts of Newspaper articles on the Embargo (see Resources)
- C.) Markers and Board for students to report their answers
- D.) Exit Slip Activity: 3x5 Index Cards, Lesson #1 Assessment

Lesson Activities:

#1. Introduction Activity: Prediction Pairs (5 min)

Questions:

1. Who are the people represented in this cartoon?
2. What does the turtle represent and what kind of threat does it pose to the activity taking place
3. What kind of contraband might be represented here?
4. What is being mocked in this cartoon?
5. How does the depiction here reflect the newspaper critiques of the Embargo that you have read?

#2. Class Discussion: The students will share their answers to the Introduction Activity (10 min)

#3. The teacher will split the students into 3 groups. Each group will be assigned a number 1-2-3. Group 1 will work on the British Orders in Council, Nov 1807 section. Group 2 will work on the Berlin Decree Nov 21, 1806 section. Group 3 will work on Jefferson's Third Annual Message to Congress, Oct 7, 1803. Each group will read the document and answer the questions that follow. The teacher will instruct the students: as you are reading, highlight or underline words that are unfamiliar to you and then look up their meaning in a dictionary. (20 min)

1. What did the British hope to achieve by their Acts of Council in November of 1807?
2. What did the French hope to achieve in the Berlin decree?
3. What did the Americans hope to achieve through the Embargo?

#4. Class Discussion: Each group will choose a spokesperson to present answers to their section's question. The teacher will correct or answer any questions the students have after each question is presented. (10 min)

#5. Exit Slip Activity: 3x5 Index Cards, Lesson #1 Assessment Exit Slip: For the last 5 minutes of class, the students will be given a 3X5 index card to write down 3 main terms and/or events they learned from a section they DID NOT complete during group work. The index card will also be used for the students to write down anything they did not understand from the lesson. The teacher will take the index cards from the students as their "exit slip" to leave the class. The teacher will read the cards and review the student responses, so that he or she can know what the students learned and what they need help on. (Common misunderstandings from the students may lead to adjusting or reviewing material for the next class period). (5 minutes)

Resources:

[Jefferson's 3rd Annual Message to Congress](#)

[British Orders in Council November 1807](#)

[Embargo Act of 1807](#)

[Berlin Decree](#)

[An Embargo Without Object!!](#) (January 18, 1808 Editorial in the *Boston Gazette*)

[Hateful Measures for Enforcing the Embargo](#) (February 2, 1809)

Lesson Plan 2: The Presidency of Andrew Jackson (1829-1837)

Introduction

The Presidency of Andrew Jackson is most commonly remembered for its aggressive use of executive powers in the name of a political party. Jackson's most contentious act as president was his veto of the Second National Bank of the United States followed by his order to remove the bank deposits. Here we will look to Jackson's expansion of presidential prerogatives as they were perceived by the public and caricatured in the press. Given the continued anxiety about the unilateral exercise of executive power today, students' knowledge of present dilemmas regarding executive power will benefit from this exploration of the Jacksonian Era. Like today, some individuals during this period regarded Jackson's assertion of power in the name of the people as a triumph for democracy, while others regarded it as a usurpation of political power and a danger to limited government. Many thought of Jackson as a hero, while others regarded him as a tyrant. By examining this famous political cartoon of Jackson here, students will analyze the opportunities and limitations of popular leadership through a careful study of the role of the party press and the merits or weakness of broadcasting political arguments through mass media. (5 min)

Background

Following his massive electoral victory in 1828, President Jackson claimed to have had entered the presidency with a mandate from "the people." Armed with this unqualified authority, his administration felt justified in extending the boundaries of executive power to areas where previous presidents had typically deferred to other branches of government. Jackson notably ignored Supreme Court decisions, as in the case of the removal of Indian tribes from Georgia or ignored the will of Congress when he vetoed its proposal to re-charter the National Bank. During his first term, Jackson set a new tone for the conduct of the presidential office; one that would not bow to customary limits on presidential power except where the Constitution explicitly prohibited it.

Most notably, Jackson broke with the traditional use of the veto power when he employed the veto power to stop bills with which he disagreed with the policy. Before Jackson, presidents regarded policy-making as a congressional privilege and therefore restricted their use of the veto to those legislative proposals that appeared unconstitutional. One reason for this reluctance to exercise the veto power in policy disputes was a common fear that the president might use the veto power to promote a particular faction or party. Jackson, however, was more than willing to promote the interest of parties and even to attack personal enemies. For instance, one of Jackson's most controversial vetoes was an internal improvement bill for the Maysville Road in Kentucky. While he professed to have acted for general policy reasons, it was no secret that the project would benefit Jackson's archenemy in

Congress, Henry Clay. Wielding the veto pen on over twelve major pieces of legislation during his two terms, Jackson stopped more legislative bills than all of his predecessors combined. But the most notorious veto during his tenure was that of the proposed re-charter for the Second National Bank in 1832. Jackson not only vetoed the re-charter of the bank, but he immediately dissolved the institution by removing its deposits and distributing them to “wildcat” banks located throughout the nation. As the figure-head of the democratic party, Jackson defended his actions as a vindication of the will of the people expressed through their election of him as president.

In Edward Williams Clay’s famous lithograph here, Jackson is portrayed the customary royal garb of a feudal monarch, holding a scepter in his right hand and a veto message in his left. Besides his royal accoutrements, The Constitution and the Pennsylvania state shield (the US Bank was located in Philadelphia) lie in ruins under his feet. A small book entitled “The Judiciary of the United States” is carelessly strewn before him. Finally, the frame is inscribed with regal pronouncements - “Of Veto Memory”, “Born to Command” and “Had I Been Consulted” – all of which point to the title at the bottom: “King Andrew The First.”

This caricature of Jackson as a despotic monarch here would have carried a very pointed message for readers at the time. Jackson rose to power on the argument that he would restore Jeffersonian democracy from the internal corruption of John Quincy Adams’s administration. Adams may have been a Democrat too, but he was often remembered as the son of the famous Federalist President, John Adams. Furthermore, John Quincy Adams had once been a member of the Federalist party. To defeat Adams in 1828, Jackson adopted for his party the standard once carried by Jefferson: to save democracy from monarchic corruption. Therefore, just as Jefferson accused the Federalists of being un-American Tories, so too Jackson accused his opponent of being in the same monarchical cast. Clay’s lithograph below does not simply accuse Jackson of acting like a king but it indicts him for hypocrisy.

The depiction of Jackson here raises some important questions for the study of American politics and political parties. As the first president to have been officially nominated and promoted by a political party, Jackson transformed the executive office into a vehicle of popular will. Yet the contentiousness of his project raises important questions about whether this transformation represents an improvement to democratic politics or does it create a dangerous potential in the federal government for the exercise of power.

BORN TO COMMAND.

OF VETO MEMORY.



HAD I BEEN CONSULTED.

KING ANDREW THE FIRST.

Learning Objectives:

A.) The students will be able to describe the overall importance of the Jackson picture

- B.) The students will use a journal entry to analyze and observe the Jackson picture
- C.) The students will be able to understand and discuss President Jackson's Veto Message Regarding the Bank of the United States; July 10, 1832
- D.) The students will identify 3-5 main elements of Jackson's message and present them to the class in the form of a rap, song, and/or poem.

Preparation Instructions:

A.) Introduction Activity: The teacher will discuss the introduction material to the students (in the form of a mini-lecture and have the students take notes on the discussion)

The students will use their journal notebooks for Journal Activity #1

B.) Printed Handouts to give to each student:

#1: Jackson Picture

#2: Narrative of Jackson's Veto of the Second Bank of the United States

#3: Jackson's Bank Veto Message

#4: Henry Clay's Response to the Veto Message

C.) Have colored paper, markers, and props (such as hats, colorful shirts, etc) for the students to use when presenting the 3-5 most important parts of Jackson's Message.

D) Have students divide into three panels. First panel will present the Jackson case for the veto. The second group will present the opposing case against the President's veto. The third panel represents members of the press and will offer follow-up questions for each presentation

Lesson Activities:

Journal Entry: Students will look at the Jackson picture on the overhead and write a paragraph about significance of the picture—the clothes, facial expressions, designs, etc The teacher will then help the students analyze the picture and its importance.

#1. Introduction Activity: Teacher Lecture (**5 min**)

#2. Journal Entry Activity (**10 min**)

#3. The teacher will divide the students into 3 groups to complete the Jackson. Each group will be assigned a number 1-2-3. Each group will read the Jackson document. The teacher will instruct the students: as you are reading, highlight or underline words that are most important elements of Jackson's message. **(10 min)**

#4. The students will present to the class Jackson's 3-5 main points in his message **(10 min)**

#5 Students will divide into three panels. One panel will offer a 5 minute presentation of the case for Jackson. The second panel will offer a 5 minute presentation of the case against Jackson. The third group will represent the press and ask follow up questions following each presentation **(15 minutes)**

Resources:

[Narrative of Andrew Jackson's Opposition to the Second Bank of the United States](#)

[Jackson's Message on the Bank Veto](#)

[Henry Clay's Response to the President's Bank Veto](#)

Lesson #3: The American West and Manifest Destiny

Introduction

“Manifest Destiny” expressed the social and political ambitions of many Americans in the 1830’s and ‘40’s who felt poised at the threshold of a new historical era. As the last survivors of the American Revolution had just perished, this new generation envisioned an America extending beyond the horizon set by those who first founded the nation. America’s destiny lay in extended its influence over the Western hemisphere both physically and morally. This lesson will examine the ways in which this generation envisioned its pathway to the future and the artistic rendering of their ambition during this period. By examining the artwork of this period, students will gain a better appreciation of both the aspirations that defined this generation and the problems posed by the unlimited desire for expansionism.

Background

Inspired by the sudden massive expansion of territory in the United States annexation of Texas in 1845, newspaper editor and Democratic Party supporter, John O’Sullivan coined the term “Manifest Destiny” “to describe Americans’ suddenly urgent longing to extend the nation to the Pacific Ocean. O’Sullivan’s vision of America’s future was hardily embraced by a new generation of Americans who formed what has come to be known as the Young America Movement. The Young America movement set its sights on more than simply territorial expansion. Rather, western expansion was really only a symbol of the movement’s greater ambitions for newness in all things including technology, philosophy, politics, and the arts. Having reached the end of the Revolutionary generation, Young America looked to found a new order that was radically more progressive than those Revolutionary forbearers.

The political ambition of this movement reached a critical climax in 1844 when James K. Polk was elected as president on an expansionist platform. Having annexed Texas near the conclusion of the previous presidential administration, Polk rose to power with the battle cry “Fifty-Four Forty or Fight!” A controversy over latitudinal degrees might seem like a rather strange campaign slogan and yet it fit neatly amidst the territorial expansion debates of the day. Americans wanted to acquire territory in the Pacific Northwest up to the 54’40’ parallel while the British wanted to settle at the 49th parallel. Compromise seemed out of the question during this period of expansionism and when, in 1846, Polk settled for a boundary set at the 49th Parallel, he began to lose much of his support. Nevertheless, the United States had nearly tripled in size by 1846 with the addition of the Mexican Cession under Treaty of Guadalupe Hidalgo and the addition of the Oregon Territory.

In John Gast's "American Progress", sometimes referred to as "Westward Ho" or "Manifest Destiny", the artist gives form to this ideal in his rendition of Columbia, a personification of the United States. Columbia here personifies the period's vision of westward expansion. Floating across the landscape, she embodies divine providence hurriedly moving from right to left; from the old world of the United States to the new frontier. Columbia unrolls a telegraph wire with a school book in hand accompanied by settlers, ranchers, covered wagons, a stagecoach and two railroad trains. She also lays cable for one of the newest inventions of the day - the telegraph wire, reminding us of the vastly improved communication networks that keeps an ever expanding nation together as one. With technology, there is a new foundation for our *E Pluribus Unum*. Her school book depicts the march of civilization and learning to the savage and uncultivated frontier. Behind her we see trains reflecting the development of another technological innovation that permit Americans to expand their horizon beyond the limits of the past. Even the old world of America is changing as we see in the background New York City with the Brooklyn Bridge still under construction. Not only do all of these innovations promise to bring a more robust economic life to the nation, but in Gast's work they seem to be the beginning of a never ending journey across the globe.

Most paintings that depict a linear narrative are viewed from left-to-right in the manner a reader would read a book. But here the work moves from right to left. Hence its very depiction is innovative. In Roger Aikin's *Paintings of Manifest Destiny: Mapping the Nation*, he argues American Western Art during this period was itself employing unprecedented artistic concepts: "we do not find any tendency of American paintings as a whole or American landscape paintings in general to move to the left, leaving us free to interpret the leftward motion in paintings of western migration as unusual and significant."

Other paintings dealing with westward expansion, such as Leutze's "Westward The Course of Empire Takes Its Way", Young's "Crossing the Great Salt Lake", Otter's "On the Road", and Bierstadt's "The Oregon Trail" take the same approach, forcing the eyes to move in a right to left direction. This recasting of the viewer's visual orientation must have initially felt awkward to those habituated to seeing linear depictions from right to left. But the effect seems to be in keeping with the broader ambition of these artists of Manifest Destiny. A new founding for America requires a new orientation towards the world.



<http://picturinghistory.gc.cuny.edu/images/gast-pg.jpg>

Learning Objectives:

- A.) The students will be able to describe the overall importance of the John Gast's American Progress
- B.) The students will discuss and explain the ways that this picture portrays both the positive a negative dimensions of Manifest Destiny
- C.) The students will be able to understand and discuss John O'Sullivan's writings on manifest destiny
- D.) The students will identify 3-5 main elements of the political and social ambitions of the Young America movement

Preparation Instructions:

A.) Introduction Activity: The teacher will discuss the introduction material to the students (in the form of a mini-lecture and have the students take notes on the discussion)

The students will use their journal notebooks for Journal Activity #1

B.) Printed Handouts to give to each student:

#1: John Gast's American Progress

#2: The Democratic Principle, by John O'Sullivan

#3: Manifest Destiny, by John O'Sullivan

#4: The Great Nation of Futurity, by John O'Sullivan

#5: Lincoln's Speech on the War with Mexico

C.) Have students present 3-5 most important themes of O'Sullivan's writings

D) Have students present Abraham Lincoln's criticism of the Mexican American War

E) Have students explain how both the vision of O'Sullivan and the criticism of Abraham Lincoln are reflected in Gast's painting

Lesson Activities:

Journal Entry: Students will look at the Jackson picture on the overhead and write a paragraph about significance of the picture—the clothes, facial expressions, designs, etc The teacher will then help the students analyze the picture and its importance.

#1. Introduction Activity: Teacher Lecture **(15 min)**

#2. Journal Entry Activity **(10 min)**

#3. Students will divide into small groups to discuss each of the writings. Each group will present a major theme or themes that they find in the readings **(10 min)**

#4. The students will identify their themes in Gast's American Progress **(15 min)**

Resources:

[The Democratic Principle, by John O'Sullivan](#)

[Manifest Destiny, by John O'Sullivan](#)

[The Great Nation of Futurity, by John O'Sullivan](#)
[Lincoln's Speech on the War with Mexico](#)