

World War I Posters Curriculum

CURRICULUM DESCRIPTION

In this resource, you will find lesson plans, including discussion questions, potential student responses, and hands-on activities related to the exhibition *On the Homefront: World War I Posters from the Collection*. The lessons and activities are designed to be completed either in the Museum galleries with the original WWI posters, or in the classroom with digital or print replicas. The “Possible Answers” included in each lesson posit some potential responses, and are hardly exhaustive. The “Evidence” section is included to encourage students to base their answers on what they notice within the posters and to engender an evidence-based discussion, always referring back to the image.

In these lessons, students will consider how messages are being communicated to a population, in particular during times of armed conflict and war. The essential idea is centered around **visual communication, propaganda vs. fine art or advertising**. Lessons focus on subject areas such as graphic design and art, history, and English Language Arts.

GOALS / OBJECTIVES

Students will be able to:

- Consider how artists design posters to communicate messages.
- Reflect on what propaganda is and if the posters represent propaganda.
- Analyze the representation of a “hero.”
- Discuss satire, government censorship, and opposition during wartime.
- Design and create their own posters with a curated narrative.

NATIONAL CORE ARTS STANDARDS

Visual Arts

Creating: Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Creating: Anchor Standard 2: Organize and develop artistic ideas and work.

Responding: Anchor Standard 7: Perceive and analyze artistic work.

Responding: Anchor Standard 8: Interpret intent and meaning in artistic work.

Connecting: Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

COMMON CORE STATE STANDARDS

English Language Arts

CCSS.ELA-LITERACY.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.

CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.R.8 Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-LITERACY.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

CCSS.ELA-LITERACY.CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-Literacy.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

CCSS.ELA-LITERACY.CCRA.SL.6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

CCSS.ELA-LITERACY.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCSS.ELA-LITERACY.CCRA.W.8 Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-LITERACY.CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.CCRA.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CCSS.ELA-LITERACY.CCRA.L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.CCRA.L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful

word parts, and consulting general and specialized reference materials, as appropriate.

CCSS.ELA-LITERACY.CCRA.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.CCRA.L.6 Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

History/Social Studies

CCSS.ELA-Literacy.RH.6-8.2 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.

CCSS.ELA-LITERACY.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CCSS.ELA-LITERACY.RH.6-8.5 Describe how a text presents information (e.g., sequentially, comparatively, causally).

CCSS.ELA-LITERACY.RH.6-8.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

CCSS.ELA-Literacy.RH.6-8.7 Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-LITERACY.RH.6-8.8 Distinguish among fact, opinion, and reasoned judgment in a text.

CCSS.ELA-LITERACY.RH.9-10.1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.6 Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-LITERACY.RH.9-10.9 Compare and contrast treatments of the same topic in several primary and secondary sources.

CCSS.ELA-LITERACY.RH.11-12.1 Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RH.11-12.5 Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.

CCSS.ELA-LITERACY.RH.11-12.6 Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

CCSS.ELA-LITERACY.RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

CCSS.ELA-LITERACY.RH.11-12.8 Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

NEW YORK STATE STANDARDS

The Arts

Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: Understanding the Cultural Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

English Language Arts**Standard 1: Language for Information and Understanding**

Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

Standard 3: Language for Critical Analysis and Evaluation

Students will listen, speak, read, and write for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to present, from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

Standard 4: Language for Social Interaction

Students will listen, speak, read, and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

Social Studies

Standard 1: History of the United States and New York

Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

Standard 2: World History

Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

Standard 4: Economics

Students will use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources, how major decision-making units function in the United States and other national economies, and how an economy solves the scarcity problem through market and nonmarket mechanisms.

Standard 5: Civics, Citizenship, and Government

Students will use a variety of intellectual skills to demonstrate their understanding of the necessity for establishing governments; the governmental system of the United States and other nations; the United States Constitution; the basic civic values of American constitutional democracy; and the roles, rights, and responsibilities of citizenship, including avenues of participation.

ESSENTIAL QUESTION

How are messages communicated through visual media?

SUB QUESTIONS

- What messages are being communicated?
- Who is benefitting from these messages?
- Who is being harmed?
- Whose stories are being told?
- Who's being left out? Who should be included?
- How can students learn about WWI through analysis and discussion of government-issued posters?

THEMES

Power of Composition
Propaganda and Opposition
Who is a “hero?”

GRADE LEVELS

Middle School through High School

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CLASSROOM WARM UP

LESSON PLAN: HISTORY, ELA, ART / DESIGN

WARM UP

Prior to seeing the exhibition, either in the classroom with replicas or in the galleries with the collection, students will consider the following questions. This can be done in small groups or as a think-pair-share. Students will be analyzing the purpose of posters and the idea of freedom of expression.

To create a record of this class discussion and a visual reference during the remainder of the unit, create a class chart, diagram, or brainstorming poster, recording student responses.

DISCUSSION QUESTIONS

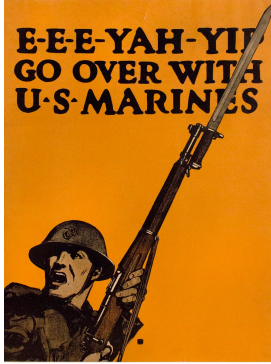
- Where are posters shown? Where might you find posters either today or in the past?
- What topics or subjects might you find on posters either today or in the past?
- What are the basic elements of a poster?
- Identify a poster that you have seen before. What were some of the elements or symbols that made up the poster?
- You will be analyzing government-sponsored WWI posters. What elements or symbols do you expect to see in these posters? Why?
- What is your right of expression and freedom of speech as a U.S. Citizen?
- Do you believe your right to freedom of speech or expression should or could change during war time? Is it okay to question the government / war or does that undermine the war effort and potentially endanger the troops? Why or why not?

Source: Boylan, Jayna. *Creating a Modern-Day Propaganda Poster*. National Constitution Center Classroom Ready Resource, 2010.

POWER OF COMPOSITION

LESSON PLAN: GRAPHIC DESIGN

IMAGE



Charles Buckles Falls (1874-1960)
Eee-Yah-Yip. Go over with US Marines, 1917
Chromolithograph
28 x 21 in.
Collection of the Hudson River Museum (INV.9869)

BACKGROUND INFORMATION

In May 1917, the Selective Service Act prescribed a draft of all eligible young men between the ages of 21 and 30 for the armed forces. President Woodrow Wilson proclaimed Registration Day was “the day upon which the manhood of the country shall step forward in one solid rank in defense of the ideals to which this nation is consecrated.” Posters like this encouraged men to volunteer but also played a critical role in convincing Americans of the need for the draft. Here, the luminous background of the poster evokes the sense of fire raging in the battlefield, and, like many songs and stories, the text memorializes the Marine’s World War I battle cry, “E-e-e-Yah-Yip.”

DISCUSSION QUESTIONS

QUESTION

Look at the overall composition of this poster. What do you notice? Where is your eye drawn? Why do you focus more on one element over the others?

POSSIBLE ANSWERS

The gun
The soldier
The text
The background

EVIDENCE

The gun is located in the middle of the poster, overlaps the text, and is the largest element. It cuts from the bottom left corner to the top right corner.

The soldier is the solitary figure in the poster. He’s holding a gun with his finger on the trigger, has a square jaw, and look strong or powerful. His helmet and uniform signify that he’s a soldier. His mouth is open and he is looking over his shoulder at the viewer.

The eye travels from the soldier at bottom left, up the rifle, and ends at the text. The other elements direct you around the poster to the typed message. The font is large and covers the top third of the poster.

The background color is vibrant. It is the only color in the poster; all of the other elements are muted, neutral, or the same tone. The orange is evocative of fire or objects burning during battle.

QUESTION

What do you believe the first line of text means? Say it out loud, what does it sound like?

EVIDENCE

E-e-e-Yah-Yip was the Marine's WWI battle cry.

QUESTION

What messages is the design communicating? How do the design and designer convey those messages?

POSSIBLE ANSWER

Join the marines in the important war to end all wars. We need you to follow us into battle to win the war.

EVIDENCE

The soldier is turned, looking over his shoulder at the viewer. His mouth is open and the marine battle cry is written across the top. His gun is raised and his finger is on the trigger. Taken all together, he's speaking to you, rallying his troop before turning and heading into battle.

QUESTION

This poster was made shortly after the Selective Service Act in 1917, which enacted a draft for all eligible men between 21 and 30 years old. Men within this age range were required to register to potentially be selected for military service. President Woodrow Wilson proclaimed Registration Day was "the day upon which the manhood of the country shall step forward in one solid rank in defense of the ideals to which this nation is consecrated." What impact does this information have on your understanding of the poster? What messages are being communicated about military service?

POSSIBLE ANSWER

Every man who's able should join the military or the marines. It is our patriotic duty to follow the Selective Service Act and register for the draft.

EVIDENCE

The soldier is stepping into the orange background, representing the fires of war. He's yelling the Marine's battle cry to the viewer, gearing us up to join him in the battle.

QUESTION

Let's analyze President Wilson's statement. He said that Registration Day was "the day upon which the manhood of the country shall step forward in one solid rank in defense of the ideals to which this nation is consecrated." What do you think he was trying to say?

POSSIBLE ANSWER

The men of the United States, in a bout of patriotism, will come together and register for the draft as one unit, prepared to defend the ideals of this nation. This implies that anyone who objected to the war or the draft and would wish to end the conflict or avoid entering military service are unpatriotic or not part of the "manhood of the country."

QUESTION

What do you notice about the gun? Look closely at the end and the knife-like object attached to the muzzle. This is called a "bayonet," a dagger-like steel weapon attached to a gun. Why do you think soldiers would have bayonets? What does it tell you about the type of combat WWI soldiers engaged in?

POSSIBLE ANSWER

Soldiers would use bayonets like knives, to stab the enemy. This would require close-quarter or hand-to-hand combat, when Allied and Central Powers soldiers would be close to or next to each other.

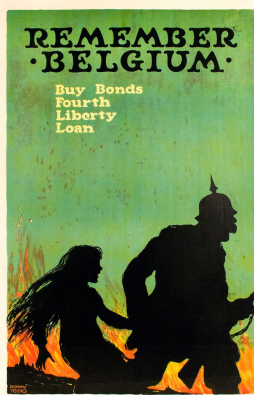
QUESTION

Why do you believe the designer chose to represent a gun with a bayonet so prominently? What messages do you think are being communicated about the type of combat used during the war?

POSSIBLE ANSWERS

The designer could be pointing out the brutal nature of WWI fighting, requiring close contact between enemy soldiers. The designer could also be saying something about the strength of American soldiers, to do what is necessary to protect and defend democracy around the world.

IMAGE



Ellsworth Young (1866-1952)

Remember Belgium, Buy Bonds Fourth Liberty Loan, 1918

Chromolithograph

Published by United States Lithographers

27 3/4 × 18 1/2 in.

Gift of Mrs. Ernest Weidhaas, 1975 (75.24.27)

BACKGROUND INFORMATION

A large number of war posters used dramatic imagery and slogans to raise “Liberty Loan” money for munitions and manpower. This was the first time citizens were lending money to the government “to be dedicated to the cause of human liberty.” Estimates indicate nearly one third of the country’s population purchased at least one Liberty Bond to help fund the war.

Remember Belgium is Ellsworth Young’s most popular design. The subject recalls the first battle of World War I, the Siege of Liège, which occurred on August 4, 1914. On that date 60,000 German troops attacked the forts at Liège; the battle lasted for almost two weeks until the last one surrendered.

Young’s stark composition of the silhouetted figures of a young girl and German soldier against a fiery ground and green sky convey drama and emotion with limited detail. These visually compelling images of German atrocities shocked Americans and boosted the sale of bonds.

DISCUSSION QUESTIONS

QUESTION

Let’s look at another poster. How is this image visually similar to the last one? How is it different?

POSSIBLE ANSWER

The posters are similar graphically. In both, the figure(s) is at the bottom while the text is at the top. Both utilize orange to represent fire and the destruction that comes along with war or battles. Both depict soldiers and ways that the viewer can get involved in helping the war effort (“Buy Bonds,” “Go Over with the US Marines”). Both have simple, solid, or almost solid, colored backgrounds.

The difference between the posters is in the depiction and representation of the soldier. In the first poster, the soldier represents the heroism and bravery of the US Marines, and invites the viewer to join that noble group. The second poster depicts an enemy soldier, most likely German, and relies on stereotypes of what German soldiers look like with their distinctive helmet and large mustache. As an enemy combatant, the German soldier is also seen dragging an innocent young girl away as a town or building or tower, etc. burns in the background.

QUESTION

Look at the text on this poster. What messages are being conveyed through the words the designer chose?

POSSIBLE ANSWER

Something happened in Belgium and it is important that Americans buy bonds from the Fourth Liberty Loan. Taken with the image and symbolism below, the message might be to prevent the destruction that occurred in Belgium from being repeated in the U.S., buy bonds.

QUESTION

Why do you think the designer chose to represent the figures as silhouettes? What effect does that have on how the messages are communicated?

POSSIBLE ANSWER

With silhouettes rather than detailed drawings of a soldier and a girl, viewers can imagine the figures as representative of people they know. In particular, the young girl could become their own daughter, sister, friend, etc. The message becomes: buy bonds, support the U.S. military, to prevent what happened in Belgium from happening here.

ACTIVITY: COMPOSITION EXPLORATION 1

Students explore the power of minimal design to convey the messages of these posters. Choosing one poster with the background removed, students will design and create their own background. This could be patterns, a city skyline, fields of battle, more soldiers, etc. Students will explore and discuss the impact more elaborate designs has on the message and focus of the posters. Students will also consider which design they prefer and why.

MATERIALS

- 11x17 copies of both posters, the background removed
- Colored pencils
- Stencils of objects or designs related to the period

ACTIVITY: COMPOSITION EXPLORATION 2

Students will design their own minimal composition poster. Using only 3-4 elements or symbols common in war propaganda posters, students will lay out and collage a poster inspired by these two works. Elements include but are not limited to an American soldier, a German soldier, the New York City skyline, the Statue of Liberty, a gun, the American flag, the Red Cross, an American helmet, a German helmet, a war ship, any text, etc. These elements will be black outlines with white fill, and students will be able to select what colors to attribute to each element. Once the elements are arranged the way they would like, students will use glue dots to adhere them to their paper.

Once their composition is complete, they will compare and contrast their work to the published posters.

Eee-Yah-Yip. Go over with US Marines

Contains 4 elements

1. Text
2. Gun with bayonet
3. Soldier
4. Orange background

Remember Belgium, Buy Bonds Fourth Liberty Loan

Contains 5 elements

1. Text
2. Green background
3. Fire and skyline
4. Soldier silhouette
5. Young girl silhouette

Students will consider the impact of limiting the number of elements into a poster has on their design process as well as the message being conveyed.

MATERIALS

- 11x17" paper
- Colored pencils
- Stencils of objects or designs related to the period
- Text stencils, various sizes and fonts
- Black and white outlined propaganda poster elements
- Glue dots

PROPAGANDA AND OPPOSITION

LESSON PLAN: HISTORY, ELA

POSSIBLE IMAGES

For this lesson, students will first look closely at a selection of 3 images and then discuss questions and ideas that apply to all 8 posters as a collection. The selected three works are chosen to engage students in the process of observing closely, identifying details, and providing evidence to support their thoughts and ideas. Once the students are comfortable participating in an evidence-based inquiry lesson, they can apply these ideas to analyzing and discussing the entirety of the WWI Posters exhibition.



Joseph Christian Leyendecker (1874-1951)
U.S.A. Bonds Third Liberty Loan Campaign, Boy Scouts of America, 1917
Chromolithograph
30 x 20 in.
Gift of Ernest Weidhaas, 1975 (75.24.22)

BACKGROUND INFORMATION

The Division of Pictorial Publicity tasked J. C. Leyendecker and other illustrators to design posters promoting the Third Liberty Loan, which opened on April 6, 1918, the first anniversary of the U.S. declaration of war on Germany. The campaign offered an honor flag to communities that reached their subscription quotas. This award increased competition, and towns could earn additional stars by doubling their goal.

The American Boy Scouts, founded in 1910, was still a fairly new group during the War. Leyendecker shows the kneeling scout not actively engaged in the War but displaying support by handing a sword to the looming figure of Lady Liberty. Charles Beach, a model and long-term partner of the artist, posed for both figures.

Leyendecker is best known for his 322 cover illustrations for the *Saturday Evening Post*, including iconic images of Santa Claus and the New Year's Baby. His unique visual style influenced fellow artist Norman Rockwell, who succeeded him as the most successful illustrator of mainstream American themes.

DISCUSSION QUESTIONS

QUESTION

Look closely at this poster. What do you notice?

POSSIBLE ANSWERS

“USA Bonds”

Statue of Liberty

American flag

A giant sword

A kneeling boy scout

A shield with the American crest

“Weapons for Liberty”

“Third Liberty Loans Campaign Boy Scouts of America”

QUESTION

What messages is the design communicating? How do the design and designer convey those messages?

POSSIBLE ANSWERS

All Americans can contribute to the war effort, even young boys.

This is a war to protect and promote democracy around the world.

Do your part for the war effort by buying war bonds.

Buying war bonds will help arm the troops.

EVIDENCE

A Boy Scout is handing the Statue of Liberty a sword to go fight in the war. The sword is etched with the Boy Scout motto “Be Prepared.” The Boy Scouts, an educational and service-based organization, is doing what it can for the war effort, and is prepared to help support the troops. The Statue of Liberty is clothed in an American flag carrying a shield emblazoned with the United States crest. At the bottom, the poster states, “Weapons for Liberty.” It also is urging viewers to buy war bonds. Together, it supports the idea that through buying the bonds, you are putting weapons in the hands of American servicemen.

QUESTION

What symbols is the designer using to promote his message? What do these symbols usually mean?

POSSIBLE ANSWERS

American flag

Statue of Liberty

Boy Scouts

“Be Prepared”

Eagle & crest of the United States on the shield

These symbols typically represent liberty and freedom and ideals associated with the United States. The Statue of Liberty, in particular, is connected to the idea of protection, both the citizens of the United States and the ideals of the country. This supports the notion that the United States is fighting to protect democracy around the world.



Harrison Fisher (1875-1934)

“I Summon You to Comradeship in the Red Cross,” -Woodrow Wilson, 1918

Chromolithograph

40 1/16 × 29 15/16 in.

Collection of the Hudson River Museum (INV.10624)

BACKGROUND INFORMATION

The American Red Cross, founded by Clara Barton in 1881, offered citizens, mainly women, another option for volunteer service. The organization mobilized as soon as World War I started in Europe, but censorship of the War's casualties hindered the call for volunteers. The situation was dire even after the United States entered the War, which prompted President Woodrow Wilson to state, “It is for you to decide whether the most prosperous nation in the world will allow its national relief organization to keep up with its work or withdraw from a field where there exists the greatest need ever recorded in history.” By October 1, 1918, more than 14,000 nurses had been assigned to the Army and 900 to the Navy.

A prolific illustrator, especially of women, Harrison Fisher became as widely known as Charles Dana Gibson for depictions similar to the latter's “Gibson Girl.” Fisher's summoner is shown clutching an American Flag with the United States Capitol Building in the background and the blood-red Red Cross emblem on her left.

QUESTION

Look closely at this poster. What do you notice?

POSSIBLE ANSWERS

A blonde woman wearing a white shirt holding an American flag in front of her.

A red cross - the symbol of the Red Cross

"I summon you to comradeship in the Red Cross."

The U.S. Capitol Building in the background

The woman seems to have her mouth open, as if saying the words next to her.

QUESTION

What messages is the design communicating? How do the design and designer convey those messages?

POSSIBLE ANSWERS

A young woman is calling the viewer to join the Red Cross.

The use of the American flag and the Capitol Building make the poster patriotic and therefore, following what the poster says to do, make the viewer patriotic as well.

The Red Cross is an important organization that is supporting the work of the government.

Joining the Red Cross is like joining a community.

The central figure is a woman who seems to be proud and perhaps wealthy. The designer might be saying that this is a way that women can be involved.

EVIDENCE

The American flag and Capitol Building are strong symbols. The woman is holding her head high, which is a sign of pride. Looking at her facial expression, her mouth is open and the words are in quotation marks, implying that she is speaking to the viewer. The quote is attributed to President Woodrow Wilson, which connects this woman and her message even more strongly to the government.

The quote describes the Red Cross as a "comradeship," which implies a group of like-minded individuals working together, or a community.

The symbols of the Red Cross together with the Capitol Building and American flag, imply some kind of relationship between the government and the Red Cross.

QUESTION

WWI is known as a particularly violent and deadly war. Censorship at the time, however, prevented many people from knowing the true number of casualties. This also hindered the recruitment of volunteers. Why do you believe there was censorship? On what other aspects of the war might this have had an impact? What other methods could people have used to recruit volunteers for organizations such as the Red Cross?

POSSIBLE ANSWERS

If people knew how deadly the war was, they might not have supported the war or might even have actively protested against it.

There might have been more people signing up to help since they didn't know the full extent of what was happening in Europe.



Charles Edward Chambers (1883-1941)

Food Will Win the War, 1917

Published by Rusling Wood Litho. for the United States Food Administration
Chromolithograph

30 × 20 in.

Gift of Mrs. Ernest Weidhaas, 1975 (75.24.19)

BACKGROUND INFORMATION

Due to the food shortages in Europe, the U.S. supplied wheat for 90 percent of Britain's bread during World War I. This required rationing, and Charles Chambers' colorful poster urges all American people to "waste nothing." In May 1917, Herbert Hoover, then head of the United States Food Administration, declared, "The whole foundation of democracy lies in the individual initiative of its people and their willingness to serve the interests of the nation... in the time of emergency... we can solve this food problem for our own people and for our allies by voluntary action." The Food Administration had the poster printed in several languages—Yiddish, Italian, Spanish, and Hungarian—to reach the immigrant populations depicted in the scene.

Food Will Win the War is Chambers' most famous World War I design. Among his other accomplishments are numerous illustrations for Harper's Monthly and Cosmopolitan.

QUESTION

Look closely at this poster. What do you notice?

POSSIBLE ANSWERS

A rainbow of the New York City skyline and the Statue of Liberty

New York City bathed in yellow/gold light

A group of people, possibly immigrants based on their clothing and location by a boat, looking out of the water to the skyline and Statue of Liberty.

A man talking to a woman. The woman is holding a basket of food and the man is leaning over, with his arm extended. His body language looks like is encouraging her to donate the food to the war effort. With the ship behind him, it's possible that the people have gathered to donate food to the soldiers on the ship and the man in the middle is directing the woman to where she can place the goods she's donating.

Smoke and bags of something, possibly flour, in the upper right-hand corner of the image.

A boat near or at a dock on the left side of the image. A man in the crowd has his hat in his hand, his arm extended above his head. He might be waving at the people on the boat, possibly greeting new immigrants to the country or saying goodbye to soldiers as they leave for the war.

"Food will win the war. You came here seeking Freedom. You must now help to preserve it. Wheat is needed for the allies. Waste nothing."

United States Food Administration

Seven men and women standing on the right side of the poster

Water separates the people from the skyline

QUESTION

What messages is the design communicating? How do the design and designer convey those messages?

POSSIBLE ANSWERS

Food is important for the war effort. Don't waste food, and be willing to give up food for the allies. Even immigrants need to help by donating food.

The United States is a place of freedom, and those who come here seeking freedom are expected to help defend it.

EVIDENCE

“Food will win the war.” A man seems to be imploring a recent immigrant woman to donate her basket of food.

“You came here seeking Freedom. You must now help preserve it.” The group on the left are dressed in clothes that imply they are recent immigrants to the U.S. They are looking at the Statue of Liberty in the background, which is a symbol of freedom and welcome for immigrants. The New York City skyline is bathed in gold, symbolizing it as a place of wonder and paradise.

QUESTION

Look at the group of people in the right lower corner. What do you notice about the way they are dressed? Using the text as a clue, we might guess that these are recent immigrants to the United States. How do you think recent immigrants who saw this poster might have felt about their portrayal? Do you believe this portrayal helped or hindered the designer’s message with the intended audience? Why?

Looking at the WWI posters as a collection, consider the following questions:

QUESTIONS

What are the similarities and differences between the posters?

Where do you think these posters were hung or displayed?

What emotions do these posters prompt?

Why might posters like this be a particularly effective form of communication for people in the United States during the time of WWI?

What are some messages these government-sponsored posters are communicating about citizens’ roles in response to war?

Why is it important to note that these are government-sponsored posters? What impact does that have on your understanding of the messages being conveyed?

What values do the designers attempt to appeal to in each poster?

Look closely at the text on the posters. What do you notice about the locations and sizes of the text? What about the font types? What impact do these design decisions have on your understanding of the message being conveyed? Why do you believe the artist or designer made the decisions that he did?

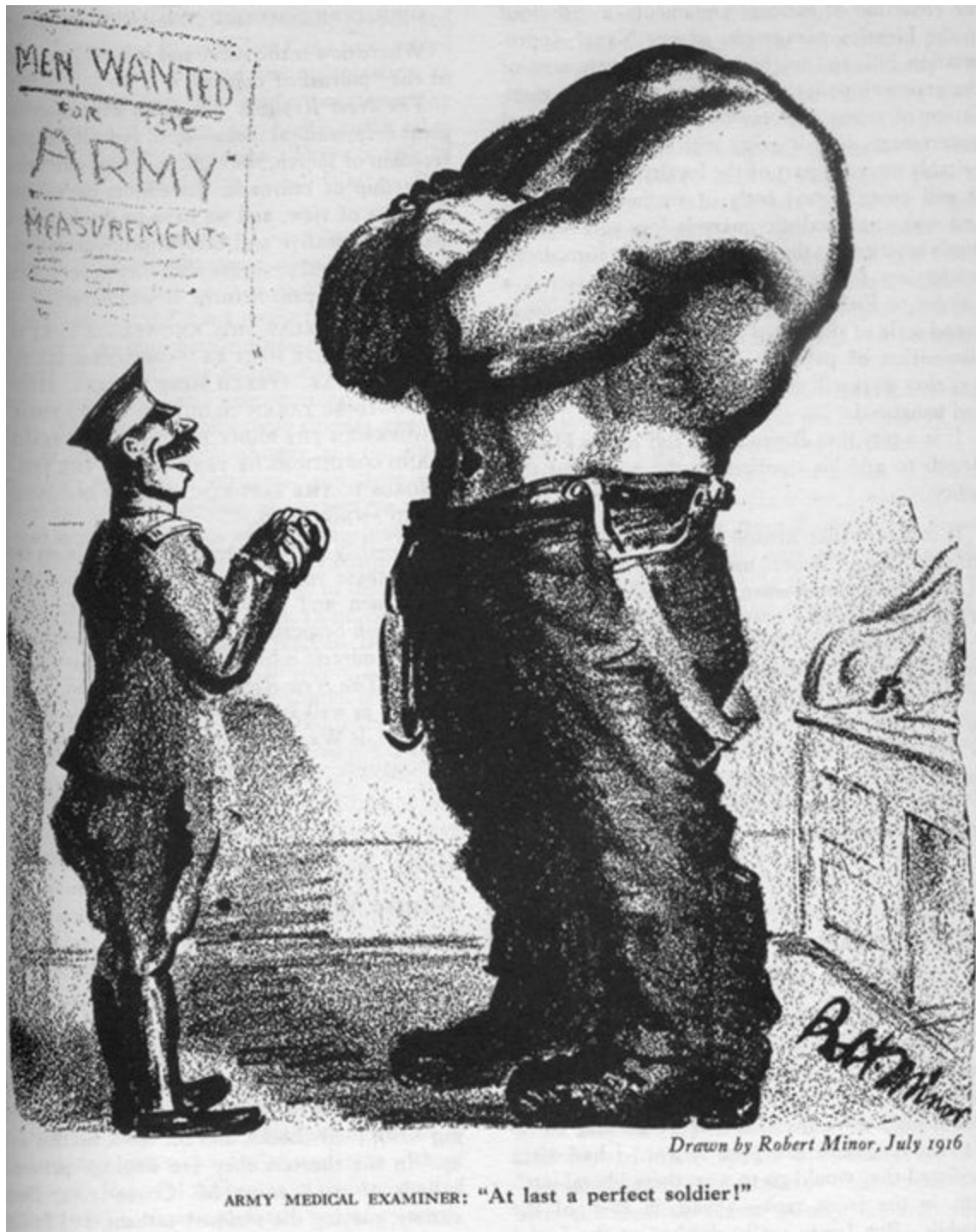
What are common design elements in these posters and how might they differ from government posters today? How might they be similar to posters today?

Are these posters propaganda? Why or why not?

What kinds of actions might people have taken in response to each poster?

What symbols do the designers use to reinforce their message?

Thinking about these posters as propaganda, contrast their message(s) with the following newspaper editorial illustration:



Source: Project Look Sharp, *Media Construction of Peace* Lesson Plan Unit 3: WWI, Slide #4: *Perfect Soldier*, 1916 cartoon

BACKGROUND INFORMATION

The Anti-enlistment League was created in the spring of 1915, urging young men to pledge “against enlistment as a volunteer for any military or naval service in international war, either offensive or defensive, and against giving my approval to such enlistment on the part of others” (qtd. in Cooney, 39). The editors of the socialist magazine, *The Masses* published this cartoon by artist Robert Minor in July 1916. In May 1917 President Woodrow Wilson signed the Selective Draft Act, making ten million men between the ages of 21 and 30 eligible to be drafted in the war against Germany.

QUESTIONS

What do you see in this illustration?

What messages are the illustrator communicating and how is he conveying these ideas?

What are your right of expression and freedom of speech as a U.S. Citizen?

One year after this cartoon was published the editors of *The Masses* were charged with undermining the war effort under the recently passed Espionage Act. Do you think this cartoon could have undermined the war effort? Why or why not?

Espionage Act Background Information

“On this day [June 15] in 1917, some two months after America’s formal entrance into World War I against Germany, the United States Congress passes the Espionage Act.

Enforced largely by A. Mitchell Palmer, the United States attorney general under President Woodrow Wilson, the Espionage Act essentially made it a crime for any person to convey information intended to interfere with the U.S. armed forces prosecution of the war effort or to promote the success of the country’s enemies. Anyone found guilty of such acts would be subject to a fine of \$10,000 and a prison sentence of 20 years.

The Espionage Act was reinforced by the Sedition Act of the following year, which imposed similarly harsh penalties on anyone found guilty of making false statements that interfered with the prosecution of the war; insulting or abusing the U.S. government, the flag, the Constitution or the military; agitating against the production of necessary war materials; or advocating, teaching or defending any of these acts. Both pieces of legislation were aimed at socialists, pacifists and other anti-war activists during World War I and were used to punishing effect in the years immediately following the war, during a period characterized by the fear of

communist influence and communist infiltration into American society that became known as the first Red Scare (a second would occur later, during the 1940s and 1950s, associated largely with Senator Joseph McCarthy). Palmer—a former pacifist whose views on civil rights radically changed once he assumed the attorney general’s office during the Red Scare—and his right-hand man, J. Edgar Hoover, liberally employed the Espionage and Sedition Acts to persecute left-wing political figures.

One of the most famous activists arrested during this period, labor leader Eugene V. Debs, was sentenced to 10 years in prison for a speech he made in 1918 in Canton, Ohio, criticizing the Espionage Act. Debs appealed the decision, and the case eventually reached the U.S. Supreme Court, where the court upheld his conviction. Though Debs’ sentence was commuted in 1921 when the Sedition Act was repealed by Congress, major portions of the Espionage Act remain part of United States law to the present day.”

Source: History.com, “This Day in History,” *U.S. Congress passes Espionage Act*, <http://www.history.com/this-day-in-history/u-s-congress-passes-espionage-act>

Should editorial expressions against war be subject to government censorship during times of war? Why or why not?

Do you believe your right to freedom of speech or expression should or could change during war time? Is it okay to question the government / war or does that undermine the war effort and potentially endanger the troops? Why or why not?

Should media sources always support the government in times of war? Should they always criticize the government? Why or why not?

Do editorial cartoons always reflect the opinions of the owners of the media source? Why or why not?

ALTERNATIVE OPPOSITION IMAGES



Source: Project Look Sharp, *Media Construction of Peace*
Lesson Plan Unit 3: WWI, Slide #5: *Freedom of Conscience*,
1917 poster

BACKGROUND INFORMATION

A number of anti-war organizations rose up in response to the U.S. entry into World War One including the People's Council for Democracy and Peace, the American Union Against Militarism and the No- Conscription League who created this poster. The Selective Service Act of 1917 allowed for men to apply for exemption from the draft based on religious objections to war. Local draft boards were often hesitant to approve conscientious objector status, doing so for fewer than 4,000 of the more than 56,000 who applied. Some 500 men were imprisoned for their objections to military service with some receiving sentences of life imprisonment for their refusal. The 17 men who were given death sentences for refusing the draft eventually had their sentences commuted, as did those given life sentences. (Powers and Vogele 126)



Source: Project Look Sharp, *Media Construction of Peace*
Lesson Plan Unit 3: WWI, Slide #6: *Sedition Law Passed*, 1918
cartoon

BACKGROUND INFORMATION

The Sedition Act of 1918 made it a crime to write or speak “anything intended to cause contempt and scorn for the government of the United States, the Constitution, the flag, or the uniform of the armed forces; or to say or write anything urging interference with defense production” (Gottfried 65). It followed the Espionage Act of 1917, which made it a crime to “obstruct recruiting and enlistment efforts.” During the course of the war over 900 antiwar activists were prosecuted, convicted and jailed based on these laws.

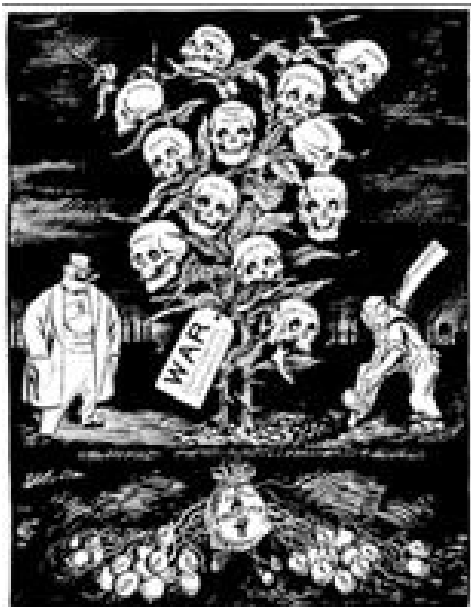


Source: Project Look Sharp, *Media Construction of Peace*
Lesson Plan Unit 3: WWI, Slide #7: *Mother Earth*, 1914
magazine cover

BACKGROUND INFORMATION

Emma Goldman was a social critic who lectured for individual and collective rights. She founded the magazine *Mother Earth* in 1906 to advocate on behalf of labor union organizing, women's rights to birth control, and opposition to war during a time when such opinions were considered subversive. In keeping with the government's position on dissent during World War One the postmaster refused to allow *Mother Earth* to be sent in the mail. After Goldman's arrest and conviction for advocating against the draft she was imprisoned and later deported to Russia along with her longtime comrade, Alexander Berkman. This cover was drawn by famous Modernist School artist Man Ray, to accompany an article by Goldman entitled

"Preparedness: The Road to Universal Slaughter."



Source: Project Look Sharp, *Media Construction of Peace*
Lesson Plan Unit 3: WWI, Slide #10: *The Fruits of War*, 1925
cartoon

BACKGROUND INFORMATION

The Industrial Workers of the World (I.W.W.) was founded in 1905. Its members were known as Wobblies. They argued for the rights of all unskilled workers to organize labor unions. In the years before the outbreak of World War One, Wobblies participated in mass May Day rallies to bring their views into the public sphere. In September 1918 Attorney General Palmer ordered raids on all I.W.W. offices nationwide. Days later more than 160 Wobbly leaders were arrested and charged with treason. With the imprisonment of most of the I.W.W. leadership, journalist John Reed called September 1918 "the blackest month for freedom our generation

has known" (Cooney 55). This cartoon comes from a collection of Wobbly documents from the period and is displayed on the Web page "International Solidarity: A Reasonable Offense" hosted by LaborArts.org.

ACTIVITY: PROPAGANDA OPPOSITION

Students consider a significant current topic or issue. In small groups, students will brainstorm how their chosen issue is being presented from both a pro and con perspective. They will decide which side they would like to present and create an illustration or cartoon presenting their argument. Students will be required to consider what information is most important, how best to present that, and what opponents of their stance may say and how to counter their arguments. Groups will also need to decide the best medium to communicate their message, e.g. poster, newspaper editorial comic, etc.

QUESTIONS TO CONSIDER

- What media form might someone use today to communicate similar ideas to the “Army Medical Examiner” cartoon? What type of media might include similar editorial commentary today?
- What media sources today use art and symbolism to further their message?

MATERIALS

- 11x17” paper
- Colored pencils
- Drawing pencils

WHO IS A "HERO?"

LESSON PLAN: HISTORY, ELA

POSSIBLE IMAGES



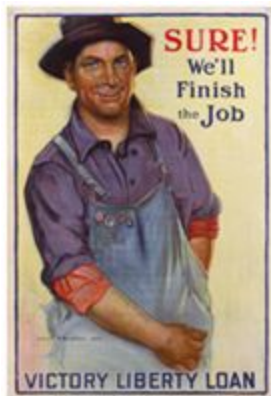
Alfred Everitt Orr (1886-1927)
For Home and Country. Victory Liberty Loan, 1918
Chromolithograph
30 x 20 in.
Collection of the Hudson River Museum (INV.10640)

BACKGROUND INFORMATION

A large number of war posters used dramatic imagery and slogans to raise "Liberty Loan" money for munitions and manpower. This was the first time citizens were lending money to the government "to be dedicated to the cause of human liberty." Estimates indicate nearly one third of the country's population purchased at least one Liberty Bond to help fund the war.

Remember Belgium is Ellsworth Young's most popular design. The subject recalls the first battle of World War I, the Siege of Liège, which occurred on August 4, 1914. On that date 60,000 German troops attacked the forts at Liège; the battle lasted for almost two weeks until the last one surrendered.

Young's stark composition of the silhouetted figures of a young girl and German soldier against a fiery ground and green sky convey drama and emotion with limited detail. These visually compelling images of German atrocities shocked Americans and boosted the sale of bonds.



Gerrit Albertus Beneker (1882-1934)
Sure! We'll Finish the Job.-Victory Liberty Loan, 1918
Chromolithograph
37 3/4 x 26 3/8 in.
Collection of the Hudson River Museum (INV.10622)

BACKGROUND INFORMATION

A large number of war posters used dramatic imagery and slogans to raise “Liberty Loan” money for munitions and manpower. This was the first time citizens were lending money to the government “to be dedicated to the cause of human liberty.” Estimates indicate nearly one third of the country’s population purchased at least one Liberty Bond to help fund the war.



Charles Edward Chambers (1883-1941)

Food Will Win the War, 1917

Published by Rusling Wood Litho. for the United States Food Administration
Chromolithograph

30 × 20 in.

Gift of Mrs. Ernest Weidhaas, 1975 (75.24.19)

BACKGROUND INFORMATION

Due to the food shortages in Europe, the U.S. supplied wheat for 90 percent of Britain’s bread during World War I. This required rationing, and Charles Chambers’ colorful poster urges all American people to “waste nothing.” In May 1917, Herbert Hoover, then head of the United States Food Administration, declared, “The whole foundation of democracy lies in the individual initiative of its people and their willingness to serve the interests of the nation... in the time of emergency... we can solve this food problem for our own people and for our allies by voluntary action.” The Food Administration had the poster printed in several languages— Yiddish, Italian, Spanish, and Hungarian—to reach the immigrant populations depicted in the scene.

Food Will Win the War is Chambers’ most famous World War I design. Among his other accomplishments are numerous illustrations for Harper’s Monthly and Cosmopolitan.



Harrison Fisher (1875-1934)

“I Summon You to Comradeship in the Red Cross,” -Woodrow Wilson, 1918

Chromolithograph

40 1/16 × 29 15/16 in.

Collection of the Hudson River Museum (INV.10624)

BACKGROUND INFORMATION

The American Red Cross, founded by Clara Barton in 1881, offered citizens, mainly women, another option for volunteer service. The organization mobilized as soon as World War I started in Europe, but censorship of the War's casualties hindered the call for volunteers. The situation was dire even after the United States entered the War, which prompted President Woodrow Wilson to state, "It is for you to decide whether the most prosperous nation in the world will allow its national relief organization to keep up with its work or withdraw from a field where there exists the greatest need ever recorded in history." By October 1, 1918, more than 14,000 nurses had been assigned to the Army and 900 to the Navy.

A prolific illustrator, especially of women, Harrison Fisher became as widely known as Charles Dana Gibson for depictions similar to the latter's "Gibson Girl." Fisher's summoner is shown clutching an American Flag with the United States Capitol Building in the background and the blood-red Red Cross emblem on her left.



Charles Buckles Falls (1874-1960)
Eee-Yah-Yip. Go over with US Marines, 1917
Chromolithograph
28 x 21 in.
Collection of the Hudson River Museum (INV.9869)

BACKGROUND INFORMATION

In May 1917, the Selective Service Act prescribed a draft of all eligible young men between the ages of 21 and 30 for the armed forces. President Woodrow Wilson proclaimed Registration Day was "the day upon which the manhood of the country shall step forward in one solid rank in defense of the ideals to which this nation is consecrated." Posters like this encouraged men to volunteer but also played a critical role in convincing Americans of the need for the draft. Here, the luminous background of the poster evokes the sense of fire raging in the battlefield, and, like many songs and stories, the text memorializes the Marine's World War I battle cry, "E-e-e-Yah-Yip."



Joseph Christian Leyendecker (1874-1951)

U.S.A. Bonds Third Liberty Loan Campaign, Boy Scouts of America, 1917

Chromolithograph

30 x 20 in.

Gift of Ernest Weidhaas, 1975 (75.24.22)

BACKGROUND INFORMATION

The Division of Pictorial Publicity tasked J. C. Leyendecker and other illustrators to design posters promoting the Third Liberty Loan, which opened on April 6, 1918, the first anniversary of the U.S. declaration of war on Germany. The campaign offered an honor flag to communities that reached their subscription quotas. This award increased competition, and towns could earn additional stars by doubling their goal.

The American Boy Scouts, founded in 1910, was still a fairly new group during the War. Leyendecker shows the kneeling scout not actively engaged in the War but displaying support by handing a sword to the looming figure of Lady Liberty. Charles Beach, a model and long-term partner of the artist, posed for both figures.

Leyendecker is best known for his 322 cover illustrations for the *Saturday Evening Post*, including iconic images of Santa Claus and the New Year's Baby. His unique visual style influenced fellow artist Norman Rockwell, who succeeded him as the most successful illustrator of mainstream American themes.

DISCUSSION QUESTIONS

Have the students look closely at the individual posters. In pairs, have them write down things that they notice, comparing and contrasting the images. What symbols do the posters share? Are there common messages being communicated across all of them? What are these messages?

What messages are being communicated about what it takes to be a hero? Who are the "heroes" being presented in these posters?

Look closely at the figures in these posters. Whose stories are being left out?

“During World War One more than 350,000 African American soldiers served in mostly segregated units in the U.S. armed forces. This 1918 poster by Charles Gustrine portrays an African American unit that fought alongside French soldiers against the Germans. In July, 1917 8,000 African Americans marched in silence down Fifth Avenue in New York City. One of the marchers carried a sign that said, “Mr. President, Why Not Make AMERICA Safe For Democracy?” (Kornweibel 4). This and other protests against discrimination within the African American community led to the training and commissioning of over 600 African Americans as officers in the armed services later that year.”



Source: Project Look Sharp, *Media Construction of Peace*
Lesson Plan Unit 3: WWI, Slide #3: *True Sons of Freedom*, 1918 poster

How are the women portrayed in these images?

What roles are women performing?

What messages about women are being communicated?

How are designers using female characters to promote their messages?

ACTIVITY: REPRESENTATION

Students choose one of the posters and change either the race and/or gender of a person or people being represented. Students will consider if this changes the message or tone of the poster. Why or why not?

MATERIALS

- 8 ½ x 11" paper
- Colored pencils
- Drawing pencils

DESIGN YOUR OWN POSTER: CULMINATING PROJECT

LESSON PLAN: HISTORY, ELA, ART / DESIGN

ASSIGNMENT DESCRIPTION

Students will create their own propaganda poster around a current, modern-day issue that is meaningful to them, or that they feel passionate about. Working in small groups or individually, students will first brainstorm their topic and sketch or write any imagery they picture that relates to their issue.

QUESTIONS TO CONSIDER

- What imagery comes to mind when you think of your issue?
- What words or phrases do you think of?
- What colors, lines, shapes, or symbols might be connected to the issue?
- What message(s) about this issue do you want to communicate?
- What design elements can you use to convey this message?
- Thinking about the World War I posters you looked at and discussed, what were some common elements across all the posters? Why do you believe these elements were included in all of the images?
- What do you think “propaganda” means?

After brainstorming, students will design and construct their own poster. Depending on the available materials, a variety of mixed-media options can add color, feeling, unity, and emphasis to the students’ work. Below are suggested materials.

MATERIAL OPTIONS

- 11x17” paper
- Drawing pencils
- Colored pencils
- Pens
- Watercolor pencils
- Watercolor paints
- Paint brushes
- Construction paper
- Fabric scraps
- Scissors
- Glue, hot glue

ASSESSMENT

- Students will produce a large-scale, visual brainstorm during the “Classroom Warm Up.”
- Students will produce a short brainstorm in small groups.
- Students will create a product: modern-day propaganda poster.



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Document Analysis Worksheets

Document analysis is the first step in working with primary sources. Teach your students to think through primary

source documents for contextual understanding and to extract information to make informed judgments. Use these worksheets — for photos, written documents, artifacts, posters, maps, cartoons, videos, and sound recordings — to teach your students the process of document analysis.

Follow this progression:

1. The first few times you ask students to work with primary sources, and whenever you have not worked with primary sources recently, model careful document analysis using the worksheets. Point out that the steps are the same each time, for every type of primary source:
 1. **Meet the document.**
 2. **Observe its parts.**
 3. **Try to make sense of it.**
 4. **Use it as historical evidence.**
2. Once students have become familiar with using the worksheets, direct them to analyze documents as a class or in groups without the worksheets, vocalizing the four steps as they go.
3. Eventually, students will internalize the procedure and be able to go through these four steps on their own every time they encounter a primary source document. Remind students to practice this same careful analysis with every primary source they see.

Don't stop with document analysis though. Analysis is just the foundation. Move on to activities in which students use the primary sources as historical evidence, like on [DocsTeach.org](https://www.docsTeach.org).



Source: National Archives, Teaching with Documents, Document Analysis Worksheets
<https://www.archives.gov/education/lessons/worksheets>

“Analyze a Poster” and “Analyze a Cartoon” student handouts below.

Materials created by the National Archives and Records Administration are in the public domain.

Analyze a Poster									
<p style="text-align: center;">Meet the poster</p> <p>Quickly scan the poster. What do you notice first?</p>									
<p style="text-align: center;">Observe its parts.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%; text-align: center;">WORDS</th> <th style="width: 50%; text-align: center;">VISUALS</th> </tr> </thead> <tbody> <tr> <td>Does it have a message printed on it?</td> <td>List the people, objects, places, and activities in the poster.</td> </tr> <tr> <td>Are there questions or instructions?</td> <td>What are the main colors used?</td> </tr> <tr> <td>Does it say who created it?</td> <td>Are there any symbols?</td> </tr> </tbody> </table> <p>Does the poster try to persuade mainly through words, visuals, or both equally?</p> <p>Write one sentence summarizing this poster.</p>		WORDS	VISUALS	Does it have a message printed on it?	List the people, objects, places, and activities in the poster.	Are there questions or instructions?	What are the main colors used?	Does it say who created it?	Are there any symbols?
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Are there questions or instructions?	What are the main colors used?								
Does it say who created it?	Are there any symbols?								
<p style="text-align: center;">Try to make sense of it.</p> <p>When is this from?</p> <p>What was happening at the time in history this poster was created?</p> <p>Who do you think is the intended audience?</p>									
<p style="text-align: center;">Use it as historical evidence.</p> <p>What did you find out from this poster that you might not learn anywhere else?</p> <p>What other documents or historical evidence are you going to use to help you understand this event or topic?</p>									

Analyze a Cartoon	
<p style="text-align: center;">Meet the cartoon</p> <p>Quickly scan the cartoon. What do you notice first?</p> <p>What is the title or caption?</p>	
Observe its parts.	
<p style="text-align: center;">WORDS</p> <p>Are there labels, descriptions, thoughts, or dialogue?</p>	<p style="text-align: center;">VISUALS</p> <p>List the people, objects, and places in the cartoon.</p> <p>List the actions or activities in the cartoon.</p>
Try to make sense of it.	
<p>Which words or phrases are the most significant?</p> <p>List adjectives that describe the emotions portrayed.</p>	<p>Which of the visuals are symbols?</p> <p>What do they stand for?</p>
<p>Who drew this cartoon?</p> <p>When is it from?</p> <p>What was happening at the time in history it was created?</p> <p>What is the message? List evidence from the cartoon or your knowledge about the cartoonist that led you to your conclusion.</p>	
Use it as historical evidence.	
<p>What did you find out from this cartoon that you might not learn anywhere else?</p> <p>What other documents or historical evidence are you going to use to help you understand this event or topic?</p>	

Project Look Sharp

<https://www.projectlooksharp.org/>

PROJECT LOOK SHARP is a media literacy initiative of the School of Humanities and Sciences at Ithaca College, working in collaboration with local school districts, New York State BOCES, the National Association of Media Literacy Education (NAMLE) and other national media literacy organizations. The project is designed to promote and support the integration of media literacy and critical thinking into curricula at all grade levels and across instructional areas, as well as to evaluate the effectiveness of media literacy education in the schools. This curriculum-driven initiative works directly with teachers and support staff to reach students and aims to foster a spirit of collaboration among educators using media literacy. Project Look Sharp provides curriculum materials, strategies and advice for media literacy instruction, and acts as a liaison between educators and the media literacy field at large.

The goals of Project Look Sharp are:

- To promote and support media literacy education at the community, state and national levels
- To provide teachers with ongoing pre-service and in-service training and mentoring in media education
- To work with teachers to create new or revised teaching materials and pedagogical strategies that incorporate media literacy and enhance classroom practice
- To develop and publish curriculum materials that infuse media literacy into core content
- To evaluate the effectiveness of media literacy as a pedagogical approach to education
- To develop a model for including media literacy in the school curriculum at all grade levels and across all instructional areas and to show how media literacy can help teachers address new and existing learning standards

LESSON PLANS - INSPIRATION FOR THIS RESOURCE

Soviet History Through Posters: A Visual Literacy Kit

Unit 1: The Birth of the USSR, Birth of USSR



Media Constructions of Peace

Unit 3: World War I, Peace or Liberty?

WWI Poster Checklist



HUDSON RIVER MUSEUM

	<p>Charles Buckles Falls (1874-1960) Eee-Yah-Yip. Go over with US Marines, 1917 Chromolithograph 28 x 21 in. Collection of the Hudson River Museum (INV.9869)</p>
	<p>Charles Edward Chambers (1883-1941) Food Will Win the War, 1917 Published by Rusling Wood Litho. for the United States Food Administration Chromolithograph 30 × 20 in. Gift of Mrs. Ernest Weidhaas, 1975 (75.24.19)</p>



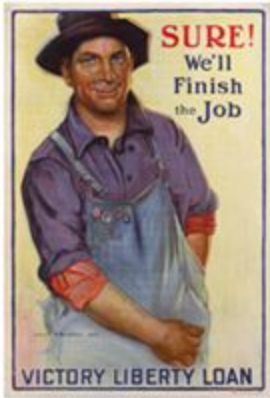
Joseph Christian Leyendecker (1874-1951)
U.S.A. Bonds Third Liberty Loan Campaign, Boy Scouts of America, 1917
 Chromolithograph
 30 x 20 in.
 Gift of Ernest Weidhaas, 1975 (75.24.22)



Ellsworth Young (1866-1952)
Remember Belgium, Buy Bonds Fourth Liberty Loan, 1918
 Chromolithograph
 Published by United States Lithographers
 27 3/4 x 18 1/2 in.
 Gift of Mrs. Ernest Weidhaas, 1975 (75.24.27)



Jonas Lie (1880-1940)
On the Job for Victory United States Shipping Board, ca. 1918
 Chromolithograph
 Published by The W.F. Powers Co. Litho., N.Y.
 Issued by Publications Section, Emergency Fleet Corporation
 Philadelphia, PA
 39 1/4 x 30 in. (image)
 Museum purchase, 2016 (2016.04)



Gerrit Albertus Beneker (1882-1934)
Sure! We'll Finish the Job.-Victory Liberty Loan,
 1918
 Chromolithograph
 37 3/4 × 26 3/8 in.
 Collection of the Hudson River Museum (INV.10622)



Alfred Everitt Orr (1886-1927)
For Home and Country. Victory Liberty Loan, 1918
 Chromolithograph
 30 x 20 in.
 Collection of the Hudson River Museum (INV.10640)



Harrison Fisher (1875-1934)
"I Summon You to Comradeship in the Red Cross,"
-Woodrow Wilson, 1918
 Chromolithograph
 40 1/16 × 29 15/16 in.
 Collection of the Hudson River Museum (INV.10624)