This teaching kit was designed to provide two primary source images of the Boston Massacre that can be incorporated into the classroom in a variety of ways and for a wide range of grade levels. Along with their background information, the images can be used, individually and collectively, to explore this important event leading to the American Revolution as well as the event’s far-reaching legacy. This kit offers a multidisciplinary approach to teaching; it can be used to fulfill requirements in (1) History and Social Science, (2) English Language Arts and (3) Visual Arts.

The teaching kit can help teachers and students studying: the American Revolution; famous American people such as Paul Revere and Crispus Attucks; issues of bias, propaganda and point of view in historical documents; art and artists; and Boston and Massachusetts local history.

The Kit includes:

- Background information – The Event and Aftermath
- Vocabulary
- Suggested readings for teachers and students
- Images and background information
  1. “The Bloody Massacre,” engraving by Paul Revere, 1770 (on display in the Old State House)
  2. “The Boston Massacre, March 5, 1770,” John Bufford’s 1857 chromolithograph of William L. Champney’s 1856 drawing (on display in the Old State House)
- Timelines
  1. American Revolution: 1765-1776
  2. Abolition of Slavery: 1808-1896
- List of possible classroom activities using the images and the timelines

The occurrences on King Street the night of March 5, 1770 have had a profound influence on American history, politics, and mythology. The lessons and symbols, as well as the images of the Bloody Massacre were used to foster other important movements and ideals. The event was echoed in the Declaration of Independence, the United States Constitution, and the Bill of Rights. It was mirrored in events such as the shooting of students by the National Guard at Kent State. Paul Revere’s 1770 engraving of the Boston Massacre visually records this great historical event. But through the questions it raises, it also challenges historical truths and provides insight into erroneous ideas and propaganda. Images of the Boston Massacre were created and recreated in the 19th and 20th centuries. When studied carefully, they reveal clues about changing social ideas and ideals in America.
## Connections to the Massachusetts Frameworks

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Feature</th>
<th>History and Social Science Framework</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Concepts and Skills</td>
<td>2. Interpret timelines of events studied. (H)</td>
</tr>
<tr>
<td>5</td>
<td>Concepts and Skills</td>
<td>3. Observe and identify details in cartoons, photographs, charts, and graphs relating to an historical narrative. (H, E, C)</td>
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<tr>
<td>5</td>
<td>Concepts and Skills</td>
<td>5. Explain how a cause and effect relationship is different from a sequence or correlation.</td>
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<tr>
<td>5</td>
<td>Concepts and Skills</td>
<td>6. Show connections, causal and otherwise, between particular historical events and ideas.</td>
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<td>5</td>
<td>Concepts and Skills</td>
<td>7. Interpret the past within its own historical context rather than in terms of present-day.</td>
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<td>5</td>
<td>Concepts and Skills</td>
<td>8. Distinguish intended from unintended consequences. (H, E, C)</td>
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<tr>
<td>5</td>
<td>Concepts and Skills</td>
<td>10. Distinguish historical fact from opinion. (H, E, C)</td>
</tr>
<tr>
<td>5</td>
<td>Learning Standards</td>
<td>5.11 Explain the importance of maritime commerce in the development of the economy of colonial Massachusetts, using the services of historical societies and museums as needed. (H, E)</td>
</tr>
<tr>
<td></td>
<td>Learning Standards</td>
<td>C. the port cities of New Bedford, Newburyport, Gloucester, Salem, and Boston</td>
</tr>
<tr>
<td>5</td>
<td>Learning Standards</td>
<td>5.14 Explain the development of colonial governments and describe how these developments contributed to the Revolution. (H, G, E, C)</td>
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<td></td>
<td>Learning Standards</td>
<td>A. legislative bodies</td>
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<td></td>
<td>Learning Standards</td>
<td>B. town meetings</td>
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<td></td>
<td>Learning Standards</td>
<td>C. charters on individual freedom and rights</td>
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<tr>
<td>5</td>
<td>Learning Standards</td>
<td>5.18 Describe the life and achievements of important leaders during the Revolution and the early years of the United States. (H, C)</td>
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<td></td>
<td>Learning Standards</td>
<td>A. John Adams</td>
</tr>
<tr>
<td>8-12</td>
<td>Concepts and Skills</td>
<td>9. Distinguish intended from unintended consequences. (H, E, C)</td>
</tr>
<tr>
<td>8-12</td>
<td>Concepts and Skills</td>
<td>10. Distinguish historical fact from opinion. (H, E, C)</td>
</tr>
<tr>
<td>U.S. History I</td>
<td>Learning Standards</td>
<td>I.5 Explain the role of Massachusetts in the revolution, including important events that took place in Massachusetts and important leaders from Massachusetts. (H)</td>
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<tr>
<td></td>
<td>Learning Standards</td>
<td>the Boston Massacre</td>
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<tr>
<td>Grade Level</td>
<td>Visual Arts Framework</td>
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<tr>
<td>4</td>
<td>5.1 In the course of making and viewing art, learn ways of discussing it, such as by making a list of all of the images seen in an artwork (visual inventory); and identifying kinds of color, line, texture, shapes, and forms in the work</td>
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<tr>
<td>4</td>
<td>5.2 Classify artworks into general categories, such as painting, printmaking, collage, sculpture, pottery, textiles, architecture, photography, and film</td>
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<tr>
<td>4</td>
<td>5.3 Describe similarities and differences in works, and present personal responses to the subject matter, materials, techniques, and use of design elements in artworks</td>
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<tr>
<td>8</td>
<td>5.6 Demonstrate the ability to describe the kinds of imagery used to represent subject matter and ideas, for example, literal representation, simplification, abstraction, or symbolism</td>
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<tr>
<td>9-12</td>
<td>5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary</td>
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<td>9-12</td>
<td>5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form</td>
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<td>9-12</td>
<td>5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work</td>
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<tr>
<td>9-12</td>
<td>5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers’ ways of perceiving works of art</td>
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<thead>
<tr>
<th>Standard</th>
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<th>English Language Arts Framework</th>
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<tbody>
<tr>
<td>ELA 5.R</td>
<td>Integration of Knowledge and Ideas</td>
<td>7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</td>
</tr>
<tr>
<td>ELA 5.W</td>
<td>Text Types and Purposes</td>
<td>3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</td>
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<tr>
<td></td>
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<td>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</td>
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<td></td>
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<td>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</td>
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<td></td>
<td></td>
<td>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</td>
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<tr>
<td></td>
<td></td>
<td>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</td>
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<tr>
<td></td>
<td></td>
<td>3. Provide a conclusion that follows from the narrated experiences or events.</td>
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</tbody>
</table>

| ELA 10-11.RH | Integration of knowledge and ideas | 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. |
THE BOSTON MASSACRE OF MARCH 5, 1770
The Event and Aftermath

The Boston Massacre was a major event on the road to the American Colonies’ violent break with the British government. John Adams, future President of the United States, said, “On that night the foundation of American independence was laid.” Echoes of the Boston Massacre are evident in the Declaration of Independence (1776), the Constitution of the United States (1787), and the Bill of Rights (1791). Its memory has shaped American history and mythology for over two hundred years. Its legacy can be felt even today.

On October 1, 1768, two regiments of British troops—the 14th and 29th—arrived in Boston. Many Bostonians were no longer content to pay taxes to a country that did not allow them a say in the approval of those taxes. The troops had been sent to Boston to maintain order in an increasingly rebellious and violent town. The troops disembarked at the end of Long Wharf and marched up King Street (now State Street). As many as 2,000 soldiers would eventually be absorbed into a town of about 15,000 inhabitants. With soldiers encamped and posted throughout the town, disputes and fights broke out almost immediately.

Two such outbreaks occurred in the weeks prior to the Boston Massacre, and increasingly strained the relationship between the soldiers and Boston’s inhabitants. On February 22, 1770, a rowdy and violent crowd gathered outside the shop of a known loyalist and informer. When a neighbor, Ebenezer Richardson, tried to break up the crowd, the crowd turned on him and began throwing rocks at his home. From his window, Richardson fired his gun the crowd and killed Christopher Seider, an 11 year old. Radical patriots turned the tragedy into a political rally, and over 2,000 people attended the boy’s funeral. About a week later, on March 2, 1770, a fight broke out at the ropewalks between a soldier looking for work and the ropewalk workers. A large group of soldiers joined the fight, but the ropewalk workers ultimately drove them off. This conflict further escalated the already heightened tension in Boston.

Boston in 1770 had no street lamps. Monday, March 5th, was a cold and moonlit night. Snow covered the ground. Private Hugh White was the lone sentry on guard at the Custom House on King Street. What began as taunting between White and several young apprentices soon escalated to violence. After striking one of the young boys on the head with his musket, White found himself surrounded, pelted with curses, snowballs and chunks of ice.

At about the same time, bells began to ring throughout the town. Bells at night meant fire, a disaster for the wooden-built town. Men and boys poured into the streets as shouts of “Fire” were heard. As more colonists gathered on King Street, taunting the sentry and daring him to fight, White began to fear for his life and called for the main guard in the barracks beside the Town House (Old State House). Although the troops could not forcefully disperse the gathered townspeople without civilian authority, they could defend themselves. Captain Thomas Preston marched out a party of seven Grenadiers, the biggest men in the Regiment.
Preston, Corporal William Wemms, and six privates – Carroll, Kilroy, Warren, Montgomery, Hartigan, and McCauley – marched to the sentry box with fixed bayonets. White joined the ranks. Preston was unable to march the eight soldiers back to the barracks because of the threatening crowd, armed with sticks, swords, rocks, ice and snow. The troops formed a defensive semi-circle in front of the Custom House stairs. While some among the crowd pleaded with Captain Preston to keep his soldiers calm and not to fire, others dared the soldiers to fire. Sticks and bayonets dueled. The taunting colonists thought the soldiers would not fire.

Private Hugh Montgomery was hit with a stick and fell; on rising he fired his musket. Someone shouted, “Fire,” and more shots rang out in an uncontrolled volley. Private Kilroy fired and hit ropemaker Samuel Gray in the head. Crispus Attucks, a former slave of mixed African and Native American descent, was shot in the chest. Sailor James Caldwell was killed in the middle of King Street. Samuel Maverick, an apprentice to an ivory turner, was near the Town House when he caught a ricocheting bullet; he would die several hours later. Patrick Carr, an Irishman and maker of leather breeches, was shot in the hip. He would die on March 14th, the fifth person to die as a result of the Massacre. Six other colonists were wounded.

Rushing from his North End home, acting Royal Governor Thomas Hutchinson arrived and addressed the crowd from the balcony of the Town House. He urged everyone to go home, stating, “The law shall have its course; I will live and die by the law.” A warrant was issued for Captain Preston, who was immediately taken into custody. The eight soldiers surrendered the next morning and were sent to jail. Preston and the eight accused soldiers stayed in jail for almost nine months before their trials. Public opinion was against them and they struggled to find someone to represent them. John Adams, who accepted the case, said that “Council ought to be the very last thing an accused Person should want (lack) in a free country.”

The soldiers were tried before the Superior Court of Judicature, the highest court in Massachusetts. There were two trials, one for Preston, as the commanding officer, and one for his men. Captain Preston and most of the soldiers were found not guilty, but Privates Montgomery and Kilroy were found guilty of manslaughter. They escaped the death penalty by a practice called “benefit of clergy.” Through this archaic custom, the soldiers’ sentences were commuted to a branding on the thumb rather than execution because they were able to prove they could read from the Bible.

In the immediate aftermath of the trials, passions cooled. Colonial newspapers, broadsides, and public speeches, however, continued to reflect the opinion that the soldiers were to blame for the fatal events of March 5th. Anniversaries of the Massacre were remembered throughout the colonies with speeches, declarations, and public displays. A simplistic and erroneous view of the Massacre as an assault upon innocent citizens by wicked soldiers was used again and again. Today, the many questions raised by the Boston Massacre are as relevant as they were in 1770.
# VOCABULARY

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Apprentice</td>
<td>a person bound by a legal agreement to work for someone in return for learning a trade or job</td>
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<tr>
<td>Barracks</td>
<td>buildings used to house soldiers</td>
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<tr>
<td>Bayonet</td>
<td>a knife made to fit the open end of a musket</td>
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<tr>
<td>Bias</td>
<td>an opinion that is based on your own point-of-view instead of real evidence</td>
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<tr>
<td>Citizen</td>
<td>a person who owes loyalty to and who receives protection from a country</td>
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<tr>
<td>Colony</td>
<td>a territory subject to a parent country</td>
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<tr>
<td>Deposition</td>
<td>a statement under oath to be used in court</td>
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<tr>
<td>Engraving</td>
<td>an image made by cutting or carving a picture into a piece of metal or wood which is then used with ink to print</td>
</tr>
<tr>
<td>Massacre</td>
<td>the killing of a very large group of people at one time</td>
</tr>
<tr>
<td>Musket</td>
<td>a long gun like a rifle, held to the shoulder when fired</td>
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<tr>
<td>Primary Source</td>
<td>original materials written in an historical period (e.g. letters or newspapers)</td>
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<tr>
<td>Propaganda</td>
<td>information presented to convince people of one point of view</td>
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<tr>
<td>Regiment</td>
<td>a military grouping of soldiers</td>
</tr>
<tr>
<td>Secondary Source</td>
<td>materials written after a historical period or event (e.g. books or websites)</td>
</tr>
<tr>
<td>Sentry</td>
<td>a guard posted in one area to prevent unauthorized people from passing</td>
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<tr>
<td>Symbolism</td>
<td>the use of an object to represent something (e.g. a person, an idea) other than itself</td>
</tr>
<tr>
<td>Taunt</td>
<td>to make fun of someone in a disrespectful way</td>
</tr>
<tr>
<td>Taxes</td>
<td>money collected by a government from its people</td>
</tr>
<tr>
<td>Testify</td>
<td>to give evidence</td>
</tr>
<tr>
<td>Testimony</td>
<td>the account of the evidence given</td>
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<tr>
<td>Town House</td>
<td>the headquarters of Massachusetts colonial government; it is now called the Old State House</td>
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<tr>
<td>Witness</td>
<td>a person who tells at a trial what he has seen (eye-witness) or heard about an event</td>
</tr>
</tbody>
</table>
BOSTON MASSACRE SUGGESTED READINGS

Suggested readings for students
Bober, Natalie. *Countdown to Independence.* Atheneum, 2001.**

* appropriate for use with younger children
** appropriate for use with older children/adults
Suggested readings for teachers

A Short Narrative of the Horrid Massacre in Boston: Perpetrated in the Evening of the Fifth Day of March, 1770, By Soldiers of the 29th Regiment. Committee of the Town of Boston, 1770. (Available on Google books.)
Paul Revere in Primary Sources. Boston: Paul Revere Memorial Association, 1997. (Available at the Paul Revere House)
"The Bloody Massacre perpetrated in King Street, Boston on March 5th, 1770 by a Party of the 29th Regt." Engraving by Paul Revere. Courtesy of the Bostonian Society.
ENGRAVING BY PAUL REVERE, 1770.
“The Bloody Massacre Perpetrated in King Street, Boston on March 5th, 1770 by a Party of the 29th Regt.”

Paul Revere (1734-1818) was a silversmith, engraver, cartoonist, copper worker, bell caster, dentist, and patriot who spent his whole life in Boston. Before and during the American Revolution he was a courier for the Massachusetts Committee of Correspondence. He is perhaps best known for his “midnight ride” of April 18, 1775, to warn colonial patriots that the British soldiers were marching towards Lexington, Massachusetts. Revere lived with his family in a house in the north end of Boston. The house, circa 1680, still stands and can be visited today.

Revere based his engraving of the Boston Massacre on an image by Henry Pelham (1749-1806), a portrait and miniature painter, engraver, map maker, and half-brother of artist John Singleton Copley. Pelham was 21 years old when he created his massacre image, “The Fruits of Arbitrary Power,” of which two known copies have survived. His image did not go on sale until April 2, 1770, several weeks after Revere’s version was stirring up the colonies.

Paul Revere’s Massacre print is the image most people associate with the event; it is often found in textbooks and encyclopedias. The Town House (Old State House), adorned with the lion and unicorn, symbols of British authority; is prominently placed at the head of King Street (now State Street). Revere’s inclusion of the Town House, as a symbol of order and control, provides a sharp contrast to the violence and chaos that occurred right outside its doors.

**Engraving** is a printing process in which an image is cut or carved into a wooden block or metal plate. Ink is then applied to the block or plate to create the image on paper; color is added only after printing. Revere engraved “The Bloody Massacre” on a copper plate that was saved and reused to print currency for Massachusetts in 1776. At this time the top and the bottom of the plate were cut off. After the Massachusetts bills were replaced, the plate was defaced but saved, as all currency plates were. The plate survives today, and is on view at the Commonwealth Museum.
Many components of the image are not substantiated by eye witness accounts, most notably, the confrontation between the soldiers and the colonists. Revere has only eight soldiers (the captain and seven of his men) involved in the fracas; nine soldiers were actually in the street that night. Even though witnesses recalled Captain Preston standing in front of his men, Revere depicts him standing behind his men with a raised sword, ordering them to fire. The colonists appear defenseless and unarmed, although witnesses mentioned seeing colonists use sticks, clubs, snow, ice and clam shells as weapons that night. The five dead and dying victims are clearly shown, however, Crispus Attucks is missing from the engraving; all of the victims are white.

The sign “Butchers Hall” never adorned the Custom House; this inclusion is a clear indication of how the image was intended to make its viewers feel. A careful examination of the print reveals a firing gun in the second floor window of the Custom House. The only witness to recall seeing this was later found guilty of perjury. Revere also included a dog at the center front of his engraving, though why he did is debatable. Some historians believe he used the dog as a symbol to suggest that due to the deteriorating relationship between Britain and the colonists in Boston, everything was “going to the dogs.” Others think that Revere sought to imply the peaceful nature of the colonists by suggesting that one victims of the Massacre was out walking his dog that night.

Revere is responsible for the verses engraved in the image. His use of certain words betrays his intention that the image incite Bostonians, and American colonists in general, to rebel against Great Britain. He is not responsible for the copious amounts of blood in the scene, nor the use of the same red color for both the blood and the British soldier’s jackets. Each copy of Revere’s image was hand colored, differently, by someone else.
“BOSTON MASSACRE, MARCH 5, 1770”
Chromolithograph by John H. Bufford, 1857, from a drawing by William L. Champney, 1856

John Henry Bufford was a lithographer, draftsman, and publisher of prints. He was born in Portsmouth, New Hampshire in 1810. He was the foremost lithographic printer in Boston from 1845 until his death in 1870, known for works depicting town views in both New York and New England. An 1867 Boston advertisement lists his firm as owning “the only steam power lithographic presses in the New England states.” Among the men who apprenticed with Bufford was painter Winslow Homer.

This chromolithograph of the Boston Massacre is based on a drawing by William L. Champney, an illustrator active in the mid-nineteenth century. It is marked “J.H.BUFFORD LITH 313 WASHINTON ST BOSTON” in the bottom right corner. Note the lion and the unicorn, symbols of Great Britain, clearly depicted on the Town House (Old State House) in the background. There is no snow on the ground, and the sky appears to be one of late afternoon, rather than a cold moonlit night.

Champney shows people firing into the crowds from the balconies, including the one on the right marked “Custom House.” The only witness who mentioned firing from this location was later found guilty of perjury. Captain Preston is on the ground, caught between the soldiers and the colonists. Champney also put colonists on both sides

Lithography is printing technology, invented in Germany in 1798, based on the chemical repellence of oil and water. Unlike an engraving, the printing and non-printing areas of the lithograph plate are all at the same level. Designs are drawn or painted with greasy ink or crayon onto the prepared surface (usually limestone; “lith” means “stone”). The stone is moistened with water, which seeps into the areas of the stone not touched by the paint or ink. An oily ink, applied with a roller, sticks only to the image and is repelled by the wet areas of the stone. A print is then made by pressing paper against the inked drawing. Chromolithography is used to make a color image. Multiple stones are used, one for each color, and the print goes through the press one time for each stone. The print has to be lined up exactly each time.
of the soldiers who, according to witness statements, should be formed into a semi-circle close to the Custom House stairs.

Champney does however, depict the colonists as clearly armed with clubs and sticks, and angrily responding to, or instigating, the British attack. He also illustrates the large crowd of colonists that were present; the faint outline of tricorn hats continues behind the gun smoke, all the way to the Town House. Crispus Attucks takes center stage in this image, although it is difficult to tell whether he dying from a bayonet wound or gunshots. According to the coroner, Attucks (also known as Michael Johnson) was killed by two gunshots to the chest. Champney’s placement of Attucks as the focal point of the image, as well as his depiction of the colonists, offer clues about his reason for creating these print. Rather than seek to victimize the colonists in the viewer’s eyes, as Paul Revere had done so successfully, Champney aimed to portray Attucks, a run away slave, as a hero and a martyr in the struggle for American independence. He created this work at the height of the Abolitionist movement in Boston and the United States.
TIMELINE 1765-1776: The American Revolution
Includes date of Paul Revere’s engraving, 1770.

1765

- March 1765: The Stamp Act
- March 1765: Quartering Act
- May 1765: Virginia Resolves

1766

- March 1766: Stamp Act repealed

1767

- 1767: Townshend Acts

1768

- 1768: British troops arrive in Boston

1769

- March 1770: Paul Revere prints “The Bloody Massacre Perpetrated in King Street, Boston on March 5th, 1770”
- March 5, 1765: Boston Massacre
- April 1775: Battles of Lexington and Concord
- June 1775: Battle of Bunker Hill
- July 18, 1776: Declaration of Independence read to the citizens of Boston from the Old State House

1770

- October 1765: The Stamp Act Congress
- 1773: Boston Tea Party
- 1774: First Continental Congress
- May 1775: Second Continental Congress
- July 4, 1776: Declaration of Independence adopted

1776

- 1772: Samuel Adams organizes the Committee of Correspondence
- 1774: British troops arrive in Boston
- 1775: Second Continental Congress
- 1776: Battle of Bunker Hill
TIMELINE 1820-1896: Abolition of Slavery
Drawing by William L. Champney and Chromolithograph by John H. Bufford, 1857

1820:
Missouri Compromise

1850:
Compromise of 1850, including Fugitive Slave Law, passed

1854-1858:
‘Bleeding Kansas’

1854:
Kansas-Nebraska Act passed, idea of “popular sovereignty”

1856:
William L. Champney draws “Boston Massacre, March 5, 1770”

1857:
John H. Bufford’s creates a Chromolithograph of William L. Champney’s drawing, “Boston Massacre, March 5, 1770”

1857:
Missouri Compromise declared unconstitutional

Dred Scott decision: African slave’s residence in a free territory does not make him free

1858:
Lincoln-Douglas debates, with slavery a prominent issue

November 6, 1860:
Abraham Lincoln elected President

Dec 20, 1860:
South Carolina secedes from the Union

1859:
Abolitionist John Brown seizes arsenal at Harper’s Ferry, West Virginia

April 12, 1861:
Confederates open fire on Fort Sumner; Civil War begins

1863:
Emancipation Proclamation signed by President Lincoln

1865:
13th Amendment ratified: abolishes slavery

Feb. 9, 1861:
Confederate States of America, with Jefferson Davis as President, is formed

1865:
Abolition of Slavery

The Boston Massacre of March 5, 1770: PRIMARY DOCUMENT TEACHING KIT Page 16
COMPARING THE ENGRAVINGS

Compare and contrast the two engravings using the Venn diagram below.

Paul Revere's Image

Both Images

William L. Champney's Image
CLASSROOM ACTIVITIES

Timeline:
1. Pick one of the images. Have your students study the timeline that is relevant to that image. Ask them to answer the following questions:
   a. When was the image created?
   b. What else was happening in the colonies/United States around that time? Make a list of these events.
   c. What impact do you think these other events had on how the artist chose to depict the Boston Massacre? Think about:
      i. Revere Engraving: The relationship between the colonists and the soldiers as a result of these events; the actions of the British government and the colonists’ reactions.
      ii. Bufford/Champney Image: The tension between the Northern and Southern states; the issue of slavery and the laws made regarding slaves; the abolitionist movement

Images:
1. **The Role of Propaganda:** Break the class into groups and have each group choose one of the drawings.
   a. Write a testimonial about what happened during the Boston Massacre, using only the drawing. Things to include: (1) What actions were taken by the colonists? The British soldiers? (2) How would you describe these actions (i.e. aggressive, kind, violent)? (3) The setting (buildings, weather, time of day) in which the Massacre took place (4) What emotions are depicted on the faces of the colonists? On those of the British soldiers? (5) How many soldiers are depicted? How many colonists?
   b. As a class, read the summary of the Boston Massacre included in this packet. Then give each group time to re-read their testimonial. Ask them to consider: How does their testimonial differ from the summary? How is it similar? If differences exist, why do they think that the drawing was not completely accurate? Think about:
      i. Propaganda: what it is and why people create it
         1. What examples of propaganda can they find in the drawing they selected?
      ii. When was the illustration created?
         1. What historical events occurred around that time?
2. **Compare/Contrast:**
   a. Using the **Venn Diagram**, ask students to compare and contrast the two images. Things to consider:
      1. the actions of the colonists
      2. the actions of the British soldiers
      3. the setting (buildings, weather, time of day)
      4. the number of soldiers/colonists
      5. the appearance of the soldiers/colonists (clothing, facial expressions, race)
   b. If differences exist between the two images, why do you think this is so? Think about:
      i. Propaganda: what is it and why do people create it
         1. Is each image a piece of propaganda? If yes, how so?
      ii. When was each illustration created?
         1. What historical events occurred around that time?

3. **Create Your Own:** Ask your students to think of an event in their lives that is significant to them. Students will draw their own representation of this event so that other people can understand this experience from their point of view. Before they start, provide them with the following questions to help them plan:
   a. What happened during this event?
   b. How did you feel at the time? How can you express these emotions in the drawing (symbols, facial expressions)?
   c. Who would you like to see this drawing? How do you plan to grab their attention?
   d. Do you think other people who were at the event that you are drawing might have a different opinion than you about what happened? Why or why not?
THE BOSTON MASSACRE IN IMAGES
Primary Document Teaching Kit - The Bostonian Society
Evaluation

1. Your school’s city/town: ____________________________ State: _______ Grade you teach: _________

2. In what way(s) did you use this kit in the classroom?

3. Was the kit helpful in meeting your state or local standards requirements? _____Y _____N
   Why or why not?

4. What did you find most useful about the kit?

5. What would you change about the kit?

6. What topics would you like to see in future teaching kits?

7. How did you hear about the kit?

8. Additional comments and suggestions (use the back if necessary):

Please return to:
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