Multimedia and the Teaching of Diplomatic History

Kristin Hoganson, Gary R. Hess, Carol Jackson Adams, Matt Loayza

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Teaching with Images

Kristin Hoganson

I was asked to participate in the panel on using images in teaching because of the illustrations in my books. I pressed my editors to include these not only from my interest in cultural history, but also from my conviction that images can capture readers' interest. If you've ever paid particular attention to the illustrations as you've flipped through a book, you'll have to agree. Beyond drawing a reader in, illustrations can document points, much like quotations. For these reasons, I have always tried to use images in my lectures as well as my writing. But as a teacher, there is a third reason to use images: to help students develop their skills in visual interpretation. So how have I done this?

For longer than I care to admit, I shuffled transparencies on and off of overhead projectors, which had the advantage of few technological glitches, relatively easy preparation (the biggest snafus being copier jams), and the ability to scribble on the overheads during class. My recent switch to Powerpoint took a year out of my life, as I struggled to master the necessary technologies and accompanying tech talk (DVI to VGA adaptors; .gif, .tif., and .jpg files, display resolutions of 1024x768 stretched and 720x480 unstretched; .mp3 files, .mp4 files) and to cope with technological mishaps that are funny only in retrospect. My learning curve has now leveled off, but it still takes a day or two for me to turn a set of lecture notes into a Powerpoint presentation. This is because I've been using this technology to make my lectures much more visual.

I use more maps than I did before, and the maps I use are now more likely to be multicolored. These help students locate unfamiliar places, brush up on familiar geographies, and understand things like troop movements, strategic considerations, world views, spheres of influence, and political changes, such as those pertaining to decolonization. I also use more cartoons, photographs, graphs, posters and so forth, to make abstractions such as "human rights abuses" visceral, to clarify points such as what cultural engineering in post-World War II Japan entailed, and to help students remember material by putting faces to names and illustrating concepts such as the Four Freedoms. Although sometimes I post visuals without comment, treating them as an obvious reinforcement of whatever I'm trying to convey verbally, at other moments, I stop and direct students' attention to visual material – What assumptions does the cartoon reveal? What can the photograph really tell us and what does it obscure? What kinds of perspectives are embedded in the map?

One result of these teaching strategies is that my U.S. foreign relations class may have more of a cultural history component than it would have had otherwise, but that fits with my goal of having students bring a variety of interpretive strategies to the subject of the United States in world context.

In the "Teaching with Images" panel at SHAFR this past June, there was some debate over our students' ability to analyze images. I sided with those who think our students have relatively sophisticated visual skills, because mine tend to comment more readily and critically on images than on textual excerpts. But I also think that the more they practice interpreting images, the better they get at it, and that honing this skill is a valuable part of their education, given the heavily visual forms that information often takes in contemporary media.

In the hopes of enhancing my students' critical capacities, I don't stop with still images, but have relied on an increasing array of film clips, including excerpts from *Know Your Enemy – Japan* (1945), *Why We Fight* (1945), *Answer to Stalin* (1948), *Duck and Cover* (1956), *The King and I* (1956), the *Nixon-Khrushchev Kitchen Debate* (1959), *Hearts and Minds* (1974), and *The Global Assembly Line* (1990).

One result of these teaching strategies is that my U.S. foreign relations class may have more of a cultural history component than it would have had otherwise, but that fits with my goal of having students bring a variety of interpretive strategies to the subject of the United States in world context. I suppose a skeptic might argue that historians, or at least foreign relations historians, are fundamentally word people and that too many images may distract attention from the heart of the enterprise. Besides reiterating my point that visual materials can serve as valuable sources, I'd add that I've never had a student complain that I used too many images and that my teaching scores jumped up a bit after my switch to Powerpoint. But for those who remain committed to words, I should also note that images can help us teach students to analyze written material and spoken communication.

Taking a cue from the increasing popularity of graphic novels, I've started to change the way I present passages that I want my students to interpret. Instead of just posting a paragraph or other excerpt, I try to find a picture of the author or speech maker and insert the text in a "callout" box that, cartoon-fashion, connects the individual to the passage. If it's a quotation, I put it in a rectangular call-out box with quotation marks around it; if it's a paraphrase, I stick it in a ruffle-edged "cloud call-out" with no attribution marks. I don't know how to measure the effectiveness of this technique, but I do think it keeps the eyelids open a little longer and it reminds students of the human agency behind the policy statements and political assessments that we are covering.

A second way that a visual approach can encourage students to engage with texts is to treat texts as images. I have found that students manifest more interest in text that I scan in, say from a newspaper, than text that I type in. Documents seem more compelling when they look like documents, not like typescripts produced by historians.

One of the questions that came up in the context of the panel was how to "go visual." A common starting point is the web. I have spent ample time searching Google Images, with some good results, but I've also found things that were inaccurately labeled, of uncertain origins, and just plain nuts (like the picture of the all-nude Nixon-Castro meeting). My preferred strategy is to rely on monographs, textbooks, and a scanner. This has worked well for other classes, but it seems to me that books on the history of U.S. foreign relations tend to have fewer illustrations than books in many other fields. So I'd like to end these teaching reflections by returning to scholarship: the more visual our books, the easier it is to engage with images in our classrooms.

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Political Cartoons in the Classroom

Gary R. Hess

For pointing out the shortcomings and occasional absurdities of American foreign relations, nothing matches the power of the political cartoon. Richard Reeves observed that when he was writing his biography of John F. Kennedy, he needed "thousands of words and hundreds of statistics" to demonstrate that the "missile gap" Kennedy spoke about in the 1960 presidential campaign was a "complete and absolute fraud." During that campaign, however, two cartoonists instinctively questioned Kennedy's charge and made their suspicions vividly clear in cartoons that underscored the notorious unreliability of data on weapons systems. Reeves noted that he was "admiring and envious" of his "colleagues at their drawing boards." "It's just not fair that their work is so good, that they have the advantage because the cartoon is simply the shortest distance between one point and one citizen."

That directness is what makes political cartoons so effective in the classroom. They can help illustrate inconsistencies between rhetoric and practice, expose American ignorance and misunderstanding of other parts of the world, show the domestic reaction to overseas developments, and puncture the pomposity of American leaders. Students enjoy them and are able to appreciate the humor and the cartoonist's point of view. Their instinctive reaction is to see the cartoons as a "break"—some humor in the middle of a ponderous lecture. Getting them to see the cartoons as historical documents that reinforce readings and lectures is a bit challenging. Hence, presentation is important. Early in my career I tended to summarize the cartoons to make certain that the students "saw" them correctly. Over the years I have moved toward making the presentation more interactive, asking questions such as who or what is being depicted? What do the images tell us? What is the message? What does the cartoon tell us about what Americans were thinking at the time? Are the criticisms fair? One cannot, of course, make too much of cartoons, because they are not subtle, but it is important to approach them from an analytical perspective. The instructor also needs to make the cartoons "important" by limiting the number used and making it clear that each one tells us something of significance. Whatever the pedagogical technique used to introduce them, the cartoons are generally well-received, and a number of former students have told me that they employ cartoons in their teaching at the high school or college levels.

By way of illustration, let me describe the cartoons I use when discussing the Vietnam War. That war produced a substantial outpouring of editorial criticism that was reinforced in cartoons. Lyndon Johnson was a favorite of cartoonists, in part because of his egotism and his larger-than-life personality. He came to epitomize Americans' frustrations about Vietnam and hence is featured in a number of the most illustrative cartoons of the war. Three of them are truly outstanding. The earliest is from 1964. It illustrates American frustration with the series of coups in Saigon after the overthrow of the Diem government. Drawn by Hugh Haynie of the *Louisville Courier-Journal*, it shows a perplexed Johnson on the phone to Saigon, with a map of Vietnam in the background, and he is asking, "May I speak to Our Staunch, Loyal Ally, the Head of the Vietnamese Government—Whoever It Is Today?" How better to emphasize the deteriorating situation that led to U.S. military intervention?

Perhaps the best known cartoon of Johnson is the "Vietnam scar" of 1966.

Drawn by David Levine of the *New York Review of Books*, it exaggerates Johnson's nose and ears more than other cartoons did and, interestingly, makes Johnson look considerably older than he did in the Haynie cartoon two years earlier. The Levine cartoon was based on Johnson's well-publicized display of a scar from his gall bladder surgery to startled White House reporters. In the cartoon, the scar on Johnson's abdomen is an outline of Vietnam. How better to emphasize the extent to which the war was overwhelming the Johnson presidency? The third especially effective cartoon illustrates how the Tet Offensive took Americans by surprise. Drawn by Paul Conrad of the *Los Angeles Times*, it depicts a startled Johnson, telephone in hand, sitting up in his White House bed, saying, "What the Hell's Ho Chi Minh Doing Answering Our Saigon Embassy Phone?" How better to emphasize the impact of Tet?

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At once entertaining and illustrative of important points, the creativity of cartoonists like Haynie, Levine, and Conrad deserves a place in the classroom. Their work, and the work of many of their colleagues, can be found in the various editions of *A Cartoon History of United States Foreign Policy*, published by the Foreign Policy Association. This collection is a valuable resource for every teacher of American foreign policy.

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Using Graphics to Enhance an Online Course

Carol Jackson Adams

In an article in the June 20, 2008, edition of the *Chronicle of Higher Education* entitled "Short and Sweet: Technology Shrinks the Lecture," Jeffrey R. Young asserts that a fifty-minute lecture video clip embedded in an online course is too long. Indeed, he argues that even a twenty-minute clip is too long. He then suggests that a fifty-minute lecture is too long for a traditional classroom and should be broken up. This is heresy. After all, many of us have wonderful memories of our best professors standing at a podium or venturing out of that comfort zone and walking around the room imparting their vast knowledge to us while we took copious notes. And many of us believed that our own students would hang onto our every word as well—that they would live for our lectures. Or perhaps I was the only one of us who thought so.

And then my career took me to the community college classroom and increasingly to teaching adults who were not willing to endure many minutes of lecture after working all day. I sought ways to engage them in discussion and decrease the lecture time to a fraction of the class. That made it easier for me to transition to teaching courses completely online.

I did not use images or other elaborate additions in my first online classes. I never did a lecture video clip. I added notes to supplement the text, but that did not work very well. Students simply did not read or comprehend more words on a computer screen. After that failure, I turned to using graphics and let go of the concept of giving more information. I focused instead on enhancing the information they already had from various reading assignments.

Using images is an effective way to spice up a course in a traditional classroom, but in an online environment their use is imperative. The way to make history come alive is to bring to the computer screen the faces, voices, and photographs of the day. Students cannot rely on a teacher's voice inflections, facial expressions and—let's face it—acting ability for emphasis.

Using images is an effective way to spice up a course in a traditional classroom, but in an online environment their use is imperative. The way to make history come alive is to bring to the computer screen the faces, voices, and photographs of the day. Students cannot rely on a teacher's voice inflections, facial expressions and—let's face it—acting ability for emphasis. Converting class content to an online format is time consuming—much more so than using images in a traditional classroom. Many universities are hiring instructional designers who will do much of the work, but not all institutions have the funds for that level of support, and even if they do, it is still up to the professor to choose the content.

As an example, let me offer some suggestions on how to incorporate images, speeches, and film clips into a course on the sixties—a course that always attracts students seeking an elective. The sixties are a gold mine for historians of American foreign relations, and the vast resources available make the course an easy one to design. However, having so many resources is a double-edged sword. Materials will enrich the course, but too many can serve as a distraction. It is easy to believe that the absence of the time constraints that a traditional classroom setting imposes means there is no limit on the number of images, audio and video clips, and websites that can be added. But students may drown in additional material. A sensory and time overload will negate the best intentions.

I organized my course documents, including graphics, into clearly defined folders such as Berlin, Cuba, and civil rights. Over the years, SHAFR has introduced credible websites that are rich with graphics for foreign relations topics. I used History Matters: The U.S. Survey Course on the Web, which is part of the Center for History and New Media project at George Mason University, as a search engine for all other credible websites (http://historymatters.gmu.edu). Several years ago, CNN produced *The Cold War* film series with a companion website that still has relevant digital material (http://www.cnn.com/SPECIALS/cold.war). The National Security Archive at The George Washington University is a gold mine, particularly for the Cuban Missile Crisis (http://www.gwu.edu/~nsarchiv/nsa/cuba_mis_cri/index.htm). Numerous civil rights projects have been digitized, but one of my favorites is the collection of audio oral histories at the Civil Rights in Mississippi Digital Archive (http://www.usm.edu/crdp/html/transcripts.shtml). Embedding links rather than the image or clip itself guarantees adherence to copyright laws, but material in the public domain can safely be included without requiring any extra clicks by the student.

Most of my students had little prior knowledge of why Berlin was a divided city. To give them some background and to supplement the textbook, I assigned Episode 4, "Berlin, 1948-1949" from the CNN Cold War website and instructed them to focus on the interactive map. Online students prefer links and interactive materials to flipping back to the textbook. I then embedded an audio clip of President John F. Kennedy's "Radio and Television Report to the American People on the Berlin Crisis, July 25, 1961," from the Kennedy Presidential Library and Museum (www.jfk.library.org). This speech is rich with references. Kennedy speaks about the sacrifices the American population will have to make and mentions the map of Europe, referring particularly to the situation of Berlin in East Germany. He also brings up the challenges Americans will face in Southeast Asia (thereby introducing the subject of Vietnam). To help students understand Berlin more thoroughly, I included the link to Episode 9, "The Wall, 1958-1963" on the CNN Cold War website. The interactive map in that segment is superb; it even explains how heavily the wall was guarded. The last document I used was a video clip of Kennedy's speech in West Berlin in 1963.

To replace classroom discussion, an online course relies on asynchronous discussion boards. To guarantee that students access the links, I designed discussion questions directly related to the speeches. Discussing course materials online is no different from discussing them in a traditional classroom format, where the professor has the opportunity to probe further and guide student discussion if it is superficial or if a student challenges others to think beyond the initial questions. The discussion questions were as follows:

As you listen to this speech, consider whether you agree with President Kennedy's assessment of the crisis. Remember that you have no knowledge of what is to follow. There is no wall yet. Remember that you have just learned a few months earlier of the failure at the Bay of Pigs. What do you think of the sacrifices he asks Americans to make? What is your view of President Kennedy so far? After all, he has been in office six months. Post your answers to these questions by (date) to prompt discussion among all of you. You must post on the comments of at least three of your classmates by (date).

After studying the map of the Wall and the defenses on the Eastern side, how would you have reacted if you had lived in the Eastern sector of Berlin in the fall of 1961? Do not answer this question flippantly. This is not an easy decision. Read the postings of your classmates. The expectation is that not all of you will agree. Be respectful of all views, but debate the danger of leaving and of staying in the East.

Listen to President Kennedy's speech in West Berlin in 1963. Then post your reaction on the appropriate discussion forum. You must describe what impressed you or whether you were impressed by his language at all. How would you have reacted as a West Berliner, realizing that the Wall had been built almost two years before? Make sure you comment on the postings of at least three of your classmates. I will chime in to redirect the discussion or to challenge you to think beyond the obvious. You should listen to the speech more than once to adequately address these questions.

The folder on Cuba included resources on the Bay of Pigs and the Cuban Missile Crisis. I embedded links to photographs of the Bay of Pigs landing site and the captured exiles found in a simple search on Google. I located an image of the cover of *Life* magazine, dated May 10, 1963, so that students could analyze the depiction of the men who landed. Although the discussion questions were related less to the images themselves than to challenging students to form opinions about the invasion, John F. Kennedy's actions, and the consequences of the failure, the images enhanced their understanding of the events. Eliminating sources on the missile crisis was more challenging. I opened with the first intelligence briefing on the missiles, dated October 16, 1962, informing Kennedy that U-2 photo reconnaissance flights over Cuba had discovered Soviet medium-range ballistic missiles. Obviously, the audio clips from the National Security Archive are extensive, and teachers can include more excerpts if they want to encourage specific discussions or, depending on the student population, deeper analysis (http://www.gwu.edu/~nsarchiv/nsa/cuba_mis_cri/). To transport students back to the early days of the crisis, I embedded Kennedy's televised speech on October 22, 1962, announcing to the nation the presence of Soviet missiles on Cuba. These examples of multimedia use illustrate the inadequacy of the printed word to stress the seriousness of the crisis and the uncertainty of the outcome. Another tool that reinforced the potential impact of the crisis was a map that used concentric circles to show how far the fallout would have reached if a nuclear weapon had been used in Cuba. Lastly, I embedded photographs that depicted the quarantine of Cuba, the Soviet ships, the island of Cuba itself, and the Cuban population.

In developing discussion questions for the Cuban Missile Crisis, I chose to guide students to comment on how they would have reacted to the crisis, how they would have judged Kennedy's response, and what relevance the crisis would have had to their own lives:

After listening to the Intelligence Briefings, what surprised you most about the decision making process? What were the various options facing

President Kennedy? Do you agree with his choice? Remember you do not know the outcome this early in the crisis. Post your comments and weigh in on those of at least three of your classmates.

What was your reaction to the televised speech of the president? Did he convince you that his actions were necessary? Defend your answer. After all students have posted their comments, review all to determine if there is consensus. Start a new discussion thread and answer the following: If there is agreement, do you believe that level of consensus would exist today when faced with a similar crisis? If there is a difference of opinion, explain why. Defend your answer for all to read.

While they are learning about the Cold War, students must remember that a number of domestic crises occurred at the same time and that each had an impact on the other. I intertwined the civil rights folder with the Berlin and Cuba folders to remind students of what was occurring at the time in Alabama, Mississippi, Georgia, and elsewhere in the South. Oral histories and photographs were invaluable for that. In addition to discussion questions on the Freedom Riders and the desegregation of the University of Mississippi, I asked students to determine which crisis they believed Kennedy should have addressed first—foreign or domestic. The responses should vary and provide for engaged discussion. It goes without saying that the Vietnam folder includes similar multimedia source material and similar discussion opportunities.

These examples should illustrate how multimedia can whet the appetite of an online student and can stimulate the discussion forum postings beyond assigned readings. The professor may find, just as I did, that there are more materials available than can be used in any course. But the search process and the subsequent selection exercise make course design more rewarding for the professor and make the course itself more rewarding for professor and student alike.

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Teaching the History of U.S. Foreign Relations with Images: The Domestic and Foreign Contexts of Race

Matt Loayza

Photographs, political cartoons, and artwork are often visually compelling in their own right, and most of us have probably flipped through a monograph or searched the internet for just the right image to liven up a lecture or presentation. Although I certainly have a long list of favorite images, providing an overview of them would likely prove to be only marginally useful (or interesting). I have chosen instead to discuss a single lesson plan that uses a visual primary source as the foundation for exploring a particular course topic. I hope the details of this example will suggest some strategies and ideas for integrating historical images into the classroom.

The lesson plan described here began with some initial course revisions intended to improve student comprehension of the significance of racial oppression in the United States. A few years ago, I came upon a cartoon drawn by *Washington Post* editorial cartoonist Herbert Block in April 1961. The cartoon shows a maitre d' in a restaurant leaning over to speak to a hostess who is blocking the entrance of a black couple in traditional African dress. The caption reads: "It's all right to seat them. They're not Americans." The caption and illustration present a conundrum: how could it be acceptable for the restaurant to seat and serve black foreigners but not black Americans? This perplexing notion provides an opportunity to discuss the full ramifications of Jim Crow—including its geopolitical significance—by framing segregation in the context of decolonization, the developing world, and the Cold War. Herblock's illustration is thus a great asset; it helps students reach a deeper, more nuanced understanding of the domestic and international contexts of Jim Crow.

After my use of the Herblock cartoon in an upper level course sparked extensive discussion and positive feedback, I devoted more thought to how I might use this document in the future. The following lesson plan reflects the evolution of my thinking on how to better frame and contextualize the questions raised by the cartoon. The material is tailored for use in a general education survey, U.S. History since 1877, which is a comparatively large course, with class sizes ranging from approximately 50 to 135 students in any given semester. The lesson, which draws primarily upon the materials listed below, takes approximately two 110-minute class periods to complete. Please note, however, that the first class period is devoted to establishing the content that provides the context for the Herblock cartoon and related issues that are introduced in the subsequent class.

Recommended Documents:

1. Memo of conversation, Secretary of State Dulles and Attorney General Brownell, September 24, 1957. *Foreign Relations of the United States IX* (1955-1957): 612-613.
2. Herbert Block (Herblock) cartoon captioned "It's all right to seat them. They're not Americans." April 27, 1961. Library of Congress, *Herblock's History: Political Cartoons from the Crash to the Millennium,* http://www.loc.gov/rr/print/swann/herblock/animal.html (accessed October 26, 2008).
3. Map of decolonized Africa.

I devote most of the initial class period to an overview of the 1954 *Brown v. Board of Education* decision and its repercussions. Assigned readings include the section in the course text on the *Brown* decision and two supplementary documents. The first, Kenneth Clark's 1955 essay "How Children Learn about Race," conveys the intangible factors that influenced the court's decision. The second, "The Southern Manifesto" (1956), exposes the class to the "Massive Resistance" to the court's decision. After reviewing these documents, students watch the second episode of the PBS documentary series *Eyes on the Prize*, "Fighting Back," which follows the struggles of the "Little Rock Nine" throughout the 1957 school year at Central High School in Little Rock, Arkansas. The documentary reinforces the assigned readings by narrowing the focus on southern resistance to a specific time and place.

It is likely that a few individuals will offer very loose interpretations, and it is important to respond to off-the-wall or inaccurate comments with care so as not to discourage students from ever trying to interpret a document again!

Assigned readings for the next class period include two primary documents that are accessible via hyperlinks on the online course syllabus. Students are advised to download these original sources and bring them to class. The first document is a memo of a telephone conversation in which Attorney General Herbert Brownell and Secretary of State John Foster Dulles discuss the Little Rock crisis and Dulles complains that it is "ruining our foreign policy." I usually start class discussion by asking why Dulles came to that conclusion. Subsequent conversation usually leads to questions about Dulles's lament that Little Rock would be "worse for us than Hungary was for the Russians," so one must be prepared to discuss the Soviet invasion of Hungary, as students who are unfamiliar with the event do not grasp the significance of Dulles's comparison. Since they have already read the Atlantic Charter, students often raise the basic contradiction between Jim Crow segregation and American proclamations (both official and unofficial) after World War II about the importance of liberty. One can then begin to shift attention to decolonization and the "less developed world" by asking students to consider the various peoples throughout the world that might be most offended or dismayed by the events in Little Rock.

Once this conversation runs its course, I introduce the Herblock cartoon. In addition to displaying the image on a PowerPoint slide, teachers may want to encourage students to print the document and bring it to class if the classroom is really big, cursed with bad sightlines, or both.

The cartoon poses a new challenge for the class. Although my student historians lack the specific context that informs the image and text in this 1961 source, they now possess enough knowledge to analyze the document in the context of Jim Crow, grapple with the clues it provides, and make some tentative conclusions about what the cartoon is referring to. To make sure that individuals analyze the cartoon instead of just staring at it, I ask them to answer the following questions:

1. *What is Herblock's argument? Please list three things in the picture that support the argument.*
2. *Please list at least two unfamiliar references or images that require more context or explanation.*

To ensure that the class actually attempts to answer these questions, one can collect and grade answers or ask students to address the questions in small groups and then have random groups record their findings on the whiteboard. (Be sure to bring plenty of dry erase markers for such occasions!) These observations provide the basis for subsequent analysis and discussion. In past semesters, my students have often started with and pondered the caption, then moved on to the cartoon in an attempt to decipher its meaning. They often comment on or ask questions about these features of the cartoon:

1. The two darker skinned individuals in the center/right of the picture, whom they often but not always identify as foreigners. When prompted, individuals usually point to the exotic dress as the visual cue that identifies them as foreign citizens.

2. The two restaurant employees. Many students note the expression on the woman's face and interpret it as either "confused" or "worried." Observant participants often ask about or try to establish the precise relationship between the two employees in the illustration. If no one raises the issue, I pose a general question to the class about this relationship, upon which someone will correctly note that the woman appears to be looking to the male character for guidance.

3. The venue, which my students invariably identify as a posh, upper-class establishment. When asked to support these conclusions, students point out the well-dressed diners, the large dining area, the ornate chandeliers, and the text on the front of the menu held by the male figure on the left. (Is it a menu? Or, others wonder, possibly an employee handbook?) The word "plantation" in the name of the establishment leads some to conclude that the fictional restaurant is based in the South.

Since students are occasionally confused by the decision to allow foreigners but not Americans into the restaurant, one must be prepared to respond to a wide range of comments and questions. It is likely that a few individuals will offer very loose interpretations, and it is important to respond to off-the-wall or inaccurate comments with care so as not to discourage students from ever trying to interpret a document again! Although there is no real way to prepare for such occasions except to expect the unexpected, I generally try to encourage those who volunteer ideas that are a bit off the mark by noting that professional historians are also led astray by primary sources and require additional sources to make more precise and (hopefully) accurate judgments.

After reiterating the desirability of adequate context when interpreting primary sources, I provide a brief lecture on the importance of the developing world in the Cold War. I explain the events that inspired the Herblock cartoon by recounting how foreign diplomats such as Chadian Ambassador Adam Malik Sow were refused service at segregated facilities shortly after their arrival in the United States. Fearing that racial injustice within the United States would undermine efforts to rally the free world behind American leadership, President Kennedy sought to persuade the establishments in question to waive such rules. In outlining these events, it is often helpful to refer back to the Dulles/Brownell document, review Dulles's concerns, and then display a map showing the newly independent African nations, with the dates they became independent. Have students note the number of colonies that achieved independence after the Second World War and ask them if there are any guarantees that these nations will align with the United States in the Cold War.

Pairing a visual document with a text-based document, lecture material, or both can be a rewarding and fruitful way of helping students understand and prompting them to consider and voice their opinions about a number of historical issues and topics. In this case, the Herblock cartoon helps students grasp the links between domestic race relations, decolonization, nationalism in the developing world, and the superpower rivalry. Such images can introduce topics by raising questions and posing mysterious problems. Asking students to try to answer those questions and solve those problems by deciphering the images they are shown can arouse their interest in the material and also make them active participants in primary source interpretation.

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Notes:

1. Kenneth Clark, "How Children Learn About Race," in Clayborne Carson et al., *The Eyes on the Prize Civil Rights Reader: Documents, Speeches, and Firsthand Accounts from the Black Freedom Struggle* (New York, 1991), 74-81. "The Southern Manifesto" (1956) is available online at several sites, including Clemson University's Strom Thurmond Institute of Government and Public Affairs, http://www.strom.clemson.edu/strom/manifesto.html (accessed October 25, 2008).
2. See Renee Romano, "No Diplomatic Immunity," *Journal of American History* 87, no. 2 (September 2000): 546-79.