



THE NEW JERSEY ITALIAN HERITAGE COMMISSION



Republic Virtues in Architecture

Thomas Jefferson's Use of Palladio

Grade Level: 9-12

Can be adjusted to accommodate grades 6-8

Subject: Art / Architecture / United States History / World Languages

Categories: Arts and Sciences / History and Society

Standards: Please read the New Jersey Student Learning Standards on page 8 before conducting the lesson. They will help you give explicit instructions to your students and help you create rubrics most appropriate for your class.

Objectives:

Students will be able to:

1. determine why Thomas Jefferson used Palladian architecture to exemplify the republican nature of the United States.
2. synthesize researched data and produce a cogent ratiocination.
3. articulate the symmetric parallels found in late eighteenth-century architecture, art, music and the Constitution.

Abstract:

More than most of the Founders, Thomas Jefferson viewed the American Revolution, not only as a War for Independence or as an experiment in republican government, he considered it a dramatic and ongoing cultural and societal change in human history. To Jefferson, the United States stood as the *Novus Ordo Seclorum*-- the New World Order.

Even in architecture, Jefferson looked to advance republican ideals. During his own college experience at William & Mary, the future third President of the United States had read Andrea Palladio's *Four Books of Architecture*. Jefferson wanted American architecture to reflect the rational, ordered world of the Enlightenment and the rational virtues of the ancient Roman Republic. Palladian Renaissance architecture calls back to the absolute symmetry of the classical period. Jefferson looked to copy the ancient Romans and express American republicanism as ordered symmetry in the areas of architecture, as well as in music and art, *inter alia*.

Key Terms:

Inter alia	<i>Latin</i>	Among other things
Meritocracy	<i>Greek</i>	A system in which advancement is based on individual ability or achievement.
Republican	<i>Latin</i>	Having the supreme power lying in the body of citizens entitled to vote for officers and representatives responsible to them or characteristic of such government
Symmetry	<i>Greek</i>	Exact correspondence of form and constituent configuration on opposite sides of a dividing line or plane or about a center or an axis.

Background:

More than most of the Founders, Thomas Jefferson viewed the American Revolution, not only as a War for Independence or as an experiment in republican government, he considered it a dramatic and ongoing cultural and societal change in human history. To Jefferson, the United States stood as the *Novus Ordo Seclorum*-- the New World Order.

Republicanism, to Jefferson, was more than just a form of government; it was a way of life. To promote the republican life, Jefferson proposed a public education system, based on meritocracy. He would advance those deserving education through their own efforts and skills to higher academic levels, regardless of their socioeconomic station in society. Jefferson wanted to cap the educational journey with a new secular university, centered on the teachings of the Enlightenment.

Even in architecture, Jefferson looked to advance republican ideals. During his own college experience at William & Mary, the future third President of the United States had read Andrea Palladio's *Four Books of Architecture*. Palladian style remained with him throughout his life. Jefferson wanted American architecture to reflect the rational, ordered world of the Enlightenment and the rational virtues of the ancient Roman Republic. Palladian Renaissance architecture calls back to the absolute symmetry of the classical period. It also exemplifies the ethos of the late eighteenth-century Anglo-American quest for balance in art, music, government, and society. The strong Palladian influence is evident in Jefferson's homes at both Monticello and Poplar Forest, but is best witnessed by the spatial arrangement and the building decoration of the University of Virginia.

Procedures:

- I. Show students a picture of Monticello or of the University of Virginia's academic village. You can retrieve pictures at:
 - a. Images of The Rotunda, University of Virginia, by Thomas Jefferson
<http://www.bluffton.edu/~sullivanm/virginia/charlottesville/uvarotunda/rotunda.html>
- II. Explain to students that Thomas Jefferson believed that American architecture should reflect the republican nature of the United States-- *Novus Ordo Seclorum*.
 - a. You can get information from: [The Architectural Politics of Thomas](#)

Jefferson, but do not yet give the students this information.

b. <http://xroads.virginia.edu/~CAP/JEFF/jeffarch.html>

- III. Explain to students that Jefferson loved Palladian architecture and believed that Palladian architecture best reflected the "enlightened" republican nature of the new nation.
- IV. Tell students that they must connect the Renaissance architecture of Andrea Palladio with the of late eighteenth-century politics of Thomas Jefferson.
- a. Explain to students that they are historical sleuths who must make the connection between Jefferson's politics and Palladio's renaissance architecture.
- i. Tell students they are commissioned by the President of the United States to find out why Jefferson believed Palladian architecture best reflected the ideals of a republican nation.
1. Students must first explain what Jefferson meant by a republican form of government.
2. They will have to determine why Jefferson's republicanism can be expressed in art, education, music, and even in architecture. (*Jefferson, as a proponent of Enlightenment thinking, looked to have symmetry in art, music, architecture, inter alia. He believed symmetry and rational order in areas of human endeavors would further reinforce these attributes in government and in civil discourse.*)
- ii. Students must then investigate Andrea Palladio.
- a. What was his architectural style?
(*Palladian architecture, as part of the Renaissance, hearkened back to the Classical period of ancient Rome. Palladio was concerned with the symmetry, order, and balance of the Classical period.*)
- b. What type of government did he live under?
(*Andrea Palladio lived under a republican form of government in Venice*)
- c. What periods most influenced him?
(*Palladio was strongly influenced the ancient Roman writer Vitruvius. He imitated the classical style of ancient Rome. His buildings had the classical temple front and they had a central hall surrounded by rooms in absolute symmetry.*)
4. What is the connection between Jefferson's politics and Palladio's architectural style?
(*Jefferson looked to architecture to exemplify the heroic virtues of the Roman Republic. He looked to create a new society rooted in the ancient virtues of the Roman Republic, along with the rational balance and order of the Enlightenment.*)
- b. Have students use the stacks in the library or the Internet to answer the above questions.
- i. They can begin their search at some of the following websites:
Political Ideology of Jefferson's Civic Architecture

- <http://college.holycross.edu/faculty/wziobro/ClassicalAmerica/jwrpsp00.htm> 18th Century Architecture
- ii. American Architecture
http://en.wikipedia.org/wiki/Architecture_of_the_United_States
 - iii. Creating a Virginia Republic - Thomas Jefferson (Library of Congress Exhibition)
<http://www.loc.gov/exhibits/jefferson/jeffrep.html>
 - iv. Images of The Rotunda, University of Virginia, by Thomas Jefferson
<http://www.bluffton.edu/~sullivanm/virginia/charlottesville/uvarotunda/rotunda.html>
 - v. The Architectural Politics of Thomas Jefferson
<http://xroads.virginia.edu/~CAP/JEFF/jeffarch.html>

Assessment:

From the data that the students were able to gather, have them put together a paragraph that explains why Thomas Jefferson looked to Palladian architecture as the ideal to exemplify the republican ethos of the American government and society.

- I. Have students develop a topic sentence or thesis. (procedure IV, 4)
- II. Ask students to use supporting details to prove their thesis. (procedures IV, 2 &3)
- III. Have students develop a concluding sentence.

Extension:

- I. Have students research the symmetry and balance found in eighteenth-century classical music and in art. Is this consistent with the symmetry found in Palladian architecture?
- II. Ask students to look for balance and symmetry in the Constitution?
 - A. List examples of symmetry and balance in the Constitution.
 - B. Have students explain why symmetry and balance was so prevalent in late eighteenth-century art, music, architecture and government.

Resources:

See websites used for students' research.

Robert Tavernor. *Palladio and Palladianism*. New York: Thames and Hudson, 1991.

Supplemental Information

Andrea Palladio

Andrea di Pietro della Gondola was the son of Pietro della Gondola whom history records as either a poor miller or an impecunious carpenter. Young Andrea did not follow his father's vocation. Instead, at the age of thirteen he first learned to chisel stone in his native town of Padua, under the tutelage of the vexatious Bartholomeo Cavazza from Sossano. Cavazza was a very demanding teacher, and within eighteen months, Andrea broke his contract and ran away to Vicenza. Once in Vicenza, Andrea began to serve as an assistant in the workshop at Pedemuro San Biagio, which was owned by Giovanni di Giacomo from Porlezza and Girolamo Pittoni of Lumignano, both of whom were sculptors of local renown.

While working on buildings in the suburbs in 1537, the twenty-nine year-old Andrea made the acquaintance of Gian Giorgio Trissino, the famous Renaissance poet and humanist. Trissino, a leading scholar of the time, had made drawings for additions to his villa Cricoli. He asked Andrea to help him turn his ideas and plans into reality and was quite impressed with the young builder.

Trissino liked Andrea and immediately became his mentor. He began to teach his new student the principles of classical architecture. He also taught the Padua native a wide range of subjects common in Renaissance education. Trissino named his protégée, Palladio, after the Greek goddess of wisdom, Pallas Athene. Trissino had also used this appellation for an angelic messenger in one of his contemporaneous poems; thus, he must have been quite impressed with his charge. Furthermore, Palladio's mentor was able to introduce the young architect to interested patrons throughout Vicenza, Padua, and even in Venice. Here, the young builder would be able to fully express his tremendous genius.

Palladio was able to study the writings of the Roman architect, Vitruvius, along with those of the famous Renaissance architect, Leon Battista Alberti. Trissino's student also assiduously investigated the contemporary work of Giulio Romano, Giovanni Maria Falconetto, Sebastino Serlio, and Michele Sanmicheli, Bramante, and Michelangelo. He was even able to personally meet some of the masters when he traveled to Rome.

Andrea Palladio went to "Eternal City" in 1541 to study ancient Roman architecture firsthand. There, he was able to touch and measure the symmetrical designs he had come to love through his studies. He explored the ancient monuments, studied the materials they had used, and investigated the techniques the classical architects had employed to create such wonders. From this trip, Palladio was able to bring much of the balance, order, and symmetry he found in ancient Roman architecture into his own architectural designs.

Palazzo Godi at Lonedo had been completed in 1540, before Palladio went to Rome, and it stands as his earliest known work. Once the gifted architect returned from Rome, he was able to secure work through the patronage of the Vicenza nobility. One of the villas that scholars all agreed was built by Palladio is the Civena Palace near Furo Bridge in

Vicenza. By 1549, Palladio began to receive commissions from the elite of Venice itself. He was hired to build country villas for such notables as Daniele Marc'Antonio Barbado and Giorgio Cornaro. The grand schemes of such wealthy patrons allowed Palladio to use his creative innovations, innovations that would influence Western architecture for centuries to follow.

Scholars are positive that Palladio is responsible for the design of only three sacred buildings, although he contributed to many others. He constructed the small chapel at Villa Giacomelli, along with the church of San Giorgio Maggiore and the church Il Rentore that he did not see to completion, for he died in 1580. The two churches were cruciform, shaped like a cross.

Earlier in 1549, he had worked to reconstruct the Basilica in Vicenza. There Palladio replaced the colonnades, and they serve as his most celebrated work. In Vicenza, he also constructed the Arco di Trionfo, a copy of the ancient Roman triumph arches.

As one whom used the newer technology of movable type, Palladio was able to publish a guide to the classical ruins of Rome. He had been frustrated when in Rome, not knowing where all the monuments were located. He decided to aid future travelers with a guide to the city. Palladio, with the help of his sons, was also able to publish a new translation of Caesar's *Commentaries* from classical Latin into Italian. In addition, he also contributed illustrations to Daniele Barbaro's version of Vitruvius' treatise on classical architecture. After experiences with publications, by 1570 Palladio was ready to publish his seminal book, *I Quattro Libri dell'Architettura* [*The Four Book of Architecture*].

Palladio's work explained architectural principles, along with giving pragmatic advice for architects. Besides the detailed text, Palladio also included woodcut illustrations of his own work to give visual demonstrations. This work was translated into every language in Western Europe and served to influence architecture for years to come. In fact, by the seventeenth century, Palladian architecture had become the dominant type of architecture in England through the designs of Inigo Jones. The Georgian style of architecture of eighteenth century America is also clearly Palladian in style. The "Enlightenment" ethos of the Anglo-American world eagerly welcomed the balance, order, and symmetry found in Palladian architecture.

Thomas Jefferson, a student of Palladian designs, believed that Palladian architecture best captures the virtues of the ancient Roman Republic and as such it best exemplified the virtue of eighteenth and early nineteenth century republicanism. He wished to establish a new cultural tradition in the United States, which is evidenced in his architecture. He modified Palladian design to meet local requirements, and "translated Palladian architecture" it into local materials for his home at Monticello. Jefferson adapted Palladian and strict Roman designs to the functional requirements of public and academic buildings at the University of Virginia. The symmetry and balance of the period can be seen in period art, music law, religion, and politics, as well as architecture.

Sources:

Silvia Colla and Alberto Nardi. "Andrea Palladium (1508-1580)".
<http://ville.inews.it/palladio.htm>

ePalladio.com. "The Villas of Palladio."
<http://www.epalladio.com/whois.html>

Dave Hickey. "A House Undivided: Andrea Palladio and the Science of Happiness."
Harper's Magazine, April, 2003.

Joshua Johns, "The Architectural Politics of Thomas Jefferson." *Thomas Jefferson: The Architect of the Nation*. 1996.

New Jersey Student Learning Standards

Social Studies

6.2.12.D.2.a Determine the factors that led to the Renaissance, the significance of the location of the Italian city-states as the center of the Renaissance, and the impact on the arts.

Visual and Performing Arts

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

English Language Art

RI.9-10.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RI.9-10.2. Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.

RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

RI.9-10.6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.

RI.9-10.7. Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

RI.9-10.8. Describe and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and reasoning.

RI.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance, (e.g., Washington's Farewell Address the Gettysburg Address,

Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”, Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts.

RI.11-12.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RI.11-12.2. Determine two or more central ideas of a text and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text.

RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

RI.11-12.6 Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

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

RI.11-12.8. Describe and evaluate the reasoning in seminal U.S. and global texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises [...]

RI.11-12.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes and rhetorical features, including primary source documents relevant to U.S. and/or global history.

W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.9-10.1a Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

W.9-10.1b. Develop claim(s) and counterclaims avoiding common logical fallacies, propaganda devices, and using sound reasoning, supplying evidence for

each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

W.9-10.1c. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

W.9-10.1d. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

W.9-10.1e. Provide a concluding paragraph or section that supports the argument presented.

W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9-10.2a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.9-10.2b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.9-10.2c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

W.9-10.2d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.

W.9-10.2e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

W.9-10.2f. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9-10.3a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.9-10.3b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.9-10.3c. Use a variety of techniques to sequence events so that they build on one another to create a coherent, complete and comprehensive piece.

W.9-10.3d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

W.9-10.3e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10).

W.9-10.6. Use technology, including the Internet, to produce, share, and update writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

W.9-10.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation (MLA or APA Style Manuals).

W.9-10.9. Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research.

W.9-10.9a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare]”).

W.9-10.3b. Apply grades 9–10 Reading standards to nonfiction informational (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

W.11-12.1b. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

W.11-12.1c. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

W.11-12.1d. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

W.11-12.1e. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.2a . Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.11-12.2b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.11-12.2c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

W.11-12.2d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

W.11-12.2e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

W.11-12.1f. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11-12.)

W.11-12.6. Use technology, including the Internet, to produce, share and update writing products in response to ongoing feedback, including new arguments or information.

W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11-12.9a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works, including how two or more texts from the same period treat similar themes or topics”).

W.11-12.9b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

RH.9-10.1. Accurately cite strong and thorough textual evidence, to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

RH.9-10.2. Determine the theme, central ideas, key information and/or perspective(s) presented in a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

RH.9-10.3. Analyze in detail a series of events described in a text; draw connections between the events, to determine whether earlier events caused later ones or simply preceded them.

RH.9-10.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history and the social sciences; analyze the cumulative impact of specific word choices on meaning and tone.

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

RH.9-10.7. Integrate quantitative or technical analysis (e.g., charts research data) with qualitative analysis in print or digital text, to analyze information presented via different mediums.

RH.9-10.9. Compare and contrast treatments of the same topic, or of various perspectives, in several primary and secondary sources; analyze how they relate in terms of themes and significant historical concepts.

RH.11-12.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of primary and secondary sources, connecting insights gained from specific details to develop an understanding of the text as a whole.

RH.11-12.2. Determine the theme, central ideas, information and/or perspective(s) presented in a primary or secondary source; provide an accurate summary of how key events, ideas and/or author's perspective(s) develop over the course of the text.

RH.9-10.3. Evaluate various perspectives for actions or events; determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

RH.11-12.6. Evaluate authors' differing perspectives on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

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

RH.11-12.8. Evaluate an author's claims, reasoning, and evidence by corroborating or challenging them with other sources.

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