

# Meeting of Frontiers

## *Mutual Perceptions*

Teaching Unit: The Russo-Japanese War and  
Perceptions from Pre-Revolutionary Russian Era

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### Overview:

Central to the understanding of geography is the concept of culture, both how culture and experience influence people's perceptions of places and regions and the cultural mosaic itself and all of its complexities. In this unit, students explore the mutual perceptions of Russia and the United States, as well as of Japan, through the lens of time at the beginning of the twentieth century when Japan and Russia came together in conflict over Manchuria and Korea. Students examine culture and conflict, in particular, but in the end, come back to focus on the idea of cultural perceptions using a myriad of collections accessed from the Meeting of Frontiers web site.

### Standards:

**Geography Standards.** The geographically informed student knows and understands:

- ❖ how to use maps and other geographic representations, tools, and technologies to acquire, process, and report information from a spatial perspective.
- ❖ how culture and experience influence people's perceptions of places and regions.
- ❖ the characteristics, distribution, and complexity of Earth's cultural mosaics.
- ❖ how the forces of cooperation and conflict among people influence the division and control of Earth's surface.

**Geography Skills.** The geographically skilled student knows and understands how to:

- ❖ ask geographic questions.
- ❖ acquire geographic information.
- ❖ organize geographic information.
- ❖ answer geographic questions.
- ❖ analyze geographic information.

**Historical Thinking Standards.** The history student:

- ❖ thinks chronologically.
- ❖ comprehends a variety of historical sources.
- ❖ engages in historical analysis and interpretation.
- ❖ conducts historical research.

**Technology Standards.** A technology literate student should be able to:

- ❖ use technology to explore ideas, solve problems, and derive meaning.

**Writing and Speaking Standards.** A student fluent in English is able to:

- ❖ write and speak well to inform and to clarify thinking in a variety of formats, including technical communication;

**Essential Questions:**

- ❖ How does culture and one’s experience in that culture shape one’s view of other cultures?
- ❖ What is ethnocentrism?
- ❖ What role does entertainment play in influencing people’s perceptions of cultures, places, and peoples?
- ❖ How did Russia, Japan, and the United States each differ in terms of expansionism or imperialism?
- ❖ To what degree is a depth of cultural understanding necessary in diplomatic situations?

**Vocabulary:**

- |           |                |                      |
|-----------|----------------|----------------------|
| ❖ cossack | ❖ expansionism | ❖ Russo-Japanese War |
| ❖ culture | ❖ imperialism  | ❖ the Mikado         |
| ❖ czar    | ❖ perception   | ❖ theater            |

**Instruction:**

*How does culture and one’s experience in that culture shape one’s view of other cultures?*

As a class, brainstorm cultural elements of Russia, Japan, and the U.S. Have students record the lists in a three-part table such as the one below.

**Cultural Elements of Russia, Japan, and the U.S.**

<i>Russia</i>	<i>Japan</i>	<i>U.S.</i>

**Discuss the lists with questions such as the following.**

- ❖ How are the lists similar and different from one another?
- ❖ Which list is longer? Why? Which is shortest? Why?
- ❖ Which aspects of the list are parts of the material culture and which are parts of the nonmaterial culture?
- ❖ Which is most true to the actual culture of the country? Why?

- ❖ What shapes our perceptions of other cultures? What is the relative influence of literature, the media, travel, cultural exchanges, etc.)?
- ❖ Which country has the most homogeneous culture? Why? Which has the most heterogeneous culture? Why?
- ❖ Do you think someone from Russia would provide the same list as generated by the class? Why or why not?
- ❖ Do you think someone from Japan would provide the same list as generated by the class? Why or why not?
- ❖ Would a visitor from Russia or Japan provide the same list about the U.S. as did the class? Why or why not?
- ❖ What aspects of culture are most often represented on the list? Are they the visible aspects of culture or the invisible aspects of culture? (Use the Culture as an Iceberg graphic as to prompt discussion with this question.)
- ❖ In terms of the global scale, Russia, Japan, and the United States each belong to which cultural realms (i.e. Anglo-American, Latin-American, European, Slavic, Islamic, Sub-Saharan Africa, Sino-Japanese, Southeast Asian, Austral-European, or Insular Oceanic)?
- ❖ What is the difference between how an insider and an outsider view a culture? Why? (If desired, insert an exercise here such as the a reading about “The Sacred Rac,” a popular way to have students view their own culture from an outsider’s viewpoint. A copy of the Sacred Rac was recently found on the web at:  
[http://www.personal.psu.edu/faculty/b/j/bjj6/ENGL\\_030\\_RAC.htm](http://www.personal.psu.edu/faculty/b/j/bjj6/ENGL_030_RAC.htm).)
- ❖ What would a similar chart have looked like a century ago? (Use this question as a transition to the next part of the instructional sequence.)

***How was the Russo-Japanese War presented in the American media?***

Set the stage for a century ago by having students scan their textbooks or other resources for information from a century ago.

- ❖ Who was president?
- ❖ What was the pervading attitude towards foreign policy at the time?
- ❖ What was the attitude towards immigration at the time?
- ❖ What major events were going on in the United States at the time? The world?

Another way to present the times is to discuss the political fault lines that defined Theodore Roosevelt’s time and presidency (Morris, 2002). Using the following table showing the political fault lines, discuss with students what each term means, why there was a political fault line between each pair of terms, and some of the major trends at the time that created these fault lines.

Expansionism	vs	Isolationism
Trusts	vs	Government
Capital	vs	Labor
Development	vs	Conservation
Commonwealth	vs	Wealth
Golden Door	vs	Nativism

Focus on the contrast between expansionism and isolationism (and the concept of imperialism), ask students to provide examples of imperialism on the part of the United States, in particular. Seek out

knowledge as to whether or not they are familiar with the Russo-Japanese War. Then have students read a brief synopsis of it from their texts or from another source provided to them.

In order for students to gain a spatial perspective on the Russo-Japanese War, choose one of the following instructional strategies.

- ❖ Show a map of the Russo-Japanese War and outline the territory involved and discuss the place names involved and the extent of the war. Jukes' *The Russo-Japanese War 1904-1905* contains excellent maps of the war, including the theatre, various battles, and the voyage of the Russian squadron from St. Petersburg to Port Arthur.
- ❖ Have students create their own map of the main theater of the war by using a modern outline map of the area (see the map in the appendix) and label the following places on the map.

<i>Russia</i>	<i>China</i>	<i>Korea</i>	<i>Japan</i>	<i>Bodies of Water</i>
Irkustsk	Manchuria	Antang	Hokkaido	Sea of Japan
Chita	Shanghai	Chenampo	Honshu	Yellow Sea
Khabarovsk	Beijing	Chemulpo (Inchon)	Shikoku	Pacific Ocean
Vladivostok	Port Arthur	Masan	Kyushu	
Sakhalin Island	Tieling	Pusan	Kuriles	
	Mukden	Tsushima		
	Liaoyang	Yalu River		
	Dalny			
	Tientsin			
	Yalu River			

Then ask the question: To what extent were the two nations involved imperialistic in their goals? Focus attention back to the idea of culture and how Americans at the time perceived each country.

Students should analyze the cartoon from *Puck* from December 21, 1904, using the set of questions contained in the Cartoon Analysis I student handout. (The cartoon is available on the Meeting of Frontiers web site at:

[http://frontiers.loc.gov/cgi-bin/query/r?intltdl/mtfront:@field+\(NUMBER+@band\(acd+2a11033\)\)](http://frontiers.loc.gov/cgi-bin/query/r?intltdl/mtfront:@field+(NUMBER+@band(acd+2a11033)))).

Besides cartoons, short films appeared in the American media during the time of the war.

Thomas Edison made a series of short films based on the Russo-Japanese War. These films came out during the war and displayed battle scenes, but were shot far from the front in New York. *The Battle of Chemulpo Bay*, filmed by Edwin S. Porter, appears staged, but *The Battle of the Yalu* is remarkably convincing, with large bodies of correctly uniformed troops fighting it out on location in Manilus, New York.

Students should download the two films available on the Library of Congress web site at <http://frontiers.loc.gov/intltdl/mtfhtml/mfpercep/igpfilms.html> and compare and contrast them as to whether or not they seem to be staged or convincing. If the teacher downloads the movies, the

teacher can pose the question as to which movie is real. See the Movie Analysis graphic organizer for use in this portion of the instruction.

If time, have students research other aspects of how the media portrayed the Russo-Japanese War and the treaty negotiations at Portsmouth.

***To what degree is a depth of cultural understanding necessary in diplomatic situations?***

Theodore Roosevelt became involved in diplomatic relationships in the Russo-Japanese War and ultimately won the Nobel Peace Prize for having negotiated an end to the war through the Treaty of Portsmouth. Have students work in pairs to list and discuss both the skills necessary for diplomacy and the amount of cultural knowledge of other cultures necessary.

Then have students work with their partner to write an analysis of the Peace cartoon in the Cartoon Analysis II. Hold a class discussion on the outcomes of the Russo-Japanese War.

- ❖ What did Russia and Japan each gain and lose?
- ❖ What were the lasting impacts of the war?
- ❖ What did the United States gain or lose by being a mediator?
- ❖ How were the cultures of the three countries and the mutual perceptions among them changed by the Russo-Japanese War?
- ❖ How do external territorial conflicts in general change cultures as opposed to other kinds of cultural change such as diffusion, innovation/invention, or revolution?

**Assessment:**

The Russo-Japanese War provides one theatre or stage upon which to contextualize the issue of mutual perceptions and of analyzing culture from various viewpoints. Students should construct their own studies of cultural viewpoints by using one of the collections in the Meeting of Frontiers website. The end product should be a brochure highlighting the collection for a museum. In other words, the students should create an exhibit brochure much like those found in libraries and museums.

Using one of the collections listed below, construct a display of at least ten images that represent both the range of the collection and the viewpoint of the author, photographer, or illustrator. What does this collection tell us about the culture being examined as well as the perceptions of the author, photographer, or illustrator? (All collections can be accessed from <http://frontiers.loc.gov/intldl/mtfhtml/mfdigcol/mfdigcol.html>).

Before students start their work, present the scoring guide to them so that they know the expectations for the project and how to meet (had good success) and/or exceed (spectacular) standards.

## **Collections on Siberia**

### **1. Selections from the George Kennan Papers**

The American journalist, author, lecturer, and explorer, George Kennan, went to Russia in 1885 under the sponsorship of the Century Club to study the Russian exile and penal system. He was accompanied by artist George A. Frost, whose drawings and photographs were used extensively to illustrate Kennan's books. Upon returning to America, Kennan publicized his findings in a series of lectures that are documented in the George Kennan Papers at the Library of Congress, and in his book, *Siberia and the Exile System* (1891). Frost and Kennan took numerous photographs during their journey, which later were given to the Library of Congress and are now housed in the Library's Prints and Photographs Division. Selections from the George Kennan Collection in *Meeting of Frontiers* consists of 256 photographs taken in a wide range of locations in Siberia.

### **2. Selections from the Sergei Mikhailovich Prokudin-Gorskii Collection**

Sergei Mikhailovich Prokudin-Gorskii (1863-1944) was an active innovator in the field of color photography. Between 1909 and 1915 he undertook an ambitious photographic survey of the Russian Empire. The Prokudin-Gorskii Collection was sold to the Library of Congress in the 1940s by the heirs of Prokudin-Gorskii. It consists of 1,900 glass plate negatives and some 2,700 contact prints that are mounted in fourteen albums. Using light filters, Prokudin-Gorskii was able to create color projections from the glass plate negatives. This selection presents 169 black and white photographs that Prokudin-Gorskii took in 1912, in the course of a survey of the waterways linking Ekaterinburg in the Urals with the Siberian city of Tobol'sk. He traveled east along a network of rivers and lakes, past the towns of Dalmatovo, Shadrinsk, and Tiumen'. The photographs include town panoramas, churches, pictures of the local peasantry, factories, and many natural features of the countryside. In addition, 12 galleries display color prints made in the 1980s and early 1990s from the glass plate negatives in connection with an exhibition held at the Library of Congress.

### **3. The Eleanor L. Pray Collection**

Eleanor Roxanna Lord Pray (1868-1954), an American woman who lived in the Russian city of Vladivostok for thirty-six years from 1894 to 1930, assembled this album of photographs taken in that city between the years 1899 and 1901. The album was inherited by Mrs. Pray's granddaughter, Patricia D. Silver, who donated it in 2002 to the Library of Congress for scholarly use and digitization on the Meeting of Frontiers Web site. The subjects of the photographs include the house where Mrs. Pray lived with her husband and sister-in-law; prominent views of the harbor and other local landmarks; and Mrs. Pray with her friends, gathering for festivities, tennis games, picnics, and other activities. The album offers a unique and private perspective on Russian and expatriate life at a crucial time in late-tsarist Russia. Among the expatriates pictured in the album is Richard

Theodore Greener, at that time the U.S. commercial agent in Vladivostok. Greener was also the first African-American graduate of Harvard College.

**4. The William C. Brumfield Collection**

William C. Brumfield, Professor of Russian Studies at Tulane University, New Orleans, Louisiana, has extensively photographed and written about the wooden architecture of the Russian North, the jumping-off point for the explorers, traders, and missionaries who colonized Siberia. He also has photographed the distinctive architecture of such Siberian cities as Perm, Tiumen', Tobol'sk, and Tomsk. The William C. Brumfield Collection contains photographs given to the Library of Congress for inclusion in its permanent collections and in Meeting of Frontiers. The William C. Brumfield Collection currently comprises 928 color slides from the Russian North and Western Siberia.

**5. The Amur Railroad Album**

This album of photographs records the construction, in 1908-1913, of the western portion of the Amur line of the Trans-Siberian Railroad. The entire line was completed in 1916. Before its completion, the only Russian rail link to the Pacific was via the Chinese Eastern Railway in Manchuria, which linked to the Trans-Siberian just east of Chita. Produced by the artistic studio of the Obrazovanie [Education] association in Moscow, this sequence of 282 photographs represents one of the more comprehensive views of railway construction in Siberia in the tsarist era.

**6. The Album of the Clipper Ship Razboinik**

This album of photographs from 1889 documents the Arctic voyage of the clipper ship *Razboinik* (*Pirate*) and the construction of the settlement of Novo-Mariinskii at the mouth of the Anadyr' River. The title page is an original painting by the artist G. Evgen'ev (ink, zinc white, and water color). The photographer is not known. The album's unique binding, date of acquisition, and inventory number suggest that it belonged to the photograph collection of Emperor Nicholas II.

**7. Album of Siberian Cossack History**

This album consists of twenty-one watercolors (out of an original twenty-seven) by the artist, ethnographer, and writer N. N. Kazarin, who had a lengthy residence in Siberia and Central Asia, first as a soldier, and then chronicler of local events. The album was created as a gift for the future Tsar Nicholas II, "the most august ataman," and given to him in the summer of 1891 on his return through Siberia from a trip to the Russian Far East. Its main theme concerns Cossack lore east of the Urals, beginning with Ermak's

victory over Khan Kuchum in 1582 and continuing with related subjects from over three centuries of history.

**8. Views of Sakhalin Island**

Sakhalin Island was used by Imperial Russia as a penal colony and place of exile for criminals and political prisoners. This album contains photographs taken in the 1890s that provide rare glimpses of Sakhalin's settlements and prisons and the native peoples, prisoners, exiles, and guards who inhabited the island. The photographer is believed to have been Innokentii Ignat'evich Pavlovskii (1855--?), the manager of the telegraph station at Dui.

**9. Drawings and Paintings by Pavel Mikhailobvich Kosharov**

The Research Library of Tomsk State University and the Tomsk Oblast Museum of Regional History and Folklife hold a collection of about 150 works by the famous Siberian artist, teacher, and public educator Pavel Mikhailovich Kosharov (1824–1902). Siberia in all its diversity is the basic theme of this collection of paintings, lithographs, sketches, studies, and drawings, which capture various remote corners of the Siberian wilderness, spectacular vistas of the Altai, scenes of numerous Siberian cities and villages, and the faces and way of life of the indigenous peoples of Siberia.

**10. Photo Albums of the Siberian Cossack Host**

Albums of the Siberian Cossack Host are part of the photograph collection assembled by the museum of the West Siberian Branch of the Imperial Russian Geographic Society between 1891 and 1918. The albums contain photographs made by N. G. Katanaev (son of Colonel G. E. Katanaev) in 1909 during a journey to Cossack settlements in Stepnoi krai. The journey was undertaken in preparation for the First West-Siberian Agricultural, Forestry, and Commercial/Industrial Exhibition in Omsk, at which N. G. Katanaev displayed three albums, entitled: "Views of the Cossack Territories," "Types of Buildings in the Cossack Settlements," and "Types of Cossacks: Siberian Cossacks on Duty and at Home."

**11. The Drawings of Boris Smirnov**

One of the most interesting collections of the Novosibirsk State Museum of Regional History and Folklife is a collection of rare works by Boris Vasil'evich Smirnov (1881-1954), a famous Russian and Soviet artist-painter. This collection consists of ninety-nine graphic items. The artist created these drawings and watercolors in 1904, when he was deported along the Great Siberian Highway. The collection was acquired by the museum from the artist in 1950.



**12. Photo Albums: "Road Construction Projects, 1906-1909"**

The Novosibirsk State Museum of Regional History and Folklife (NGKM) collection includes two albums of photographs illustrating various stages in the construction of dirt roads in the Tomsk region by workers and engineers of the road-building department of the Resettlement Administration. The Russian state paid for the construction of roads such as those depicted in the photo albums to connect settlers with a railroad line, a navigable river, or commercial-industrial centers. These roads were built to promote the colonization of the *taiga* regions of Siberia. The albums show the construction of roads in the years 1906-09 between the main line of the Trans-Siberian Railroad and the Chet' and Kandat rivers in Tomsk *guberniia*, a distance of 170 *versts*.

**Collections about the American West:**

**13. The John C. H. Grabill Collection**

The John C. H. Grabill Collection consists of photographs sent by Grabill to the Library of Congress for copyright protection in 1888-91. Grabill was an early Western photographer who worked out of Deadwood and Lead City, South Dakota. His photographs of frontier life in Colorado, South Dakota, and Wyoming are particularly valuable in documenting economic life on the frontier, such as the work of cowboys and miners, and the interactions between Native Americans and early white settlers. As such, they parallel the work of Russian photographers of the late nineteenth century. All 188 photographs in the John C. H. Grabill Collection are included in digital form in *Meeting of Frontiers*.

**14. *Reindeer, dogs, and snow-shoes: a journal of Siberian travel and explorations made in the years 1865, 1866, and 1867* by Richard J. Bush.**

<http://frontiers.loc.gov/cgi-bin/ampage?collId=mtfgc&fileName=02501/02501page.db&recNum=1>

**15. *Overland through Asia. Pictures of Siberian, Chinese, and Tartar life* by Thomas W. Knox.**

<http://frontiers.loc.gov/intldl/mtfhtml/mfpercep/igptele.html>

**Collections about Alaska**

**16. The Frank G. Carpenter Collection**

Frank G. Carpenter (1855-1924) was a journalist, traveler, and the author of books on geography, including the *Carpenter's Geographic Readers*, standard texts used in American schools for forty years. Carpenter traveled throughout Alaska in the 1910s, where he took many photographs documenting the territory's stunning natural beauty, plants and wildlife, native peoples, and important economic activities such as fishing and mining. The Frank G. Carpenter Collection includes photographs from all over the world, including

this selection of 939 Alaskan photographs which have been digitized for inclusion in *Meeting of Frontiers*.

17. ***Travel and Adventure in the Territory of Alaska*** by Frederick Whymper  
[http://frontiers.loc.gov/cgi-bin/query/r?intldl/mtfront:@field+\(NUMBER+@band\(mtfgc+15679\)\)](http://frontiers.loc.gov/cgi-bin/query/r?intldl/mtfront:@field+(NUMBER+@band(mtfgc+15679))):
18. ***Our Arctic Province, Alaska and the Seal Islands***, Henry W. Elliott, 1885.  
[http://frontiers.loc.gov/cgi-bin/query/r?intldl/mtfront:@field+\(NUMBER+@band\(mtfgc+15648\)\)](http://frontiers.loc.gov/cgi-bin/query/r?intldl/mtfront:@field+(NUMBER+@band(mtfgc+15648))):
19. ***Alaska and Its Resources***, by William H. Dall, 1897.  
[http://frontiers.loc.gov/cgi-bin/query/r?intldl/mtfront:@field+\(NUMBER+@band\(mtfgc+12473\)\)](http://frontiers.loc.gov/cgi-bin/query/r?intldl/mtfront:@field+(NUMBER+@band(mtfgc+12473))):

*Source: Meeting of Frontiers Web Site*

Notes:

- ❖ It is suggested that students work together in partnerships to complete these brochures.
- ❖ Students will need access to the web via school, public library, or home computers and to a printer.
- ❖ If students produce a two-page, front-to-back brochure, printing is limited and manageable.
- ❖ If students produce another product, such as Power Point, then printing may not be necessary. If it is, have students print only handouts with at least three slides per page.
- ❖ The assignment of the various topics for this assignment may vary depending on whether the class is a world history, American history, or Alaska studies course.
- ❖ Assignments can be made with student interest in mind. For example, several deal with paintings and drawings, which may appeal to the artists in the class.

## References

Brinkley, Alan. *American History: A Survey*. Boston: McGraw-Hill, 2003.

*Geography for Life: National Geography Standards*. Washington, DC: National Geographic Research and Exploration, 1994. (Also see the Xpeditions web site at National Geographic. It contains explanations of the geography standards and background on each, such as the cultural mosaic standard at <http://www.nationalgeographic.com/xpeditions/standards/10/index.html> and the cultural perception standard at <http://www.nationalgeographic.com/xpeditions/standards/06/index.html>.)

Jukes, Geoffrey. *The Russo-Japanese War 1904-1905*. Oxford, UK: Osprey Publishing, 2002.

McDougall, Walter A. *Let the Sea Make A Noise: A History of the North Pacific from Magellan to McArthur*. New York: Perennial, 2004.

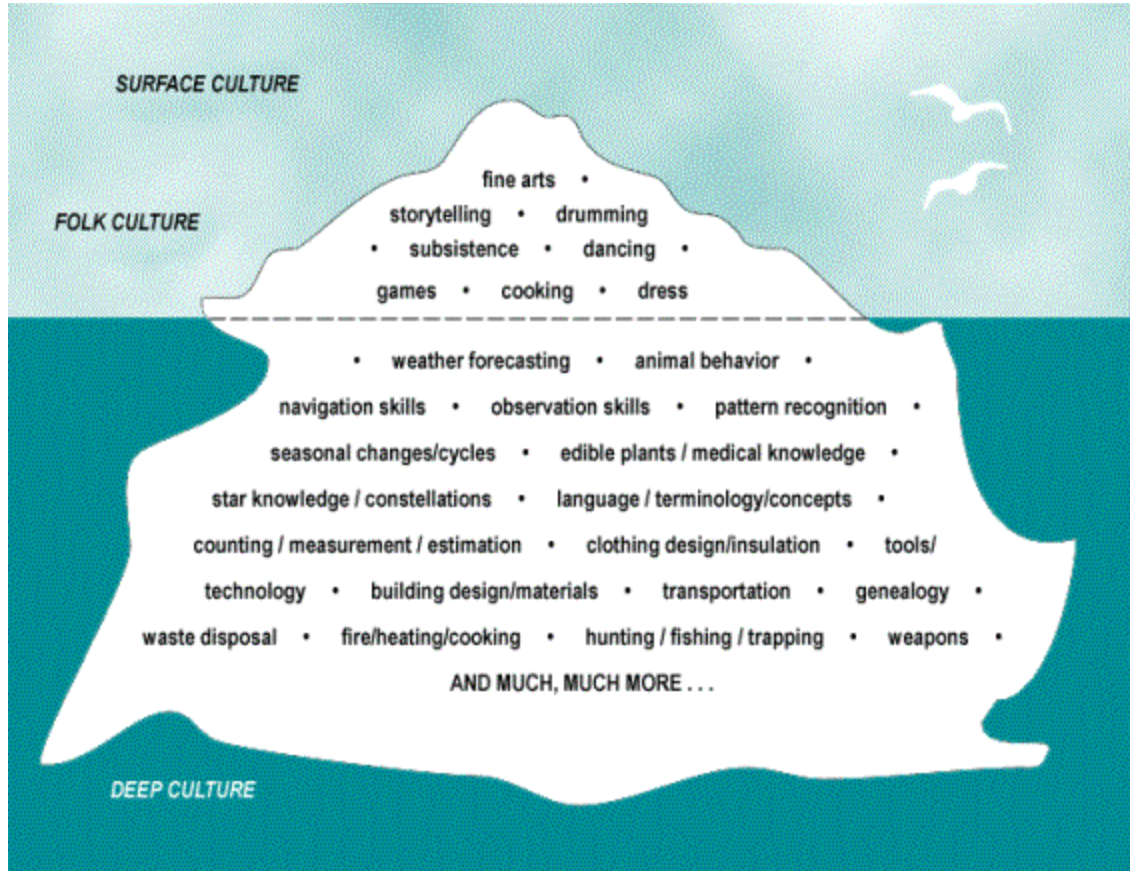
"Meeting of Frontiers." 11 Jun 2002. Library of Congress. 09 Jun 2004  
<<http://frontiers.loc.gov/intldl/mtfhtml/mfhome.html>>.

Morris, Edmund. *Theodore Rex*. New York: Modern Library, 2002.

National Archives and Records Administration. "Document Analyses Worksheets." Available on the web at : [http://www.archives.gov/digital\\_classroom/lessons/analysis\\_worksheets/](http://www.archives.gov/digital_classroom/lessons/analysis_worksheets/).

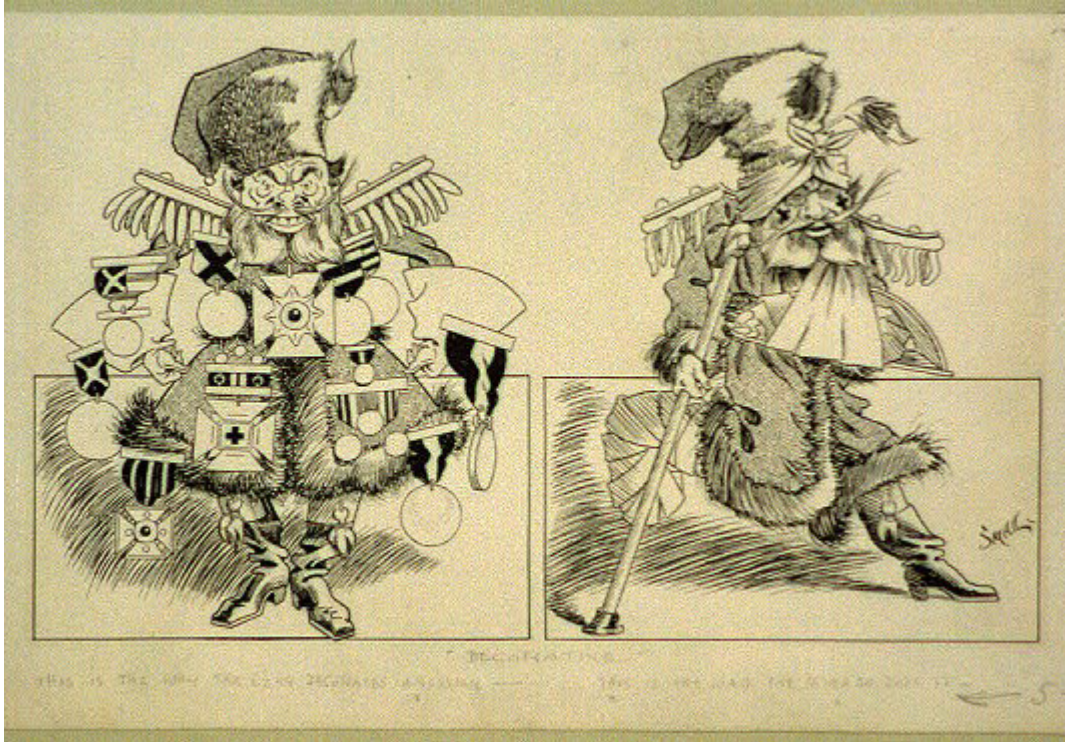
Spielvogel, Jackson J. *World History: Modern Times*. New York: Glencoe McGraw-Hill, 2003.

## *Culture as an Iceberg*



Source: [http://www.indoindians.com/images/misc/iceberg\\_culture.gif](http://www.indoindians.com/images/misc/iceberg_culture.gif)

## Cartoon Analysis I



**Decorative : this is the way the Czar decorates a Russian -- his is the way the Mikado does it.**

- ❖ Who drew this cartoon? Were they from Russia, Japan, China, or the United States?
- ❖ What was the time period?
- ❖ What was the purpose of the cartoon? What is its overall message?
- ❖ Where was it published?
- ❖ Who are the two characters in the cartoon? What is happening to the characters or what has already happened to them? How do you know? What countries do they represent? How do you know? What cultural symbols are used to represent the two countries involved?
- ❖ How do the following cultural symbols play into the cartoon? What does one need to understand about each to understand the cartoon?
  - cossack
  - czar
  - the *Mikado*
- ❖ How would someone from America react to this cartoon? From Russia? From Japan? From China?
- ❖ What does one need to know about the historical and geographical contexts in order to understand this cartoon?
- ❖ Why and how are political cartoons important in the political climate of a time? What role do they play?

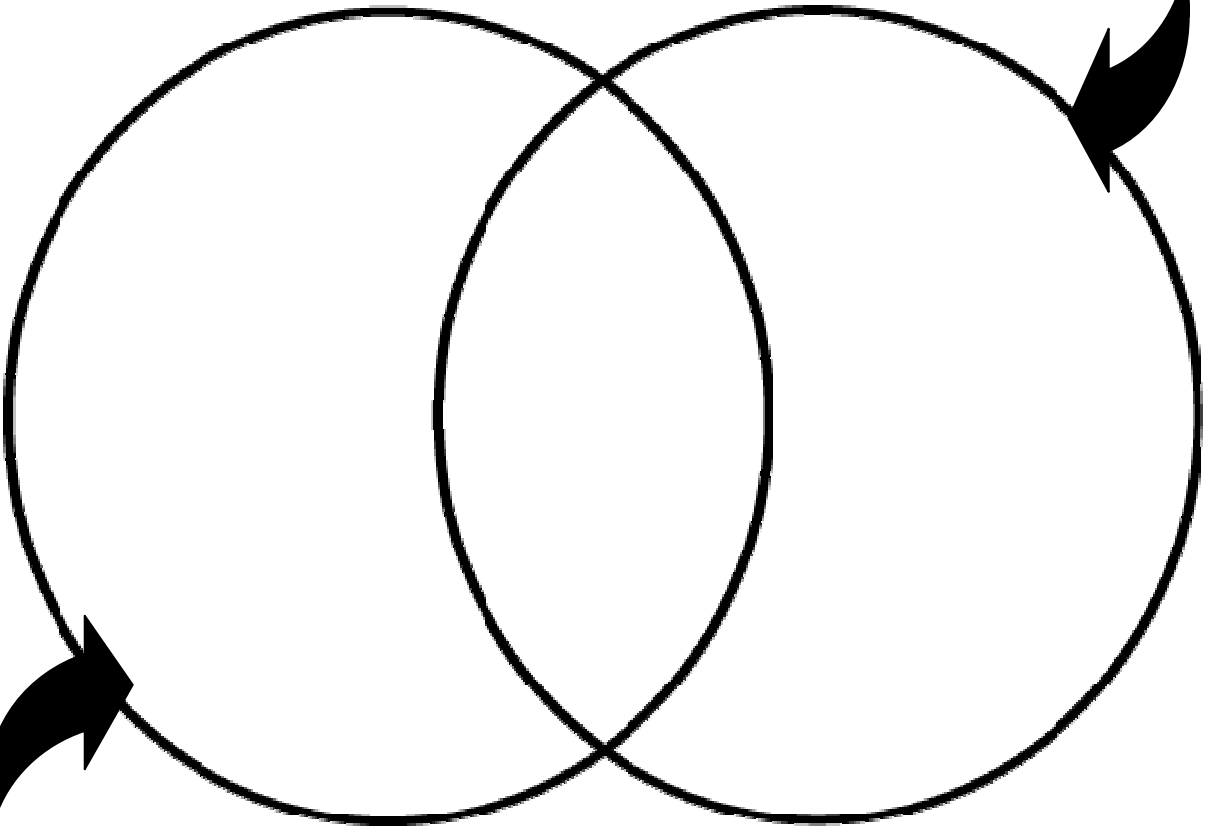


## Movie Analysis

While watching the two Edison movies of the Russo-Japanese War, use the Venn diagram below to compare and contrast the two movies in terms of their believability and as to which is more real. Note specific elements, events, people, actions, and viewpoints.



*Battle of  
Chemulpo  
Bay*



*Battle of  
the Yalu*



# Cultural Display Scoring Guide

	Attempted	Made Progress	Had Good Success	Spectacular
<b>Culture</b>  Geography Standards: Students understand the characteristics, distribution, and complexity of Earth's cultural mosaics  How culture and experience influence people's perceptions of places and regions	Reflects limited aspects of culture drawn primarily from the visible culture	Reflects general aspects of culture drawn primarily from the visible culture	Reflects specific aspects of culture drawn primarily from the visible culture	Reflects the multiple, varied aspects of culture drawn from both the visible and invisible culture
	Shows no cultural comparisons and perceptions	Shows some limited aspects of cultural comparisons and perceptions	Shows multiple aspects of cultural comparisons and perceptions	Shows multiple aspects of cultural comparisons and perceptions
	Demonstrates a limited understanding of culture	Demonstrates some understanding of culture	Demonstrates thorough understanding of culture	Demonstrates high degree of understanding of culture
<b>Effort</b>	Evidence of only a limited amount of work or beginning draft of work	Evidence of a fairly complete rough draft	Evidence of a complete effort	Evidence of a complete, thorough, and careful effort
	Shows a minimal effort	Shows a moderate effort	Shows a complete effort	Shows an above and beyond effort
<b>Creativity</b>	Work does not reflect creativity	Work demonstrates limited creativity	Work demonstrates creativity	Work is highly artistic, eloquent, creative
	No detail is apparent, only general ideas	Detail is apparent and begins to move beyond the general	Detail is clear and specific	Detail is focused and cultural elements are highlighted in a unique manner
<b>Quality</b>	Final product is not ready to be shared	Final product can be shared within the classroom	Final product can be shared within the school	Final product can be published or shared with a larger community

## Cartoon Analysis II: Assessment



Given what you know about the Russo-Japanese War, culture, analyzing historical documents such as cartoons, write an analysis of this cartoon.



