



Bibliographic Resources, Webisography

**Abraham Lincoln
Coloring Book**; 1987;
Smith, A. G.; coloring book
providing story of
Lincoln's life from
boyhood to presidency;
grades 3-6.

Abraham Lincoln, A Documentary Portrait Through His Speeches And Writings; 1964;
Fehrenbacher, Don E. (Ed.); Stanford University Press.

Abraham Lincoln In Print And Photograph; 1997; Byrd, Cecil K. and W. Ward Moore, editors;
Dover Publications, Inc.

Abraham Lincoln And A Nation Worth Fighting For; 1996; Rowley, James A.; Harlan Davidson,
Inc.

Abraham Lincoln, The Prairie Years And The War Years; 1954; Sandburg, Carl; One Vol.
Edition, Harcourt Brace & Co.

The Emancipation Proclamation; 1995; Franklin, John Hope; Harlan Davidson, Inc.

Lincoln At Gettysburg; 1992; Wills, Gary; Simon & Schuster; grades 11 and 12 and adults.

The Historian's Lincoln; 1996; Boritt, Gabor, S. Ed.; University of Illinois Press.

The Last Best Hope On Earth; 1993; Neely, Mark E. Jr.; Harvard University Press.

Lincoln; 1995; Donald, David Herbert, Simon & Schuster.

The Lincoln No One Knows; 1993; Garrison, Webb; Rutledge Hill Press.

Lincoln: A Photobiography; 1987; Freedman, Russell; biography on Lincoln's life with numerous
photographs, Newbury Medal Winner; grades 5-12.

Lincoln, A Pictorial History; 1993; Steers, Edward, Jr.; Thomas Publications.

Lincoln, The War President; 1992; Boritt, Gabor, S. Ed.; Oxford University Press



Resources for Educators

Brandt, Nat. **The Town That Started the Civil War**. Syracuse, N.Y.: Syracuse University Press, 1990.

Oberlin, Ohio was a hotbed of abolitionism in the early 19th century, and passions ran high when fugitive slave John Price was arrested in 1858.

DuBois, W.E.B. **Black Reconstruction in America, 1860-1880**. New York: Harcourt Brace, 1935.

Foner, Eric, ed. **The New American History**. Revised and expanded edition. Philadelphia: Temple University Press, 1997.

Includes sections entitled: "African American History" and "Slavery, The Civil War, and Reconstruction".

Foner, Eric. **Reconstruction: America's Unfinished Revolution 1863-1877**. New York: Harper and Row, 1989.

Columbia University's Foner provides the first comprehensive work on this controversial era in decades. This is an excellent starting point for any study of reconstruction.

Free At Last: A Documentary History of Slavery, Freedom, and the Civil War. New York: New Press, 1992.

Letters, personal testimonies, official transcripts and other records which convey the struggles of black men and women to overthrow the slave system, aid the Union cause, and then give meaning to their newly won freedom in the period following the Emancipation.

Friedheim, William. **Freedom's Unfinished Revolution: An Inquiry into the Civil War and Reconstruction**. New York: New Press, 1996.

Primary historical documents, artwork and exercises dealing with the Civil War and Reconstruction.

Gooding, James Henry. **On the Altar of Freedom a Black Soldier's Civil War Letters From the Front**. Amherst, MA: University of Massachusetts Press, 1991.

Hope and Glory: Essays on the Legacy of the Fifty-fourth Massachusetts Regiment. Amherst, MA: University of Massachusetts Press, 2001.

Litwack, Leon F. **Been in the Storm So Long: The Aftermath of Slavery**. New York: Knopf, 1979.

Lynch, John R. **The Facts of Reconstruction**. New York: Neale Publishing Co., 1913.

O'Connor, Thomas H. **Civil War Boston: Home Front and Battlefield**. Boston: Northeastern Univ. Press, 1997.

Pressly, Thomas. "Reconstruction in the Southern United States: A Comparative Perspective." **Magazine of History**, Vol IV, No. 1 Winter 1989, 14-34.

Pyne, John. **Avenging Angel? John Brown, the Harpers Ferry Raid and the "Irrepressible" Conflict: A Unit of Study for Grades 9 - 12**. Los Angeles: National Center for History in the

Schools, 1999.

Seidman, Rachel F. **Civil War: A History in Documents**. New York: Oxford University Press, 2001.

Shackel, Paul A. **Memory in Black and White: Race, Commemoration, and the Post- Bellum Landscape**. Walnut Creek, CA: Altamira Press, c2003.

Sterling, Dorothy, ed. **The Trouble They Seen Story of Reconstruction in the Words of African Americans**. New York DaCapo Press, 1994.

Accounts of Reconstruction period in the words of ordinary ex-slaves who had few skills or opportunities.

Taylor, Susie King. **A Black Woman's Civil War Memoirs: Reminiscences of My Life in Camp With the 33rd U.S. Colored Troops, Late 1st South Carolina Volunteers**. New York: M. Wiener Pub, 1988.



Resources for Students

"Aftermath of the Civil War: Reconstruction." **Cobblestone**. Vol. 8, no. 5. May 1987. Peterborough, NH: Cobblestone Publishing. (MS)

The African American Experience: A History. Englewood Cliffs, NJ: Globe Book Co., 1992. (MS/HS)

Overview of African American history, from African homeland to present, in textbook format, with study questions for Grades 6-9.

Brooks, Victor. **African Americans in the Civil War**. Philadelphia: Chelsea House, 2000. (MS) Relates the experiences of black soldiers who fought in the Union Army as well as of those who fought with the Confederate forces during the Civil War.

Burchard, Peter. **One Gallant Rush: Robert Gould Shaw and His Brave Black Regiment**. New York: St. Martin's Press, 1965. (MS/HS)

Story of the young Bostonian officer and the Fifty-fourth Massachusetts regiment, the first Black fighting unit from the North, who led the attack on Fort Wagner during the Civil War.

Civil War Women II: Stories By Women About Women. Little Rock, Ark.: August House Publishers, 1997.

The Civil War. 1st ed. Carlisle, Mass.: Discovery Enterprises, c2001.

"54th Regiment." **Footsteps**. Vol.1, no.1. Jan/Feb 1999. Peterborough, NH: Cobblestone Publishing.

Hakim, Joy. **Reconstruction and Reform**. New York: Oxford University Press, 1994. (MS) Documents changes in politics, science and social conditions as America began to rebuild after

the Civil War, with illustrations from the period.

Hansen, Joyce. **Bury Me Not in a Land of Slaves: African-Americans in the Time of Reconstruction.** Danbury, Conn.: F. Watts, 2000. (MS)

An account of African-American life in the period of Reconstruction following the Civil War, based on first-person narratives, contemporary documents, and other historical sources.

Katz, William Loren. **Breaking the Chains African American Slave Resistance.** New York: Aladdin, 1990. (MS/HS)

Describes slavery on the United States, the harsh conditions under which slaves lived, the active and passive resistance with which they fought for their rights, the revolts, and the involvement of slaves in the Civil War.

McKissack, Patricia C. and Frederick L. **Days of Jubilee: The End of Slavery in the United States.** New York: Scholastic Press, 2003.

Uses slave narratives, letters, diaries, military orders, and other documents to chronicle the various stages leading to the emancipation of slaves in the United States.

Reconstruction: Binding the Wounds. Carlisle, MA: Discovery Enterprises, Ltd., 1995.

Anthology of the period, focusing on social and economic problems, Black Codes, KKK, account of former slave owner, historic illustrations...

Kelley, Robin D.G. and Earl Lewis, eds. **The Young Oxford History of African Americans.** New York: Oxford University Press, 1995-1997. (MS/HS)

An 11 volume series that introduces African-American history from the 15th through the 20th century.

Reconstruction. Carlisle, Mass.: Discovery Enterprises, c2001

Reit, Seymour. **Behind Rebel Lines: The Incredible Story of Emma Edmonds, Civil War Spy.** San Diego, Calif.: Harcourt, 2001. (MS)

Smith, John David. **Black Voices From Reconstruction, 1865-1877.** Brookfield, CT: Millbrook Press, 1996. (MS/HS)

Original source documents are included in a narrative, which presents the experiences and viewpoints of former slaves during the Reconstruction period.



Videos

***1861, The Cause.** Alexandria, Va.: PBS Video, c1989.

Segment from the television program: The Civil War, episode 1.

Beginning with a dramatic indictment of slavery, this first episode looks at the causes of the Civil War, from the Cotton Kingdom of the South to the northern abolitionists who opposed it. The series' major figures are introduced: Lincoln, Frederick Douglass, Robert E. Lee, Ulysses S. Grant, and less well-known characters. The episode comes to a climax with the disastrous Union defeat at Manassas. (High

school/adult).

***1862, A Very Bloody Affair.** New York, NY: PBS Video, c1989. Segment from the television program: *The Civil War*, episode 2.

Episode Two of The Civil War begins with the political infighting that threatened to swamp Lincoln's administration, and follows Union General George McClellan's ill-fated campaign on the Virginia Peninsula, where his huge army meets a smaller but infinitely more resourceful Confederate force. During this episode we witness the battle of ironclad ships, partake of camp life, and watch slavery beginning to crumble. (middle/high/adult).

***1863, Simply Murder.** Alexandria, Va.: PBS Video, c1989.

Segments from the television program *The Civil War*: parts IV, V, VI.

Part IV of the Civil war series begins with the nightmarish Union disaster at Fredericksburg and comes to two climaxes that spring: at Chancellorsville in May, where Lee wins his most brilliant victory but loses Stonewall Jackson; and at Vicksburg, where Grant's attempts to take the city by siege are stopped. Episode from Pt V describes Battle of Gettysburg, and Chickamauga and Chattanooga. Episode from Pt. VI compares Grant and Lee and reviews the series of battles that pitted them against each other. (middle/high/adult).

***Africans in America.** Alexandria, VA: PBS, 2001. (MS/HS) (6 hours) Award-winning series that documents Africans in America from the 1600's to the present.

***A Fragile Freedom: African American History Sites.** New York: The History Channel, (general) (50 min.)

Video tour of sites important to Black history; hosted by James O. Horton.

***The Massachusetts 54th Colored Infantry.** Alexandria, VA PBS Video, 1991.

The story of the first officially sanctioned regiment of northern black soldiers formed in Boston during the Civil War.

***What is Freedom? What Land is This?** Alexandria, Va.: PBS Video, c2003.

Based on the book series A history of US by Joy Hakim. This video looks at the Reconstruction of the South after the Civil War and the Jim Crow laws.



Web Connections

Gateways, portals:

Best of History Web Sites, Tom Daccord, Boston, MA.

<http://www.besthistorysites.net/>

A history portal, with links to over 800 history related web sites for teachers, students and historians alike.

Digital History. The Gilder Lehrman Collection, University of Houston, Houston, TX

<http://www.digitalhistory.uh.edu>

Includes a U.S. history textbook; over 400 annotated documents from the Gilder Lehrman collection on

deposit at the Pierpont Morgan Library, supplemented by primary sources on slavery, Mexican American and Native American history, and U.S. political, social and legal history; a searchable database of 1,500 annotated links, classroom handouts, chronologies, glossaries, an audio archive including speeches and book talks by historians, and a visual archive with hundreds of historical maps and images.

Rich collections of primary documents:

The American Memory Collection, Library of Congress, Washington. D.C.

<http://memory.loc.gov>

"...a gateway to rich primary source materials relating to the history and culture of the U.S." Over 7 million digital items, many arranged into special collections such as African American Pamphlets, African American Odyssey, the Frederick Douglass papers and the Slave Narratives based on the Federal Writers' Project. Numerous resources to make all of the collections accessible for educators.

Our Documents. National Archives and Records Administration, Washington, D.C.

<http://www.ourdocuments.gov/>

A collaboration among National History Day, The U.S. National Archives and Records Administration, USA Freedom Corps, and The Corporation for National and Community Service. Includes 100 important American documents including the Constitution, Articles of Confederation, Federalist Papers, Alien and Sedition Acts among others.

Additional Sites with Civil War and Reconstruction era information and links:

African Americans in the Civil War. University of North Texas, Denton, TX.

<http://www.hist.unt.edu/09w-acwd.htm>

The American Social History Project/Center for Media and Learning. City University of New York, Graduate Center. New York, N.Y.

<http://www.ashp.cuny.edu>

Primary sources and educator materials based on their Who Built America and Freedom's Unfinished Revolution projects; see also their History Matters site at <http://historymatters.gmu.edu/>

Documenting the American South. University of North Carolina, Chapel Hill, NC

<http://www.metalab.unc.edu/docsouth/>

A rich collection of sources on Southern history, literature, and culture from the colonial period through the first decades of the 20th century. Full text of slave narratives, diaries, memoirs, and more. Projects include North American Slave Narratives. The Church in the Southern Black Community, and The Southern Homefront, 1861-1865.

The Freedmen and Southern Society Project. University of Maryland, College Park, MD.

<http://www.history.umd.edu/Freedmen/home.html>

The Freedmen and Southern Society Project contains interpretative essays and online versions of primary sources including letters from slaves, court testimony, and proclamations, etc.

Freedman's Bureau Online. Christine Charity. Christine's Genealogy Websites.

<http://www.freedmensbureau.com/>

Extensive resources, many organized by state, to Freedman Bureau and related records.

Index of Civil War Information on the Internet. United States Civil War Center, Louisiana State University, Baton Rouge, LA.

<http://www.cwc.lsu.edu/cwc/civlink.htm#cwres>

Lincoln/Net. The Abraham Lincoln Historical Digitization Project. Northern Illinois University,
DeKalb, IL
<http://lincoln.lib.niu.edu/>

This site is a collaborative effort involving several Illinois educational, historical and cultural institutions to assemble historical documents from Abraham Lincoln's years in Illinois (1830-1861).

Making of America. University of Michigan, Ann Arbor, MI
<http://www.umdl.umich.edu/moa/>

A searchable "digital library of primary sources in American social history from the antebellum period through reconstruction."

National Underground Railroad Network to Freedom. National Park Service. Washington, D.C.
<http://www.cr.nps.gov/ugrr>

A clearinghouse of information for the many federal, state, local and private organizations and institutions that are part of the Underground Railroad.

Slavery. Abraham Lincoln and Leadership Summer Institute, University of Illinois at Springfield,
Springfield, IL.

<http://pphsp.uis.edu/slavery.htm>

Links to 100 sites related to slavery, the Civil War, reconstruction and civil rights.

Valley of the Shadow: Two Communities in the American Civil War. University of Virginia,
Charlottesville, VA

<http://valley.vcdh.virginia.edu/>

A digital archive documenting two communities, one from the north and one from the south during the Civil War era. Included are letters, diary entries, town and church records, newspaper articles, speeches and photographs.

Organizations and Local Historic Sites

Boston African American National Historic Site (including African Meeting House)

14 Beacon Street, Suite 506
Boston, Massachusetts 02108
617-742-5415
<http://www.nps.gov/boaf>

Massachusetts Historical Society

1154 Boylston Street
Boston, MA 02215
617-536-1608
<http://www.masshist.org>

Museum of Afro American History

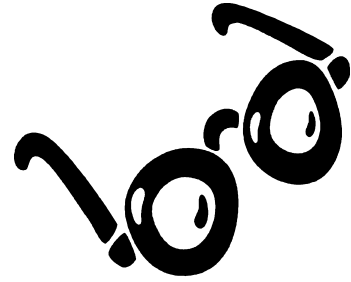
Joy Street
Boston, MA 02108
617-725-0022
Fax: 617-720-5225
www.afroammuseum.org

More Web Resources for the Classroom

- <http://www.eduref.org> The Educator's Reference Desk builds on over a quarter century of experience providing high-quality resources and services to the education community with 2,000+ lesson plans, 3,000+ links to online education information, and 200+ question archive responses.
- <http://www.abrahamlincoln.cc> Lesson plans based around history, teaching values, will and discipline.
- <http://home.att.net/~betsynemark/ELPS.html> Lesson plans for American History, Government, and Politics from a teacher in Raleigh, North Carolina.
- <http://www.sierracanyon.pvt.k12.ca.us/bookmark/curriculum.html> Curriculum resources for several subjects and information about the Sierra Canyon School in Chatsworth, California.
- <http://www.lessonplanet.com> Over 30,000 lesson plans, teacher tools, and more, with the largest lesson plan directory on the web.
- <http://www.junctioncity.k12.or.us/Oaklea/civilwar.htm> Information on battles, people, and general instruction on the civil war, compiled for Oaklea Middle School in Junction City, Oregon.
- <http://www.saddleriverday.org/sstudysites.html> A compilation of Social Studies Resources made for the Saddle River Day School in New Jersey.
- http://teacher.esuhd.org/lessons/ushistory_lessons.html Teacher resources on history and justice from East Side Union High School District in San Jose, California.
- <http://images.library.uiuc.edu/projects/tdc/lessonplans/> Lessons developed incorporating digital content from teachers in central Illinois.
- <http://www.letterscivilwar.com> A compilation of letters, stories, and diaries, from the soldiers, sailors, nurses, politicians, ministers, journalists and citizens during the war of the rebellion.
- <http://www.library.vcu.edu/jbc/speccoll/cook/> An online collection of images of African Americans from the Cool Collection of photographs, from the Virginia Commonwealth University.
- <http://ss.uno.edu/ss/homepages/webbp.html> Web based lesson plans from the University of New Orleans, helping teachers use the internet more wisely for educational purposes.
- http://www.vcdh.virginia.edu/xml_docs/valley_news/html/opening.html Four newspapers from the Civil War era that have been digitized, to allow students to look into the politics and society of people during that time period.
- <http://www.ecb.org/surf/presidents.htm> An online resource for internet lesson plans put together for the Educational Communications Board of Wisconsin.
- <http://www.intersivity.org/lists/middle-lit/archives/Nov2003/msg00221.html> Intersivity is an open teaching and learning cooperative, and this is a message board posting of Civil War resources.
- <http://www.siec.k12.in.us/~west/proj/lincoln/class.htm> A classroom activity connecting Lincoln and literature from the Southern Indiana Education Center.
- http://www.stepintohistory.com/states/IL/IL_ndx.htm A listing of historical sites within Illinois from Step Into Places.
- http://www.prairie.org/index.cfm/fuseaction/dir_resources.detours/object_id/42c251bo-4088-4654-a1a9-176056c3fo82/TheLegacyofAbrahamLincoln.cfm The issue of Detours magazine from the Illinois Humanities Council profiling Lincoln.
- <http://www.egyptian.net/~mgallery/Courthouse/courthouse.html> Online images of courthouses in Southern Illinois.
- <http://www.historyillinois.org/hist.html> An online listing for Illinois government and history resources compiled by Mark Sorensen.
- <http://www.geocities.com/findinglincolnellinois/alincolnandpostville.html> A site dedicated to Lincoln, Illinois and President Lincoln's visit there.
- http://www.eduref.org/cgi-bin/printlessons.cgi/Virtual/Lessons/crossroads/sec4/Unit_6/Unit_VI.html A complete lesson plan on the Civil War and its effect on people from the Educator's Reference Desk.

For Teacher's Eyes Only

Primary Source Bounty



Using primary source materials is an important aspect of the National History Standards. Projects that are geared to those standards will use documents, which have to do with people, rather than technology and curriculum. Every day people take action, witness events, attend meetings, immigrate, rebel, suffer, and triumph. With each of these actions in history we create a mountain on photographs, diaries, letters, essays, books, data, audiotapes, videos and news articles that historians of the future can study to learn about us. In this same sense, we can use some of those same things created in the past to gain a better understanding of where we came from in the hand of person's living during those time periods. The goal becomes making history relevant with an understanding of the motives for the actions and decisions of the past.

Supreme Court Library – How to Research an Illinois Legislative History. Directions on the process to find the history for an Illinois statute.

http://www.state.il.us/court/SupremeCourt/Library_Research.htm

State Data by County – Marriage, Birth, Death, Probate, Deeds, Court, County Board, Organization <http://www.iltrails.org/kimco.html>

Illinois State Archives – Abraham Lincoln Manuscripts

Illinois Secretary of State – In this listing of documents held in the Illinois State Archives are all the items “which at least in part are written in Abraham Lincoln’s hand and which are known to be held in the archive.” 11 pages of documents are listed

<http://www.cyberdriveillinois.com/departments/archives/lincdocs.html>

Primary Source Resources

Beyond the Textbook: Teaching History Using Documents and Primary Sources. David Kobrin (Heinemann, 1996)

Eyewitness to America and Eyewitness to American West. Ed. David Colbert. (Random House, 1997 and 1998).

For the Record: A Documentary History of the United States. David E. Shi and Holly A. Mayer (Norton, 1999).

Ordinary Americans: U. S. History Through the Eyes of Everyday People. Ed. Linda R. Monk (Close Up Publishing, 1994)

Web Links

Do History www.dohistory.org/home.html

Gilder Lehrman Institute www.gliah.uh.edu

Historical Voices www.historicalvoices.org

History Happens www.ushistory.com

History Matters www.historymatters.gmu.edu

The History Net <http://history.about.com>

The History Place www.historyplace.com

Library of Congress American Memory www.memory.loc.gov

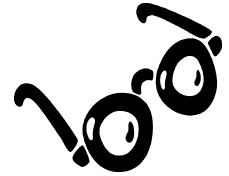
The Making of American <http://moa.umdl.umich.edu> and
<http://library5.library.cornell.edu/moa>

National Archives Records Administration
www.nara.gov/education/classrm

PBS History www.pbs.org

U.S. Historical Documents www.ushda.org

Critical Thinking Using Primary Documents in U. S. History
www.socialstudies.com/product.html?record@TF32605



Storyboards

Introducing Storyboards

Explain that a storyboard is a series of sketches that show the sequence of events in a movie. It also shows point of view. For example, is the camera showing the viewpoint of the spectator or a participant? Is it a close-up, medium, or long shot? Storyboards also establish setting: Where does the action take place? What period of time? What season? What buildings or other features are present? Finally a storyboard provides details about the costumes and props.

Create a Storyboard

Storyboards for a historical movie need to be as accurate as possible. Eyewitness accounts set the scene, but students still have to make choices and fill in the missing details. With their evaluation of the eyewitness accounts in mind, have groups select and sequence six to ten key events to include in their storyboards, one event per half-page frame. Everyone helps to draw and write captions for the frames. See the example below:

STORYBOARD

NAME: _____ PAGE: ____ OF ____
BY: _____ FOR: _____ DATE: _____

	ACTION: _____ _____ _____ AUDIO: _____ _____ _____ COMMENTS: _____ _____ _____
	ACTION: _____ _____ _____ AUDIO: _____ _____ _____ COMMENTS: _____ _____ _____
	ACTION: _____ _____ _____ AUDIO: _____ _____ _____ COMMENTS: _____ _____ _____

Compare and Contrast

Mount the storyboards for display. Compare and contrast which events or facts different groups have emphasized and discuss why. Lead students to discover that, although all groups began with the same primary source information, they ended up with very different storyboards!!

Now – One to how this is all accomplished

Using Storyboards: Thinking Through Visual Storytelling

A storyboard is simply a planning device used to visually "sketch out" the actions of a story that will be told in a visual medium like animation, multimedia, a Web page or video. Storyboards are linear because they tell a story that runs along a straight line from beginning to end. When telling complicated or multistep stories, however, it can be helpful to begin with graphic organizing techniques, using idea organization programs like Inspiration or the outlining functions in presentation programs like PowerPoint or HyperStudio.

Some storyboards are very simple; for example, a simple animation project, such as a flipbook of a dot moving across a page, can actually be the storyboard for later creating an animated GIF on the computer. On the other extreme, storyboards for a video need to include not just the action of characters in a scene but placement of lights and camera as well. Long before you get to those sophisticated storyboards, however, you should introduce the basic storytelling concept with an activity like the one below.

A Storyboarding Activity

Overview: In this project, you will lead a discussion that helps students explore aspects of a story they may not have noticed immediately, such as how it develops, what's missing, the use of language, how words and pictures work together, and what the story means to them.

Step 1: Create a panel book from a text that uses large pictures to tell its story, such as *Where the Wild Things Are* by Maurice Sendak. Keep each sheet of the panel book separate and tape them to the wall in sequence, or tape them together in accordion fashion so that you can hide certain pages when showing others to the class. Either system works, but the latter can be beneficial if you want to dwell on individual pages before showing what happens next.

Step 2: Read the story aloud to the class from a third copy of the book. Everyone should know or have heard the story before moving on to discuss the panel book. You should have prepared yourself for the discussion by

putting together a few questions in advance.

- Step 3:** Now, step through the panel book aloud, page by page. When finished, ask the kids what questions they have about the text, in any order, interweaving your own questions about the book, pictures and story. Remember, as discussion leader you must be a facilitator only. Be careful not to ask leading questions or to insert your own opinions or interpretations. This is a discussion-building exercise intended to help guide the children's insights by fusing interpretive questions based on information in the story, rather than factual or evaluative questions. Here's more on the art of asking good questions. As kids ask questions and as they respond to you and each other, they will notice things they never did before.
- Step 4:** Now ask the children to take a piece of blank paper and drawing tools. Ask them to draw one picture from the story that they think nobody else will draw. Emphasize that qualification: *something that nobody else will draw*. Stress also that they are not allowed to talk while they are doing it, and for a little while longer as well. Yes, that's difficult, especially for little kids, but it's just for a while—tell them that the project will be fun. Give them several minutes to draw the pictures.
- Step 5:** Now, gather the kids and have them join you on the floor or in some other large, open area—still without them talking. As a group, you are going to put the pictures into the proper sequence silently, just by pointing.
- Step 6:** Talk again and ask questions about the sequence. You've created a storyboard.

Panel Book Goals

- To explore the elements of storytelling
- To explore the interplay of graphics and pictures in a story
- To explore sequencing in a story

Materials and Equipment

- Three copies of a book that uses pictures to tell its story, preferably a somewhat oversized book, such as *Where the Wild Things Are* by Maurice Sendak.
- Construction paper or poster board large enough to form a frame around each page of the book on all sides. You need one sheet of paper or poster board for each individually numbered page of the book.
- Tape or glue stick.

Creating the Panel Book

Set one copy of the book aside. Take the other two copies and remove the pages. You need two copies in order to get the pages that are printed front to back. Now take the pages you cut out, and paste or tape each to a sheet of the paper or poster board. (Trim the boards if you like, but leave a frame of at least an inch around the book pages on all sides.) You can keep each sheet separate and tape it to the wall in the classroom, or tape the sheets together, end to end, to form a folding accordion. The latter form can be handy if you want to hide certain pages.

Using the Panel Book in Class

Tape the panel book pages to the wall in sequence. You can now go on to a storyboarding activity or begin an open discussion about particular elements of the story.

Try some of the following ideas:

- Step through the panel book aloud, page by page. When finished, ask the kids what questions they have about the text, in any order, interweaving your own questions about the book, pictures and story. For example, did you ever notice that, in *Where the Wild Things Are*, the pictures start out small in the beginning of the book, grow larger with the adventure, then smaller again when Max returns to his room? It's something that's much more apparent when you see the book as panels.
- Remove a page or two from the sequence and talk about what happens to the story. Can you still understand it?
- Compare different pages that have similar activity in them. How are the text and pictures different or the same?
- Look for patterns in the story: Do certain things happen when a particular character appears? Look for patterns in the illustrations separate from the words.
- Take a particular page and see what questions it makes the kids think of.
- Cover the page numbers and mix them all up. Now try to put them back together in order as a group.

Asking Good Questions

Types of Questions

There are three main types of questions:

- **Factual questions** have only one correct answer, like "What did you have for breakfast this morning?" The answer is not always simple, however; it depends on how broad the question is. "Why does a curve ball curve?" is a factual question that can have a very complicated answer. Factual questions usually make the best inquiry-based projects, as long as they are answerable and have room for exploration.

- **Interpretive questions** have more than one answer, but they still must be supported with evidence. For example, depending on their interpretations, people can have different, equally valid answers to "Why did Ahab chase Moby Dick?" The answers are not wrong unless they have no relationship to the text at all, such as "Because aliens from outer space controlled him!" When exploring any type of text (video, fiction, nonfiction, a painting, poetry, etc.), it is important to ask interpretive questions that build on one another because students will have to refer back to the text. Interpretive questions are effective for starting class discussions, for stimulating oral and written language exercises and, sometimes, for leading to good inquiry-based learning projects.
- **Evaluative questions** ask for some kind of opinion, belief or point of view, so they have no wrong answers. Nonetheless, the answers do depend on prior knowledge and experience, so they are good ways to lead discussions (e.g., "What would be a good place to take the kids on a field trip?") and explore books or other artistic works (e.g., "Do you agree with Ahab's views on whales?"). They rarely make for good inquiry-based projects because they are internally focused, but they can be a great way to connect with and elicit interaction from young or shy students (e.g., "Who's your favorite Pokemon?")

The Structure of Questions

In general, start questions with "how," "what," "where," "why" or "when." Think that's obvious? Well, how many times have you begun a question in class with "Tell me..." or "Describe for me..."? When you frame questions in that manner, you take control of the learning process because you're giving commands as well as asking for input. When you ask a question, however, there's nothing more important than generating a true and honest curiosity about the answer. That's why open-ended questions are best for most learning situations, unless you have a particular reason for leading someone to a specific conclusion or actually need a fact supplied to you.

Try to avoid yes/no questions because they're usually a dead end. In contrast, open-ended questions:

- invite opinions, thoughts and feelings;
- encourage participation;
- establish rapport;
- stimulate discussion; and
- maintain balance between facilitator and participant.

Making Movie Storyboards Thirteen Ed Online

<http://www.thirteen.org/edonline/lessons/storyboarding/>

How To Draw Storyboards

<http://www.mercedes.wa.edu.au/Media/howto.html>

Using Storyboards with a Storyboard checklist
<http://writing.colostate.edu/references/speaking/visual/pop4a.cfm>

Another type of storyboard panel template.

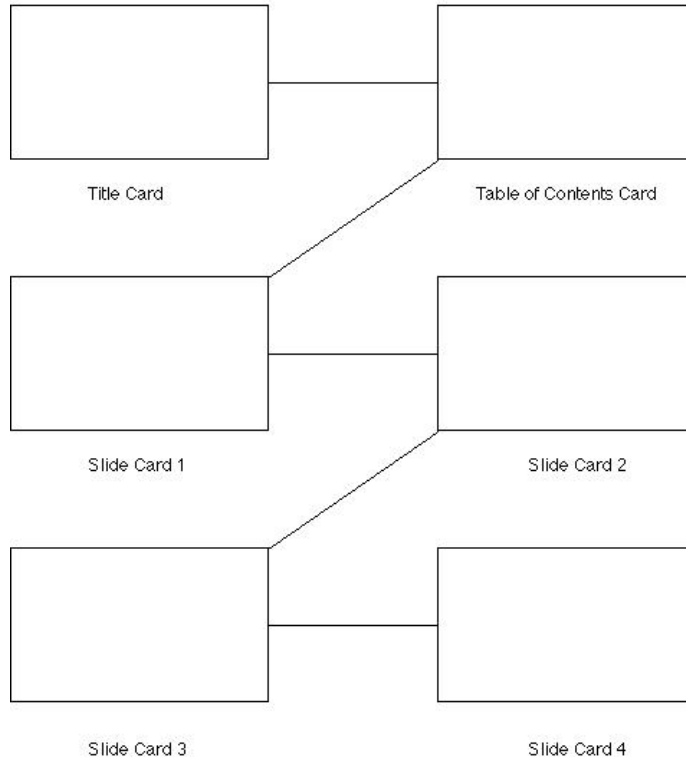
MATTER Storyboard template

Title	
Text	Graphics

Version: Name:	Date: Notes:

Title:	Filmaker:	page of
shot#	shot#	
V.O.		
SFX		
Music		
shot#	shot#	
V.O.		
SFX		
Music		

Storyboard Planning Sheet



Please put any notes down here for Cards to help you remember information, pictures, or sounds that you want to include in your project.

Portfolio Storyboard Template

Teac

Image: _____

Narration: _____



History's Habits of Mind

The perspectives and modes of thoughtful judgment derived from the study of history are many, and they ought to be its principal aim. Courses in history, geography, and government should be designed to take students well beyond formal skills of critical thinking, to help them through their own learning to:

1. understand the significance of the past to their own lives, both private and public, and to their society.
2. distinguish between the important and the inconsequential, to develop the "discriminating memory" needed for a discerning judgment in public and personal life.
3. perceive past events and issues as they were experienced by people at the time, to develop historical empathy as opposed to present-mindedness.
4. acquire at one and the same time a comprehension of diverse cultures and of shared humanity.
5. understand how things happen and how things change, how human intentions matter, but also how their consequences are shaped by the means of carrying them out, in a tangle of purpose and process.
6. comprehend the interplay of change and continuity, and avoid assuming that either is somehow more natural, or more to be expected, than the other.
7. prepare to live with uncertainties and exasperating, even perilous, unfinished business, realizing that not all problems have solutions.

8. grasp the complexity of historical causation, respect particularity, and avoid excessively abstract generalizations.
9. appreciate the often-tentative nature of judgments about the past, and thereby avoid the temptation to seize upon particular "lessons" or history as cures for present ills.
10. recognize the importance of individuals who have made a difference in history, and the significance of personal character for both good and ill.
11. appreciate the force of the nonrational, the irrational, the accidental, in history and human affairs.
12. understand the relationship between geography and history as a matrix of time and place, and as context for events.
13. read widely and critically in order to recognize the difference between fact and conjecture, between evidence and assertion, and thereby to frame useful questions.

Habits of Mind taken from:

Bradley Commission on History in Schools. *Building a History Curriculum: Guidelines for Teaching History in Schools*. Westlake, OH: National Council for History Education, 1995. p. 9.



Vital Themes and Narratives

In the search for historical understanding of ourselves and others, certain themes emerge as vital, whether the subject be world history, the history of Western civilization, or the history of the United States.

Civilization, cultural diffusion, and innovation

The evolution of human skills and the means of exerting power over nature and people. The rise, interaction, and decline of successive centers of such skills and power. The cultural flowering of major civilizations in the arts, literature, and thought. The role of social, religious, and political patronage of the arts and learning. The importance of the city in different eras and places.

Human interaction with the environment

The relationships among geography, technology, and culture, and their effects on economic, social, and political developments. The choices made possible by climate, resources, and location, and the effect of culture and human values on such choices. The gains and losses of technological change. The central role of agriculture. The effect of disease, and disease-fighting, on plants, animals, and human beings.

Values, beliefs, political ideas, and institutions

The origins and spread of influential religions and ideologies. The evolution of political and social institutions, at various stages of industrial and commercial development. The interplay among ideas, material conditions, moral values, and leadership, especially in the evolution of democratic societies. The tensions

between the aspirations for freedom and security, for liberty and equality, for distinction and commonality, in human affairs.

Conflict and cooperation

The many and various causes of war, and of approaches to peacemaking and war prevention. Relations between domestic affairs and ways of dealing with the outside world. Contrasts between international conflict and cooperation, between isolation and interdependence. The consequences of war and peace for societies and their cultures.

Comparative history of major developments

The characteristics of revolutionary, reactionary, and reform periods across time and place. Imperialism, ancient and modern. Comparative instances of slavery and emancipation, feudalism and centralization, human successes and failures, of wisdom and folly. Comparative elites and aristocracies; the role of family, wealth, and merit.

Patterns of social and political interaction

The changing patterns of class, ethnic, racial, and gender structures and relations. Immigration, migration, and social mobility. The effects of schooling. The new prominence of women, minorities, and the common people in the study of history, and their relation to political power and influential elites. The characteristics of multicultural societies; forces for unity and disunity.

Vital Themes and Narratives taken from: The Bradley Commission. *Building a History Curriculum: Guidelines for Teaching History in Schools*. Westlake, OH: National Council for History Education, 1995. pp. 10-11.



National Council for the Social Studies Thematic Standards

1. Culture and Cultural Diversity

Social Studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of Culture and Cultural Diversity.

2. Time, Continuity, and Change

Social studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of Time, Continuity and Change.

3. People, Places, and Environments

Social studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of People, Places, and Environments.

4. Individual Development and Identity

Social studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of Individual Development and Identity.

5. Individuals, Groups, and Institutions

Social studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of interactions among Individuals, Groups, and Institutions.

6. Power, Authority, and Governance

Social studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of Power, Authority, and Governance.

7. Production, Distribution, and Continuation

Social studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of how people organize for the Production, Distribution, and Consumption of Goods and Services.

8. Science Society and Technology

Social Studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of science, technology, and society.

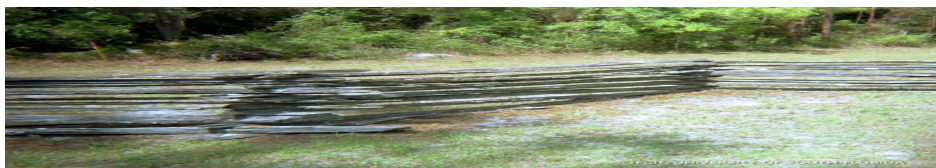
9. Global Connections

Social Studies teachers should possess the knowledge, capabilities, and dispositions to provide instruction at the appropriate school level for the study of Global Connections and Interdependence.

10. Civic Ideals and Practices

Social studies teachers should possess the knowledge, capabilities, and dispositions to organize and provide instruction at the appropriate school level for the study of Civic Ideals and Practices.

[Visit NCSS website for full document](#)



Guidelines for the Trivia Game

Objective of the Game: To play an educational trivia game to review the major topics covered in each section of the curriculum, which allows students the opportunity to review the materials of each unit by meeting the goals and objectives of each unit.

Materials Needed:

- ❖ Two index cards per student
- ❖ Optional: an award certificate to give to the winner

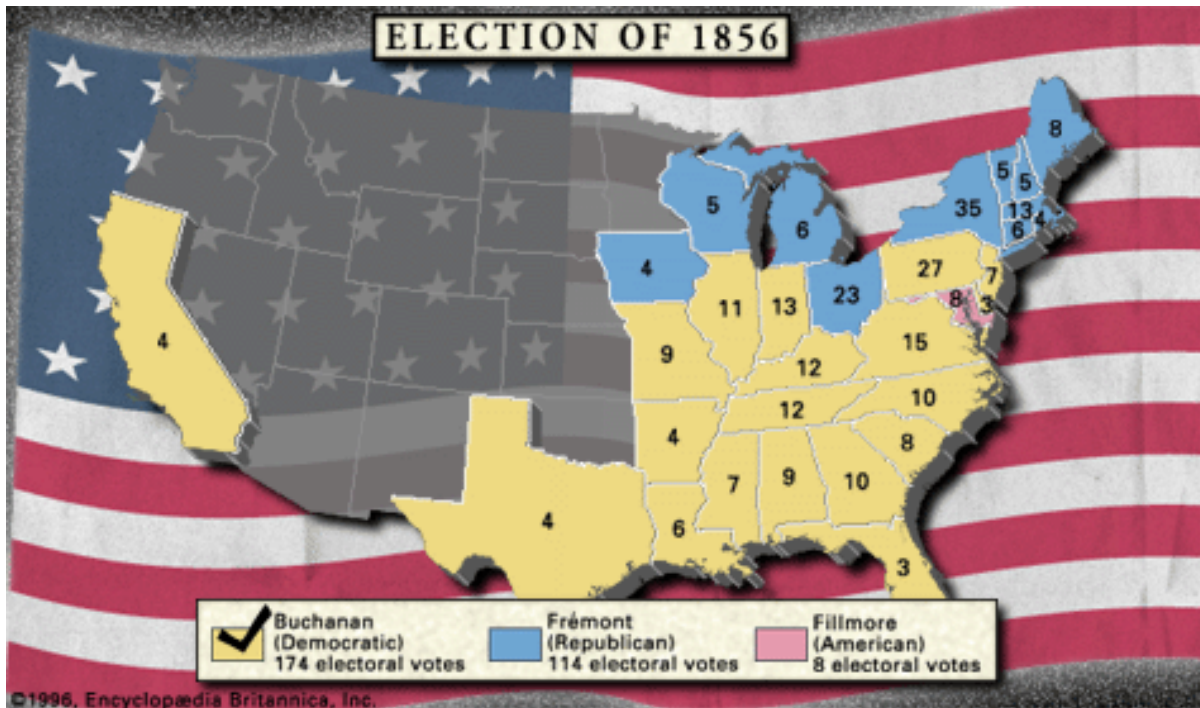
Preparation for the Game:

- ❖ Students will compile a list of questions and answers throughout the week.
- ❖ Questions should be developed from the information learned throughout the week on the unit.
- ❖ On Day 5 of each week, each student will submit two questions, written on the index cards to the classroom teacher.

Playing the Game:

- ❖ The teacher will randomly select an index card from the stack of index cards.
- ❖ The teacher will ask students questions in a round-the-world style
 - Standing on one side of the room, the first student, the defending student, will stand next to the desk of the challenging student.
 - Whoever answers the question correctly will move on to the desk of the next challenger, and whoever answers the question incorrectly will sit down.
 - Game will continue until every student has had an opportunity to answer a question.
 - The student who is left standing at the end of the game is declared the winner.
 - The winner may be given a small prize in the form of an award certificate and the winner's name will go on the board for this week of trivia.

Election of 1856



Results of the American presidential election, 1856

Presidential Candidate Political Party Electoral Votes Popular Votes **James Buchanan** **Democratic** 174 1,838,169 **John C. Frémont** **Republican** 114 1,341,264 **Millard Fillmore** American (**Know-Nothing**) 8 873,053

Sources: Electoral and popular vote totals based on data from the United States Office of the Federal Register and Congressional Quarterly's Guide to U.S. Elections, 4th ed. (2001).

Encyclopædia Britannica, Inc.



Children's Games – 1840 – 1870

For most of the 19th Century, parents believed that children should not engage in activities, which mentally or physically fatigued them, or interfered with their chores. There were not many "acceptable" pastimes, but gardening, playing a musical instrument, visiting, walking, riding, and reading were considered appropriate. And, while it was believed that children should not play card games with regular decks of cards, because they "could lead to gambling", it was fine for children to play with the cards themselves, such as to build a "house of cards", etc. Children could, however, play with special decks of cards, designed specifically for certain children's games. In the early part of the century, most children's card games were educational. They helped teach children about math, history, science, and geography. There were even cards that helped teach girls about cooking. Then, in the 1850s, children began playing fun card games, with very colorful decks and lively games. Some of these games included "Old Maid", and "Old Bachelor", "Our Birds", and "Dr. Busby".

"Parlor games" were a most popular activity for children. These games got their name from the fact that they were usually played with guests, and during the Victorian era, guests were always entertained in the best room in the house -- the parlor! Many of these popular games, such as "Charades", "Blindman's Bluff", and "Pin the Tail on the Donkey", are still played at parties (especially children's parties) and gatherings today.

Below are some other children's Parlor Games that were popular during the Victorian Era.

BLINDMAN'S WAND:

A variation of Blindman's Bluff, this version utilizes a stick (the wand) in which the other children take turns grasping one end while the "blind" player (blindfolded) holds the other end. The "blind" player then asks 3 questions to the player holding the opposite end of the stick, and the aim of the game is to recognize the voice of the player who replies. Therefore, the players try to disguise their voices as much as possible. Sometimes, instead of questions, children imitated the sounds of animals. For example, barking like a dog, meowing like a cat, etc.

DEERSTALKER:

This was a game for only two players, but children enjoyed watching as much as playing! Both the "deer" and the "stalker" would have been blindfolded. They were then guided by other children to opposite ends of a large table. When a designated bystander yelled, "Go!", they began moving around the table. Naturally, it was the "stalker's" job to catch the "deer", and the "deer's" job to avoid the stalker. Absolute silence was to be maintained by both the players and the audience, and no one could leave the room. Sometimes, children played in their bare feet, in order to be all the more quiet.

CUPID'S COMING:

To play this game, first children would have decided upon a letter of the alphabet; for example, the letter "T". The first player would have announced to the second, "Cupid's coming." The second would ask, "How is he coming?" The first responds with a word that begins with the chosen letter, "T", and ends with the ending, "ing", such as, "Tumbling". The game continues from player to player, through all the players, and as long as words beginning with "T" (or whatever is the chosen letter), and ending with "ing" can be thought of. Anyone who could not answer the question on the spur of the moment would have had to pay a penalty of some sort, or be ejected from the game, and a new letter would have been chosen.

TWENTY QUESTIONS:

This is still a fun game for children to play, but during the Victorian Era, it was a real favorite. To play, one person thinks of a person, place, or thing, and the other players try to guess who or what it is by asking only "yes" and "no" questions. The game continues until the players discover who or what the first person is thinking of, or until twenty questions have been asked -- whichever comes first.

DUMB CRAMBO:

This game was played with two teams. Team 2 would leave the room while Team 1 chose a "secret word", such as "sky", as well as a clue word that would rhyme with the chosen word, for example, "tie". When Team 2 re-entered the room, they would be told that the "secret word" rhymes with "tie". Team 2 then began to act out words they believe might be the "secret word", based on the clue that it rhymes with "tie". As they acted out incorrect words, Team 1 would have hissed loudly to let them know they were way off base. Team 2 kept acting out different words until they guessed the correct word. Then, the teams switch, and Team 1 would have left the room while Team 2 chose a "secret word", etc.

TABOO:

Taboo was a word game, which was somewhat similar to "Cupid's Coming" in that a certain word of the alphabet was selected, however, in the game Taboo, instead of responses utilizing the chosen letter, they were to avoid using the letter at all cost. A player would have been chosen as "It". The other players asked "It" questions, trying to force "It" to use the for-bidden letter. For example, if the forbidden letter was "C", players might ask, "What type of animal meows?" If "It" answered, "Cat", he or she used the forbidden letter and would have lost the game. But, if "It" answered, "Kitten", then play would continue. In a more difficult version of the game, players who are "It" must answer the questions in complete sentences, and may not use the forbidden letter anywhere in the sentence: "The little kitten meowed for some milk."

I HAVE A BASKET:

This game is also similar to "Cupid's Coming". Players formed a circle, and the first player began the game by announcing, "I have a basket." The person sitting next to him/her asked, "What's inside?" The first person has to name something that begins with the first letter of the alphabet, "A". The next person names something that begins with "B", and so forth. The game ends when a player cannot think of something that begins with the letter that falls on his/her turn.

JACKSTRAWS:

We know this game today as "Pick-up Sticks". It was a very popular Table Game during the Victorian era. Players used a pile of wood splinters or straws, while today's versions of the game use wooden or plastic sticks. There were actually some very fancy sets that used "straws" made of ivory. The sticks were dropped in the middle of a table and each player took a turn removing a stick from the pile, while not moving any other stick.

TIDDLY WINKS:

While most everyone has certainly heard of "Tiddly Winks", few people really know how this game was actually played. Players used a disk called a "shooter" to flip smaller disks, called "winks", into a cup that sat in the middle of the playing area or table. The aim of the game was to be the first player to sink all of his/her "winks" into the cup. During the Victorian era, the game was actually taken quite seriously, and players practiced intensely during their spare time.

Some board games that children played during the Victorian era were already centuries old. Examples of some of these old favorites included Checkers, Chess, and Backgammon. Many new board games were introduced in the 1800s, and they taught children about geography, science, or history. Others taught children values such as good behavior and hard work.

One such game was called "Errand Boy". It was a popular board game in the 1800s, and it taught children the value of good deeds and hard work. The object of the game was to follow the career of an errand boy as he was promoted in the banking business. Moves on the board were determined by a "teetotum"--a spinning top with numbers on it, used instead of dice. Many people did not use dice for playing games because dice were associated with gambling.

Players who landed on spaces describing good deeds, good behavior, or hard work, could advance the number of spaces shown on that square. If a player landed on a space describing laziness or dishonesty, he/she would have to move back, or they might even be sent to jail. The winner of the game was the first player to become Bank President.

"BANDY", "SHINNY", AND "CURLING":

These games seemed to have been direct descendents of hockey. "Bandy", also known as "Shinny", is similar to field hockey, and "Curling" is similar to ice hockey. Organized "Bandy Teams" used a stick shaped much like a modern field hockey stick, except the blade was shorter and more rounded. Most children simply used tree branches for sticks, and everything from a ball of yarn to a tin can for a "ball". "Curling", like ice hockey, was played on frozen lakes, ponds, and even rivers. The play field was called "a sheet". The game required two teams of four players each to slide granite stones over the ice, attempting to get the stones as close to the "tee" as possible.

"GRACES":

Graces is a game that dates back to the 1830s. It was originally intended as an indoor parlor game, but could be played outdoors as well, and due to its popularity, it often was. It was a two-player game which used two wooden throwing rings, (usually decorated with ribbons), and four catching wands. Each player held two catching wands, one in each hand. The first player would place the rings over the wands, which he/she held, then toss the rings, one at a time, to the other player. The winner was the player who had caught the most tossed rings within a set amount of time. It was generally considered a "girl's game" as it was meant to encourage gracefulness--hence, the name, "Graces".

"KICK THE CAN":

This game has been a favorite child's game since tin cans came into use--around the time of the Crimean War. The variations of the game are as endless as a child's imagination.

BATTLEDORE AND SHUTTLECOCK:

This was a very early version of "Badminton". Boys and girls of all ages enjoyed playing this game. The battledore was the racket, and the shuttlecock was the birdie. The object of the game was to volley the shuttlecock in the air as long as possible.

"THE NEEDLE'S EYE":

This game is based on a chant of sorts, and is similar to the popular children's game, "Red Rover". In this game, the chanted verse goes like this:

"The needle's eye that doth supply
The thread that runs so true;
I stump my toe, and down I go,
All for the want of you."

A large group of children would be lined up in two rows, about eight feet apart, facing the opposing line. After "singing" the chanted verse, one child would run across to the opposite line and try to break through the clenched hands of the opposite team.

A popular variation of the game, however, was played much like the game, "Farmer in the Dell", whereby, after reciting the verse, one child chose another to join him/her in the center of the circle. Then, that selected child would choose another, and so forth, until no more children could fit inside the ring.

"FOOTBALL":

Football, as we know it today, is basically a combination of two old sports -- soccer and rugby. But, during the 1800s, football was actually more like playing modern-day soccer.

The original rules stated that the team, which scored two out of three times, won the game. Beginning in the 1870s, the rules for university football teams allowed players to carry the ball, and defenders tackled the person who was in possession of the ball in order to keep him from crossing the goal line. Eventually, these newer rules helped create the game we know today.

"BASEBALL":

In the mid-1800s, baseball became a popular sport in the United States; however, there was an American predecessor to baseball, which was called, "Townball". While professional teams played in cities throughout the country, baseball has always been a popular sport for boys, and except for a few differences, (especially regarding use of equipment--for example, over 100 years ago, children wore no mask, guards, gloves, or helmets), the rules of baseball have actually changed very little since the 1800s. Some terminology has changed over the years. Examples of this include the fact that the

batter was originally called a "striker", or a "batsman". Also, he could hit the ball in a number of ways. Some strikers hit the ball over their heads, while others hit "grounders", the way a golf ball is hit. Often, the bat was homemade; sometimes it was nothing more than a large stick.

"TUG-OF-WAR":

What child hasn't played some form of "Tug-of-War"? In the 1800s, when toys and pastimes were limited, Tug-of-War was a popular game that required only two things in order to play: willing children, and a rope.

Two teams were formed, and a line was drawn on the ground between them. Children held onto a rope, pulled with all their strength, attempting to pull the opposing team over the line. Sometimes, to add more excitement to the game, children played with a mud puddle or a stream between the teams.

"HOOPS AND STICKS":

One of the most common outdoor amusements for both boys and girls during the Victorian era, this particular "game" has been around for thousands of years. It is known to have been played by children during the ancient Egyptian times. Simply stated, the child propelled a hoop of wood (about 2 feet in diameter) by hitting it with a stick to keep it rolling along as the child ran alongside.

"MARBLES":

Long ago, marbles were played with any object, which might resemble a small ball -- nuts, pebbles, as well as actual marbles like we know today. The most common marble game played was called "Ring Taw". It's the same game that children play today. A circle is made from string, or drawn on the ground with chalk, or in the dirt. The marbles that were placed inside the circle were called, "nibs". The players crouched outside the ring, and each took a turn flicking a large marble, called "the shooter", into the circle. The goal was to knock other marbles out of the circle, and each player got to keep the marbles that he/she knocked out. The winner was naturally the player with the most marbles.



Naturally, one of the greatest amusements for Victorian children was the gift of their own imagination. Countless games and various activities could be created each day, and only duplicated if the children so chose. The very best way to avoid boredom was to have a grand imagination. Even store-bought toys inspired children's creativity and the world of pretend. Boys could play with lead soldiers; construct villages filled with people, gardens, farms, and stores, all from celluloid, or even using wooden blocks cut into all different shapes and sizes.

For girls, dolls and dollhouses were practically a necessity! Dollhouses ranged from elaborate store-bought models to crates or grocery boxes glued together and filled with homemade furniture, wallpaper, and curtains. Toward the end of the 19th century, paper dolls became the rage, as well. Dolls of one type or another have been found in literally every culture, but by the mid-19th century, doll making had reached a level of very high quality, and many were extremely realistic. Still, if an expensive doll (for example, one made of porcelain) was not to be afforded, little girls could still play with (and fully love) a doll made of cloth or papier-mâché.

A child's imagination took them to a great many new places and allowed them to become--for a short time, anyway--whatever they wanted to be. Children could be storekeepers, firemen, blacksmiths, soldiers, or maybe even rich and elegant debutantes hosting a formal tea party in their pretend parlor. There were trees to climb, fish to catch, streams to wade in, hay lofts to hide in, and woods to explore. A board, which had been laid over an old tree stump, became a simple seesaw. Tree branches laid over two boulders became an instant fort or house, and with a bit of imagination, a fence became a bucking horse to ride.

There were hundred of other possibilities to fill the day, and a child was only limited by the reach of his or her imagination.

OTHER ACTIVITIES THAT WERE	ENJOYED BY CHILDREN:	
Hopscotch	Sledding	Trap Ball
Bicycles or Tricycles	Flying Kites	Hunt the Slipper
Roller-skating or Ice Skating	Playing with Jacks	Leapfrog
Jumping Rope	Dominoes	String Games
Spinning tops	King of the Hill	Follow the Leader
Yo-Yos	Snap the Whip	Lawn Bowling
Hide and Seek	Building Forts	



At Home in the Heartland Online

Student Activity Packet

Note to Teachers: Illinois State Museum Education Program with the exhibit at the museum located at Spring & Edwards Streets Springfield IL 62706-5000 (217) 782-7387 More information and directions, staff, and calendar <http://www.museum.state.il.us/ismsites/main/index.html>

Middle School (Grades 6 -8) Learning Goals and Objectives for the online and in person exhibit <http://www.museum.state.il.us/exhibits/athome/welcome/education/log2.htm> A **free teacher guide** with information on how to use this site in your classroom is available by contacting [Jan Wass - jwass@museum.state.il.us](mailto:jwass@museum.state.il.us) by email. Please provide your name and mailing address, the grade or subject you teach and the school where you teach.

Instructions: Students will attach the worksheets to their completed activities from this entire activity section. Choose the time period you will visit as part of this activity 1800-1850 and follow the exhibit directions reading the information on your journey though early Illinois. <http://www.museum.state.il.us/exhibits/athome/index.html>

My name is _____

Section 1

Imagine that you are one of the early settlers of the prairie of Illinois and you waited until Illinois had become a state in 1818. Choose Level 2 for the information to complete this activity and follow the link to meet and become acquainted with Christiana Tillson. Learn about her life and create note cards of information as you proceed in order to complete the activities. Determine what the Tillson's should do about the situation they find themselves in. Learn what happens to the Tillson's real life.

Tillson Map Activity: Using a current map of Illinois, find Hillsboro and write directions about how to reach it from where you live.

Letter Writing: Upon reviewing the options, you will take the role of Christiana and her husband and write a letter to your family back in Massachusetts to tell them what has happened, what you are thinking about this situation, and what you finally decided to do. Use a formal letter format to write this letter.

Section 2

Using the timeline, choose an event that occurred in the following years and a short sentence about what impact you think they might have had:

1829 - _____

1832-1834 _____

1837 _____

1839 _____

1847 _____

Choose one of the events from above that you believe is the most important event of the 1800-1850 time period, complete some research about this choice and write a short essay showing the evidence to support your choice.

Section 3

Compare and Contrast Yankees and Southerners

<http://www.museum.state.il.us/exhibits/athome/1800/sideby/index.html>

Use the worksheet below to complete the activity found at this web link.

Yankees	Categories	Southerners
	<u>Ethnic Background</u>	
	<u>Population Size</u>	
	<u>Why they came</u>	
	<u>Families</u>	
	<u>Housing</u>	
	<u>Communities</u>	
	<u>Beliefs</u>	

	<u>Food</u>	
	<u>Views of each other</u>	

Now that you have completed this comparison and contrast, share what you know about the people who are migrating to Illinois. Write a summary of the information that you have collected as part of this activity.

Go to the objects link and choose one object and one material and learn as much as you can . Now share which one you believe is most important for the people in Illinois between 1800 - 1850.

Extension: If you enjoyed this portion of the Museum exhibit, move forward to the 1850-1890 unit and complete “At Home in the House Divided: 1850 - 1890” using Level 2 and the activities that are included. <http://www.museum.state.il.us/exhibits/athome/1850/>

Evaluation Criteria. Teachers will also be provided with a “Teacher Comment & Evaluation Form” printable from the CDROM that will address the following:

- a. Teacher, Grade, and School
- b. Title of the lesson used
- c. Appropriateness of the material for the curriculum needs and what ways it was useful for the classroom teacher
- d. Suggestions to improve the lesson(s)
- e. Additional lessons that the teacher would like to see added
- f. Comments on the introduction and resource sections
- g. Willingness to assist in making future additions or changes

This survey will be requested at the conclusion of each lesson with a link to the .pdf document in the CDROM that will allow the survey results to be sent by email directly from the CDROM to the project.

Learning Standards Alignment Appendix

Illinois Learning Standards link

<http://www.isbe.state.il.us/profprep/pcstandardrules.htm>

National Mathematics Standards Link

<http://www.ncte.org/about/over/standards/110846.htm>

National Science Standards Link

<http://books.nap.edu/html/nses/html/>

National English Language Arts Standards Link

<http://www.ncte.org/about/over/standards/110846.htm>

National Social Studies Standards Link

<http://www.socialstudies.org/standards/strands/>

National Fine Arts Standards Link

<http://artsedge.kennedy-center.org/teach/standards.cfm>

National Standards Link

<http://www.education-world.com/standards/national/toc/index.shtml>

National Educational Technology Standards Link <http://cnet.iste.org/>

Education World Link to State Standards for All States

<http://www.education-world.com/standards/state/index.shtml>



*Thank you for participating and sharing in this curriculum about
Abraham Lincoln as the Lawyer at the Bar in Illinois.*

*"Lincoln . . . created an impression of rock-solid honesty, integrity,
and strength wrapped in a charming soft persona. . . " that captures
us yet today and hopefully into the future.*

Mario Cuomo in *Why Lincoln Matters: Today More Than Ever*. N.Y: Harcourt, Inc. 2004 p. 25