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A CONTINUING REVOLUTION (Co-authored by Marissa Russo and Camryn Pillay)

FOCUS QUESTION: In what ways is the American Revolution continuing today?

Overarching Unit Objectives	Summative Assessment Strategies
Content Based Objective: Students will be able to evaluate the merits of revolution in a debate with their peers.	Performance Task: Revolutionary Roundtable Criteria: Has clear point of view on topic, Provides evidence for argument, Considers counter arguments, Argument is persuasive, Provides meaningful critique to peers Documentation: Rubric
Drama Based Objective: Students will be able to perform as an original character with a strong point of view.	Performance Task: Revolutionary Roundtable Criteria: Clear physical choices, Clear vocal choices, Performance has clear emotional life, Commits to performance Documentation: Rubric

Differentiation:

- Audience: Students are 5th or 6th Graders. This lesson could be used in a normal classroom or drama classroom.
- Modifications: Students can make necessary physical adjustments to theater activities, and sit at desks/chairs as needed. Students will be encouraged to memorize their final speech, but are not required to. Students may adjust physical/vocal choices as needed as they perform their final speech.
- Previous Knowledge: It is expected that students will be familiar with the Revolutionary War, but may not have deeply investigated the causes and logistics of enacting the revolution. This unit purposely does not focus on the war itself.

Spatial Organization:

- This unit will take place in a standard classroom. For Lessons One, Two, and Four, desks and chairs will need to be cleared to the sides of the room to create a large open space. In Lessons Three and Five, when convening at the Continental Congress and the

Revolutionary Roundtable, students will sit at desks and chairs arranged in a “U” shape for discussion, with the open end near the board.

- Roundtable speeches will be performed at the front of the classroom near the board, facing an audience of their peers. Students may choose to use a chair or desk when performing their speech, if needed.

Materials Needed:

- Board and writing instrument (All Lessons)
- Exit Tickets (Lesson One)
- Speaker and *Hamilton* music (Lesson One)
- Colonial Status Quo *Museum of the American Revolution* Information Sheets (Lesson Two)
- “Paul Revere’s Ride” by Henry Wadsworth Longfellow (Lesson Three)
- Popsicle Sticks+cup (Lessons Three and Four)
- 13 Colony Reference Sheets for Continental Congress (Lesson Three)
- Open Scenes (Lesson Four)
- Character Worksheets (Lesson Four)
- Ballot Box (Lesson Five)
- Paper for ballots (Lesson Five)
- Rubrics (Lesson Five)

Lesson/Unit Overview

- Each class will be one hour in length, once a week.
- Students will investigate the causes and effects of the American Revolution through the central premise that the Revolution was not just a war in the late 18th Century, but rather an ongoing movement that continues right through the present day.
- In Lesson One, students will learn about what a revolution is and why they exist.
- In Lesson Two, students will examine the Colonial Status Quo of the late 1700’s and examine some of the reasons the colonists decided to revolt.
- In Lesson Three, students will explore each colony’s investment in the Revolution, while taking into consideration the views of people who were not represented at the Continental Congress.
- Lesson Four focuses on theater skills necessary to present a speech as a character at the culminating Revolutionary Roundtable in Lesson Five.
- In this final lesson, participating in the final assessment for this unit, students will argue for or against a new revolution that their class has selected to consider.

Unit Procedures

Lesson One: The World Turned Upside Down

Focus Question: What is a revolution and how does it change society?

Learning Objectives	Formative Assessment Strategies
<p>Content-Based Objective: Students will be able to recognize and distinguish different types of revolutions.</p>	<p>Performance Task: Exit Ticket</p> <p>Criteria: Provides accurate definition of revolution, Identifies all types of revolutions, Provides appropriate example of each type of revolution, Sheds insight as to why someone might start a revolution</p> <p>Documentation: Teacher comments on exit tickets</p>
<p>Drama-Based Objective: Students will be able to act as supportive ensemble members.</p>	<p>Performance Task: Revolution Tableaux</p> <p>Criteria: Clear physical storytelling, contributes to the group’s picture in a cohesive way</p> <p>Documentation: Brief Notes</p>

Lesson Procedures

1. WAR (15 Minutes)

- a. The teacher splits the class into two roughly even teams. The teams stand in lines on opposite sides of the room facing each other. This will be their “home base” line.
- b. The teacher explains that the class is about to go to war, and that as a team they will be able to pick different types of characters to be in the war.
- c. The teacher demonstrates the three types of characters, and briefly explains their association in the American Revolution.
 - i. Minutemen (Americans): Students crouch at a mid-position holding an invisible “musket”.
 - ii. Red Coats (British): Students stand tall and proud, arms akimbo.
 - iii. King (Super British): Students sit on the floor and pout like an angry baby.

- d. The teacher then explains that just like in “Rock, Paper, Scissor” there is a specific way that those different roles interact. In this game, Red Coats will beat Minutemen, Minutemen will beat the King, and the King will beat the Red Coats.
- e. The teacher explains that each round, as a team, students will have a secret team conference to select one of the roles for their whole team to play, stressing the importance of every student on the team playing the same role. For example, the whole team might play the Minutemen.
- f. The teacher gives the teams the opportunity to then pick one of the roles for the team to play, and once this is done, the students return to their lines.
- g. The teacher then explains that they will announce, “Let the first battle of the Revolution begin!”, and that students will then march forward towards the other team, meeting in the middle. The teacher explains that they will then count, “1...2...3!” and then students will all at once portray the role their team has selected. The winning team will chase the losing team back to the losing team’s “home base line” and try to tag them. If they tag any members of the losing team, those students will join the winning team. If they make it back without being tagged, they remain on the same team.
- h. The teacher explains if the teams portray the same role, it is a tie, and both teams turn around and march back to their spots while muttering.
- i. The teacher then runs through a practice round using the roles the students had selected.
- j. After the practice, everyone resets to their “home base” positions, and the teacher explains that each round teams can change roles or portray the same role again-- their choice, as long as all students on a team portray the same role.
- k. The teacher then facilitates the battles until one team is totally defeated.

2. What is a Revolution? (15 Minutes)

- a. The teacher gives some *brief* background information on the American Revolution and explains that a lot of times when we think about the American Revolution we think about a war, like the one we just enacted. Pointing out that war might be a part of a revolution, but explaining that a war is not essential to a revolution, the teacher sees if the class can come up with a definition for the word “revolution”.
- b. The teacher fields answers from students, writing them on the board.
- c. With the teacher, the class synthesizes together a definition of the word.
- d. The teacher explains that the word “revolution” stems from the word “revolve”, like a planet revolving around the sun. They explain that a revolution is a series of quick and dramatic changes that reshape a society. The teacher then shares this definition of a revolution: Turning a world upside down.

3. Different Types of Revolutions (20 Minutes)

- a. The teacher explains that there are four types of revolutions: political, social, economic, and technological.
- b. The teacher splits up the class into four groups, to represent the four types of revolutions. The teacher explains that working in their groups, students will brainstorm some ideas about what their type of revolution might include. For instance, a political revolution might mean a change in the type of government in a society or a major change of powers within that government.
- c. After groups have had the opportunity to brainstorm, the teacher will facilitate a discussion with all four groups in which they share their ideas and settle on a definition for their type of revolution. The teacher will record their definitions on the board.
- d. Next, each group will be responsible for creating two tableaux to represent their type of revolution. The teacher explains the first tableau should picture the “status quo”, explaining that “status quo” means the accepted way things are in a society before a revolution is enacted. For example, the group might create a picture of a king’s court. The teacher explains that in the second tableau, the group should “turn the world upside down” and present a picture of what the society might look like post revolution. For example, the group might now create a picture of a Congressional hearing, or citizens voting.
- e. After the groups have created their two tableaux, they will share them for the other groups one at a time.
- f. The teacher facilitates a discussion about the similarities and differences the students saw between the different types of revolutions.

4. Summation (10 Minutes)

- a. The teacher fields any student questions about the day’s activities.
- b. Students complete exit tickets (Appendix A) about their learning that day while the teacher plays “Yorktown” from *Hamilton*:
 - i. What is a revolution?
 - ii. What are some different types of revolutions? Give a brief example of each kind.
 - iii. Why do you think someone would start a revolution?

Lesson Two: Changing the Status Quo

Focus Question: What about life in the colonies in the late 18th Century led to the Revolution?

Learning Objectives	Formative Assessment Strategies
<p>Content-Based Objective: Students will be able to examine colonial life in the late 18th century that led to the American Revolution.</p>	<p>Performance Task: You Say You Want a Revolution</p> <p>Criteria: Asks meaningful questions, Uses understanding of colonial life to defend position</p> <p>Documentation: Brief Notes</p>
<p>Drama-Based Objective: Students will be able to devise a short play based on historical information.</p>	<p>Performance Task: Colonial Status Quo</p> <p>Criteria: Incorporates historical information, makes a convincing argument for potential colonists, logical and well-structured, entertaining, incorporates vulgar phrase</p> <p>Documentation: Brief Notes</p>

Lesson Procedures

1. Vulgar Tongues (10 Minutes)

- a. All students stand in a circle with the teacher in the middle of the circle.
- b. The teacher explains that they are going to learn some phrases from *A Classical Dictionary of the Vulgar Tongue*, which was a dictionary of phrases from the late 18th century that weren't deemed appropriate for the official dictionary.
- c. The teacher explains that they will point at students and say a phrase which will serve as a command for the students being pointed at to create a tableau associated with that phrase. The teacher then demonstrates the different phrases and tableaux with the students:
 - i. Captain queernabs (shabby ill-dressed fellow)- Student being pointed at hunches forward and pulls invisible suspenders forward with their hands, while the students on either side of them cross their arms and make disgusted faces.
 - ii. Chimping merry (exhilarated with liquor)- Student being pointed at pretends to drink a large bottle of wine, while the students on either side of them cheers steins of beer to each other and shout, "Huzzah!"

- iii. Knight of the Trenches (a great eater)- Student in the middle pretends to start guzzling food from a table while saying “Omnonomnom”, while the students on either side of them get down on one knee, and put their arms up toward the guzzler.
 - iv. Duke of Limbs (a tall, awkward, ill-made fellow)- Student being pointed at flails arms over their head while saying “Whoaaaa!” , students on either side of them place hand over their brows as if trying to see afar and look “up” towards the middle student.
 - v. Kick the bucket (to die)- Student being pointed at makes an “x” with their arms over their chest, closes their eyes, and sticks out their tongue, while the students on either side of them act as mourners and weep loudly.
- d. The teacher then facilitates the game by pointing and giving command phrases to different groups of students in the circle, counting down from five each time as they do so in order to give a deadline for the tableau being made.

2. Colonial Status Quo (25 Minutes)

- a. The teacher explains that they have just had a little introduction to what things might have been like in America in the late 1700’s. The teacher then asks the students if they recognized any of the phrases from the game. One student will probably respond that they have heard “Kick the bucket.”
- b. The teacher then briefly explains the colonies to the students and asks the students what they think life might have been like for the colonists around the time of the American Revolution. What might be very different, and what might still be the same? What has stuck around like the phrase “kick the bucket”? The teacher can write some ideas on the board if they want.
- c. The teacher then explains that the class is going to take a more specific look at what life might have been like in the colonies. They split the class up into different groups:
 - i. Work
 - ii. Education
 - iii. Fun and Games
 - iv. Cooking and Eating
 - v. Clothing
 - vi. Transportation and Technology
 - vii. Health and Wellness
- d. The teacher explains that each group is going to create a brief one-minute play about their area of focus for the King of England that will be used to recruit people to go live in the colonies.
- e. The teacher hands out informational materials from the *Museum of the American Revolution* (Appendix B) to each group to use as a starting point for creating their

plays. The teacher also explains that each play must include a made up phrase that might have been found in *A Classical Dictionary of the Vulgar Tongue*.

- f. The students work on creating their plays, and when they are finished, they share them with the other groups.

3. You Say You Want a Revolution (15 Minutes)

- a. The teacher facilitates a discussion with students about what they think of the colonial status quo. Do they like anything about life in the colonies? What might they change? What might the colonists have been upset about that led them to revolution?
- b. The teacher then goes in role as King George and the students take on the role of colonists. King George establishes how the colonies were part of the far-reaching British empire. The teacher, as King George, facilitates a “hot seating” where the teacher introduces several of the reasons that the colonists actually revolted including restriction of westward expansion following the French and Indian War, taxation without representation, and Enlightenment Era thought that shifted views of authority.
- c. Students, role-playing as colonists, question the teacher, role-playing as King George, about these different topics. They engage in a discussion with each other as the conversation unfolds.

4. Summation (10 Minutes)

- a. The teacher and students come out of role.
- b. The teacher asks the students what it was like playing the colonists and what they thought of King George. They also discuss whether the colonists reasons for revolution were similar to the ones the students had discussed earlier after investigating the status quo. The teacher asks whether students believe these general reasons justified a revolution.

Lesson Three: Being In the Room Where It Happens

Focus Question: How does representation affect the way our history is written?

Learning Objectives	Formative Assessment Strategies
<p>Content-Based Objective: Students will be able to analyze various perspectives of people living in America at the time of the Revolution.</p> <p>Students will be able to synthesize historical information to defend a position regarding their support of the American Revolution <i>or</i> support of the British.</p>	<p>Performance Task: Continental Congress</p> <p>Criteria: Arguments use information provided from colony sheets, Considers all perspectives in forming argument, Makes inferences based on information provided, Works as a team with other students in their delegation</p> <p>Documentation: Teacher notes and immediate feedback/comments in role</p>
<p>Drama-Based Objective: Students will be able to improvise a performance based on historical facts.</p>	<p>Performance Task: Continental Congress</p> <p>Criteria: Each student contributes to delegation’s presentation, uses clear speaking voice, presentation is energetic</p> <p>Documentation: Observation of students/notes</p>

Lesson Procedures

1. The British Are Coming! (15 Minutes)

- a. Students stand spread out around the space.
- b. The teacher asks if any students know the story of the midnight ride of Paul Revere. The teacher facilitates a brief discussion of the story, filling in details where needed, and sharing pieces of “Paul Revere’s Ride” by Henry Wadsworth Longfellow (Appendix C). The teacher explains the class is going to play a game based on the story. They explain that they will give different commands that need to be followed by students. The commands are:
 - i. Paul Revere: Students “ride” around the space on invisible horses.
 - ii. One if by land: Students freeze alone and mime holding up a lantern
 - iii. Two if by sea: Students find a partner and mime rowing a boat together.
 - iv. Old North Church: Students get into groups of three and create the steeple of the church by putting their arms up in the middle.
 - v. The British are coming: Students freeze and drop to the floor.

- c. The teacher demonstrates the commands with students and then facilitates the game by calling out whichever commands they choose. If the teacher wants, they can call students “out” if they do the wrong action or are the last one to complete the action.
- d. After the game is over, the teacher discusses how Longfellow’s poem is historically inaccurate and was written in the 1860’s to deliberately turn Revere (who was not a significant historical figure at the time) into a legend. The teacher then asks students why they think Longfellow might have done this. The teacher facilitates a brief discussion on how American legends are created and why this might happen. The teacher asks students if they can think of other legendary American figures from Revolutionary times. Students will likely respond with George Washington or Thomas Jefferson or Benjamin Franklin.
- e. The teacher then transitions to the Continental Congress, explaining that our history can sometimes be rewritten to reflect the stories we want to tell or the legends we want to create.

2. Continental Congress (30 Minutes)

- a. The teacher uses popsicle sticks to randomly assign students into groups of 2 or 3, representing the 13 colonies (flexibility depending on the exact number of students).
- b. The teacher assigns each delegation to a specific area of the classroom/U shape formation of chairs/desks
- c. The teacher explains that each delegation is going to examine the Guiding Question: Do you support the Revolution, or do you support the British? They then explain that each delegation will receive an information sheet with sources that make different arguments on this issue. It is the students’ job to synthesize this information and to form an opinion about which side of the issue their delegation should be on. The teacher encourages students to pay special attention to the voices that would have not been represented at the Continental Congress, which was made up entirely of white men.
- d. The teacher distributes the Colony Fact Sheets (Example in Appendix D) to each delegation.
- e. (Teacher in Role) “Welcome delegates to the second meeting of the Continental Congress. Take a moment to review your notes as we prepare to decide if we will declare our independence. Does your colony support the American cause or do you support England?”
- f. The teacher gives students about five minutes to review the materials in their groups, discuss their delegation’s position, and ask questions.
 - i. Remind students that all members of their colony must agree to one position, and should speak at least once as they present their position to the rest of the congress.

- g. (Teacher in Role) “I’d like to invite the delegates from _____ to address the congress before we have our vote. Please let us know where your colony stands and what issues are important to you as we think about forming a new nation.”
 - i. Repeat with all thirteen colonies
 - ii. The teacher asks guiding questions if students are struggling to generate information to share with the class.
 - iii. The teacher comments, where appropriate, on the choices students make about what to include in their statements.
- h. After each delegation presents their position, students from other delegations may ask questions about that colony’s position.
- i. After all thirteen colonies have spoken, the teacher holds a vote on whether the colonies will support the American Revolution or the British.
 - i. “All colonies in favor of supporting the American Revolution, please raise your hands and state “Yea!”
 - ii. All colonies in favor of supporting Britain, please raise your hands and state “Nay!”.
- j. If the result is unanimous, the teacher moves onto the Revolutionary Roundtable Prep. If the result is not unanimous, open the floor up to discussion. The goal should be to reach a unanimous decision. The teacher can hold a revote as necessary.

3. How Does the Revolution Continue Today? (15 Minutes)

- a. The teacher facilitates a discussion about whether students believe that the issues that the colonists were looking at when they began the American Revolution are resolved today. The teacher asks students which issues might still need resolving.
- b. The teacher leads the class in brainstorming classroom, school, local, national, and global societal issues that students feel might require a new revolution. The teacher encourages students to think about the four types of revolutions they learned about in Lesson One.
 - i. Students can either write their ideas on a slip of paper to be read out loud or raise their hand to suggest an idea for a possible revolution.
 - ii. Volunteer student will write all of the suggestions on the board under the four categories of revolutions.
 - iii. The class will decide on one “finalist” from each category.
- c. With the top four revolution ideas determined, the teacher asks students to either put their head down or close their eyes and raise their hand to cast their vote as the finalist ideas are read out loud.
- d. After the votes have been cast, the teacher announces the revolution that the class has decided to take a look at. The teacher then explains that the class will use this revolution for their roundtable, and explains the Revolutionary Roundtable Assessment.

Lesson Four: Character Creation

Focus Question: How do you create an embodied performance of a character with a clear point of view?

Learning Objectives	Formative Assessment Strategies
Drama-Based Objective: Students will be able to portray a character through clear acting choices.	Performance Task: Character Box Show and Tell Criteria: Character box choices are aligned to create a cohesive character, Character Box choices are varied to reflect the different senses, performs with strong vocal choice, performs with strong physical choice Documentation: Brief notes

Lesson Procedures

I. Character Tag (15 Minutes)

- A. All students stand in a circle around the room.
- B. The teacher explains that the goal of the game is to pass around different characters. In order to do this, students will need to embody the different characters' voices and physicalities.
- C. The teacher reminds students that they have investigated some marginalized voices throughout the unit, and that in this activity they are going to use their imaginations about a whole other world of characters that might have been around in Revolutionary times. The teacher demonstrates the first character: The Colonial Squirrel.
- D. The teacher explains that to pass off a character, students will walk up to another student in the circle and perform their character's name, voice, and physicality.
- E. To accept the character (which the receiver must do), the student will repeat the name, voice, and physicality back to the first student and then embody the character they have been given. The Script is as follows:
 1. A. Hi, I am a COLONIAL SQUIRREL!
 - B. Nice to meet you COLONIAL SQUIRREL!
- F. The teacher facilitates the group practicing passing around the Colonial Squirrel a few times.
- G. The teacher then introduces the second character: Colonial Zombie into the mix.

- H. The teacher explains that this time the group will pass both characters around the circle. They remind the group to keep the same communication pattern and keep the characters separate.
- I. The teacher allows the group to pass the two characters around the circle.
- J. They then introduce the third and fourth characters: the Colonial Fairy and the Colonial Monster into the mix without stopping the group.
- K. The teacher allows the group to pass all four around the circle.
- L. When the game is over the teacher has students sit in the circle to debrief.
 - 1. They discuss how each character had unique vocal and physical choices.
 - 2. They identify specifically how each character was different and how some physical and vocal attributes may have overlapped. The teacher points out to students that clear vocal and physical choices helped create different characters, and that by changing the way we use our bodies and voices, we can change the type of character we portray.

II. Open Scenes (20 Minutes)

- A. Using popsicle sticks, the teacher randomly assigns students into groups of two.
- B. Each group receives an Open Scene (Appendix E).
- C. The students are instructed to do a cold read of the scene with their partner making any acting choices they want.
- D. Next the teacher explains that students will perform the scene twice with their partner in three different ways:
 - 1. The first time, students will choose one of the four characters they explored in Character Tag and act the scene using only the physicality of their character.
 - 2. The second time, they will incorporate the voice of their character along with the physicality.
 - 3. The third time, they will create a new voice and physicality to perform the scene with.
- E. Students practice these scenes with their partners, before sharing with the rest of the class.

III. Character Box (15 minutes)

- A. The teacher reminds students that they will need to perform as a character in the final Revolutionary Roundtable. They ask students to think about whether they want to create a character that supports or opposes the class's chosen revolution, and what kind of character might hold that view.
- B. The teacher then asks each student to create an imaginary box filled with their this character's most prized possessions.
- C. The teacher asks students to identify particular characteristics about this character using the filter of the five senses.

1. Example: If the student were to be doing a box for Ariel from *The Little Mermaid* they might include:

- a) Sight: A photo of Prince Eric
- b) Sound: Her necklace containing her voice
- c) Scent: A flower from the mainland
- d) Taste: A seaweed salad
- e) Touch: A bottle of sand

D. The teacher gives some time to the students to investigate what might be in their character's box. The teacher encourages students to think about what vocal and physical choices they will make to help tell the story of this character.

E. Each student then verbally presents their Character Box to the rest of the class, trying out the vocal and physical choices they have come up with, and explaining in detail why they chose each object in the box.

IV. Character Worksheet (10 Minutes)

A. The teacher passes out the Character Worksheet (Appendix F) to the students and ask them to begin completing it using what they learned about their character in class that day. The teacher reminds students that the work they did that day will help inform the choices they make about the character they portray in the Revolutionary Roundtable.

B. The students have the opportunity to get started on the worksheet and ask questions. They should finish the rest at home as they work on creating their speech for the next class.

Lesson Five: Revolutionary Roundtable

Focus Question: What is it like to continue the ideals of the American Revolution today?

Learning Objectives	Summative Assessment Strategies
<p>Content Based Objective: Students will be able to evaluate the merits of revolution in a debate with their peers.</p>	<p>Performance Task: Revolutionary Roundtable</p> <p>Criteria: Has clear point of view on topic, Provides evidence for argument, Considers counter arguments, Argument is persuasive, Provides meaningful critique to peers</p> <p>Documentation: Rubric</p>
<p>Drama Based Objective: Students will be able to perform as an original character with a strong point of view.</p>	<p>Performance Task: Revolutionary Roundtable</p> <p>Criteria: Clear physical choices, Clear vocal choices, Performance has clear emotional life, Commits to performance</p> <p>Documentation: Rubric</p>

Lesson Procedures

1. Revolutionary Roundtable (30 Minutes)

- a. The teacher (in role as the leader of the Roundtable) gives a refresher to students about the expectations and logistics of the activity.
- b. Students deliver their prepared speeches that they wrote using the Character Worksheet. Students were encouraged to memorize these speeches, but it is not required.
- c. The teacher asks if there are any volunteers who would like to deliver their statement first, otherwise they pull popsicle sticks with names on them to determine who will speak next.
- d. The teacher reminds students to take a moment to establish themselves in the space and take some deep breaths before they begin performing if they'd like.
- e. Repeat until all students have had a chance to perform.
- f. The teacher assesses the student speeches on the Revolutionary Roundtable Rubric (Appendix G).

2. Debate (10 minutes)

- a. The teacher in role moderates a debate on supporting or opposing the revolution based on the speeches by the students. Students remain in role throughout the debate.

3. Vote (10 minutes)

- a. Students will anonymously cast their votes on whether to support the revolution on ballots and put them into the ballot box will be at the front of the classroom.
- b. The teacher will then, still in role, figure out whether the class supports the revolution and announce the result.

4. Summation (10 Minutes)

- a. The teacher facilitates a discussion with the class about the day and about the unit as a whole. What have the students learned about revolutions, and about the American Revolution? Why did the colonists support the revolution, and to what extent was their revolution successful? What ideals from their revolution continue today, and what can we do in the continuing project of this American Revolution?

APPENDIX A

NAME _____

EXIT TICKET

What is a revolution?

What are some different types of revolutions? Give a brief example of each kind.

1.

2.

3.

4.

Why do you think someone would start a revolution?

APPENDIX B

Resources on 18th Century Colonial Life from the *Museum of the American Revolution*

WORK

The thing that defined most people's lives in the 18th century was work. On the eve of the American Revolution, there were almost 2.5 million people in British North America. There were doctors, lawyers, printers, upholsterers, seamstresses, blacksmiths, tinsmiths, miners, merchants, sailors, dance instructors, tanners, religious leaders, caterers and bakers, inn- and tavern-keepers, and more. But the work that most people did was farming. This was especially true away from the coastline of the Atlantic Ocean, where sea-faring trades like fishing, whaling and trading were more common. Free, enslaved or indentured, men, women and children - farmers made up much of the workforce.

Crops – whether for eating or other uses – needed to be planted, cared for and harvested, then turned into their final products. Grains might be milled and turned into flour, vegetables might be picked and pickled in jars. Animals needed to be fed, sheltered, tended, and healed when sick. If they were meant to be eaten, they needed to be killed, butchered, and cooked or preserved for safe eating later. Tools needed to be made, repaired, or repurposed. The day often started with the sunrise and continued – inside homes and barns – after the sun set.

The work was plentiful, the hours were long, and the labor physically demanding. For these reasons, women and children were necessary to keep the farms and households running. Women managed the household, gardened, and cared for children, and might help with the crops and animals as well. Children were put to work as soon as they were able.

EDUCATION

Public schools as we know them did not exist in the 18th century. Schooling was a luxury that was not guaranteed to everyone. For many enslaved people, even learning to read was forbidden. Children in wealthy families might have a tutor to teach them reading and writing, foreign languages, mathematics, philosophy, religion, music and drawing. Families with less money might be able to send their students to a private school several days a week. Others might teach their children the basics of reading, writing and arithmetic at home, and either they or a local pastor might offer religious instruction. And for many families, the greatest need was for their children to learn a skill that would allow them to earn money – the children might be

apprenticed to someone skilled in a trade in order to learn from them, or might simply work around the farm or family business. Children's education in the 18th century was the result of a complex mix of their families' social and economic standing, geographic location, race, and religious beliefs, and their own gender and status of freedom.

FUN AND GAMES

While work defined many children's lives, especially those with less money, they still found time to play. They might compete against each other in daily tasks and chores: Who could carry the most wood, card the most wool, or carry the most eggs without breaking them? They might take common household goods and leftover materials and turning them into toys. Dolls could be made from rags, corn husks, wood, ceramics, or wax. A buzzer toy, which spun like a sideways yo-yo, could be made with an old coin or a small piece of wood. Jump rope, scotch-hopper, tag and more were also played by colonial children. So, too, were games like jacks, Nine Men's Morris (a strategy game similar to checkers), and bowling.

COOKING AND EATING

Colonial America was a melting pot of tastes and cuisines. This reflected the diversity of peoples who lived there and had for generations, including the English, French, Germans, Native Americans, Dutch, Africans, Swedish and Scottish. While many people grew their own fruit and vegetables, they also bartered for or purchased foods they did not grow or raise themselves. There were markets, taverns and coffee houses where people could buy fresh, preserved and cooked foods, including items that had traveled from around the world.

Because there were no refrigerators or freezers during the 18th century, food had to be preserved or eaten quickly. An ice house or cellar might keep some foods fresh for a short while – or perhaps even for a winter – but most foods needed to be salted, smoked, pickled or eaten quickly. Still, depending on where one lived, and one's ability to pay, it was possible to eat well and often in the 18th century.

CLOTHES

Men and women alike started with a base layer called a shift or shirt, a long white shirt that fell just above the knee, with sleeves that reached to the elbow or wrist. For men, a waistcoat or vest, was worn over the shirt, and a jacket or coat was worn over this. For his bottom half, the average man wore breeches, which went from waist to knee, stockings which went from knee to foot, and leather shoes to protect the feet.

A neckcloth and hat would complete his outfit.

The average woman would pull on long socks called stockings, and tie them with ribbons or strips of fabric called garters. If dressing herself, she might then put on and tie her leather shoes. Then she would be laced, or lace herself into, a structured support for her torso called a stay. Stays helped her body appear as though it had the fashionable shape of the era, and forced her to display upright posture. At her waist, she would then layer on one or more petticoats, or skirts, on top of her shift, falling from waist to ankle. She might also tie on a pocket to store her belongings. Next, she would put on a gown, which looked like a jacket and skirt sewn together. She would tuck a kerchief around her neck, covering the top of her bodice, then tuck her hair into a simple white cap, and, if she were going out, pin a hat on top of the cap.

Until about the age of five, both boys and girls wore simple gowns. Once they reached the appropriate age, between five or seven, boys were given their first pair of breeches. After this, boys and girls were dressed like small adults, wearing clothes in the same styles as grown men and women.

TRANSPORTATION AND TECHNOLOGY

People in the 18th century moved around using many different means. Walking short distances was common, as was riding a horse or taking a wagon or carriage. But while using a horse and a vehicle with wheels would have seemed fast to them, it might not seem fast to us today: To travel from Philadelphia to New York City, with a stop in Prince Town (Princeton), New Jersey, you could take a coach called the “Flying Machine,” but it took 2 days! Taking a ship was also a possibility, and people sailed to and from coastal cities like Charleston, South

Carolina, New Haven, Connecticut, and ports in the Caribbean, South America, Africa, and Europe. Smaller ships were also used on rivers to get further inland, beyond the coastal ports.

As people traveled, so did their ideas. Colonists in the late 18th century had access to printing presses.

This meant that they could print newspapers, pamphlets, posters called broadsides, and other materials to be distributed and easily read. They also had access to ink and feather quills, or pens made from the feathers of birds including ducks and geese. They could write letters and important documents at home or while they were traveling. And while there was no official postal service yet, colonists could send their mail to and from inns and taverns, or simply pass it from friend to friend and acquaintance to acquaintance until it arrived at its destination.

HEALTH AND WELLNESS

Mail was not the only thing to be passed around in the 18th century. In a time before germs, bacteria and viruses were well-understood, many people believed that illnesses were caused by miasma, or bad air. Doctors and surgeons did not know that they needed to wash their hands or medical instruments before or in-between treating patients. They did the best they could, but diseases like smallpox, dysentery, yellow fever and influenza spread quickly and easily. Surgery and amputations were often performed without anesthesia – especially near the battlefield – and many patients did not survive, either due to the surgery itself or an infection that set in afterwards.

However, doctors were learning. For example, doctors knew that people who had already had smallpox were not likely to get it again. During the Revolutionary War, doctors used this knowledge to introduce smallpox to Continental Army soldiers in a controlled fashion, in relatively small groups and on a schedule, so that a massive wave of sickness did not spread among the soldiers unexpectedly. Civilians took advantage of this inoculation process as well, even though it was experimental. Military medical progress became progress for everyone.

APPENDIX C

Paul Revere's Ride by Henry Wadsworth Longfellow

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."
Then he said, "Good night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North
Church,
By the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade, —
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,

And the moonlight flowing over all.
Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay, —
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle girth;
But mostly he watched with eager search
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!
A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a
spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the
light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his
flight,
Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock,
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze

Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled, —
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm, —
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

APPENDIX D

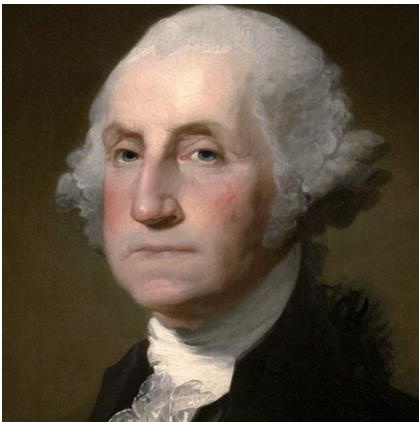
Example of Colony Information Sheet

Virginia

You are the delegates of **Virginia** at the Second Continental Congress. Virginia is one of the **southern colonies**. The major industries of Virginia include tobacco, wheat, and corn. There are many plantations and plantation owners. Slavery is heavily relied upon here. There are many slaves working in the tobacco fields. The tobacco industry is very important. A lot of money moves through Virginia. Jamestown, Virginia, was the first settlement in the colonies.

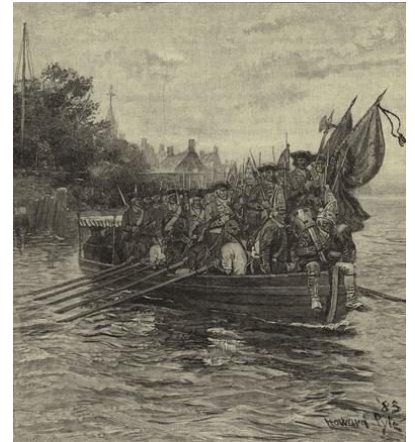
“We are either a United people, or we are not. If the former, let us, in all matters of general concern act as a nation, which have national objects to promote, and a national character to support. If we are not, let us no longer act a farce by pretending to it.”

-George Washington in a letter to James Madison



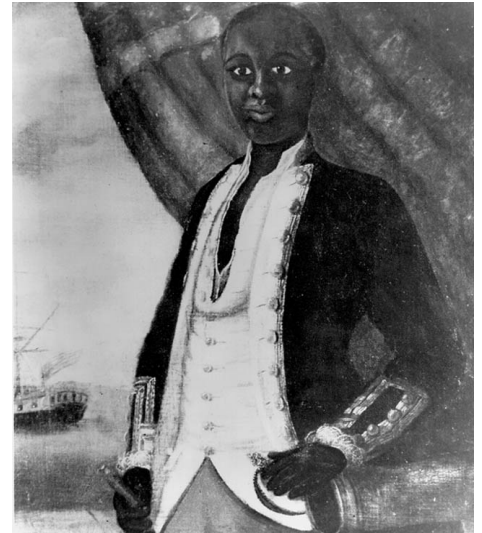
The Story of Deborah

Deborah was one of George Washington’s slaves at Mount Vernon. When she was 16 years old, she chose to run away from Mount Vernon and join the British Army, in search of her freedom. It is estimated that 10,000 slaves sought their freedom by escaping during the Revolutionary War.



“And I hereby further declare all indented servants, Negroes, or others (appertaining to Rebels) free, that are able and willing to bear arms, they joining His Majesty's Troops, as soon as may be, for the more speedily reducing the Colony to a proper sense of their duty, to this Majesty's crown and dignity.”

- *Lord Dunmore's (British Governor of Virginia, Loyalist) Proclamation*



APPENDIX E

Open Scene 1

A:Hi!

B: Hello.

A: How's everything?

B: Fine, I guess.

A: Do you know what time it is?

B: No. Not exactly.

A: Don't you have a watch?

B: Not on me.

A: Well!

B: Well what?

A: What did you do last night?

B: What do you mean?

A: What did you do last night?

B: Nothing!

A: Nothing?

B: I said nothing.

A: Sorry I asked

Open Scene 2

A: Hi!

B: Hello.

A: You all right?

B: Yes.

A: Are you sure?

B: Yes, I'm sure.

A: You are upset.

B: Good Lord!

A: OK, OK. I thought you might want to talk.

B: About what?

A: About anything.

B: I'm going away.

A: What do you mean?

B: I'm going away, that's all.

A: Where?

B: Not far. Don't get excited.

A: When?

B: Now.

APPENDIX F

CHARACTER WORKSHEET

YOUR NAME:

CHARACTER'S NAME:

CHARACTER'S AGE:

WHERE DOES YOUR CHARACTER LIVE?

DO THEY HAVE A JOB? IF SO, WHAT IS IT?

WHAT WAS IN YOUR CHARACTER'S BOX, AND WHY DID YOU INCLUDE THAT OBJECT?

SIGHT-

SOUND-

SCENT-

TASTE-

TOUCH-

HOW DO THE ITEMS IN YOUR CHARACTER'S BOX INFLUENCE YOUR THINKING ABOUT THE REVOLUTION? HOW DOES THIS BACKGROUND AFFECT YOUR POSITION ON IT?

WHAT ARE YOUR CHARACTER'S FEELINGS TOWARDS THIS REVOLUTION? ARE THEY FOR OR AGAINST IT? WHY?

USING ALL THIS INFORMATION USE THIS SPACE TO WRITE THE OPENING SPEECH YOU WILL DELIVER AT THE REVOLUTIONARY ROUNDTABLE. THE SPEECH SHOULD BE ABOUT ONE-MINUTE LONG, AND INCLUDE INFORMATION ABOUT WHO YOUR CHARACTER IS, THEIR BACKGROUND, WHETHER THEY ARE FOR OR AGAINST THE REVOLUTION, AND WHAT INFORMS THEIR POSITION. INCLUDE EVIDENCE FROM THE CHOICES YOU HAVE MADE ABOUT YOUR CHARACTER THAT HELP MAKE CLEAR WHY THEY HAVE CHOSEN THEIR POSITION ON THE REVOLUTION.

APPENDIX G

REVOLUTIONARY ROUNDTABLE RUBRIC

Criteria	Exceeds Expectations	Meets Expectations	Approaches Expectations
Clear Point of View On Topic	Speech presents a very clear position on the character's support of the revolution.	Speech presents a clear position on the character's support of the revolution.	Speech presents an unclear position on the character's support of the revolution.
Provides Evidence for Argument	Speech provides various and specific details to support the position the student is taking.	Speech provides some or vague details that support the position the student is taking.	Speech does not contain enough details to support the student's argument.
Considers Counter Arguments	Speech acknowledges counter arguments and addresses them fully.	Speech acknowledges counter arguments but may not address them.	Speech does not acknowledge nor deal with counter arguments.
Argument is Persuasive	Student presents a very compelling argument.	Student presents a compelling argument.	Student does not present a compelling argument.
Construction of Monologue	Monologue is meaningfully developed with clear point of view established regarding the argument, with multiple pieces of evidence for support.	Monologue is developed with a point of view established regarding the argument, with evidence for support.	Monologue is lacking a clear point of view and position towards the argument. More evidence is needed.
Provides Meaningful Critique to Peers	Student provides thoughtful and engaging feedback to others during the Debate.	Student engages with others' arguments during the debate.	Student either does not engage in the Debate or provides unhelpful feedback.
Physical Choices	Actor makes clear physical choices that are related to the	Actor makes physical choices that are related to the speech.	Actor makes few physical choices; some are not related

	speech and enhance the performance.		to the speech.
Vocal Choices	Actor performs the speech with clarity of voice and vocal variety.	Actor performs the speech with clarity of voice and some vocal variety.	Actor performs the speech with little clarity and no vocal variety.
Commitment	Actor performs the speech with tremendous confidence and the performance is consistent throughout with few hesitations.	Actor performs the speech with confidence and the performance is mostly consistent, with some hesitations.	Actor could use some more confidence while performing the speech; hesitates frequently.
Emotional Life	Actor delivers the speech with great emotion towards the topics.	Actor delivers the speech with emotion towards the topic.	Actor delivers the speech with little to no emotion towards the topic.

Comments: