

**S T O R Y
P A T H[®]**

A Nation Divided

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ACKNOWLEDGMENTS

I am grateful to the many teachers who tested *A Nation Divided* in their classrooms. I thank them for contributing their suggestions and ideas to this unit. Also, I appreciate the editorial support of Susan Halko and Leslie Morrison.

Class Test Sites

Snohomish, Washington
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A Nation Divided

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Episode 1	Chattanooga
Episode 2	The Families
Episode 3	Historical Events of the Time
Episode 4	The Underground Railroad
Episode 5	A Presidential Election
Episode 6	The Onset of War
Episode 7	The Siege
Episode 8	Peace and Rebuilding
Assessment	Synthesis Activities

The Storypath Approach

To learn more about the Storypath approach, go to <http://www.everydaylearning.com/Pages/storypat.html> or <http://fac-staff.seattleu.edu/mmcguire/storypath.html>

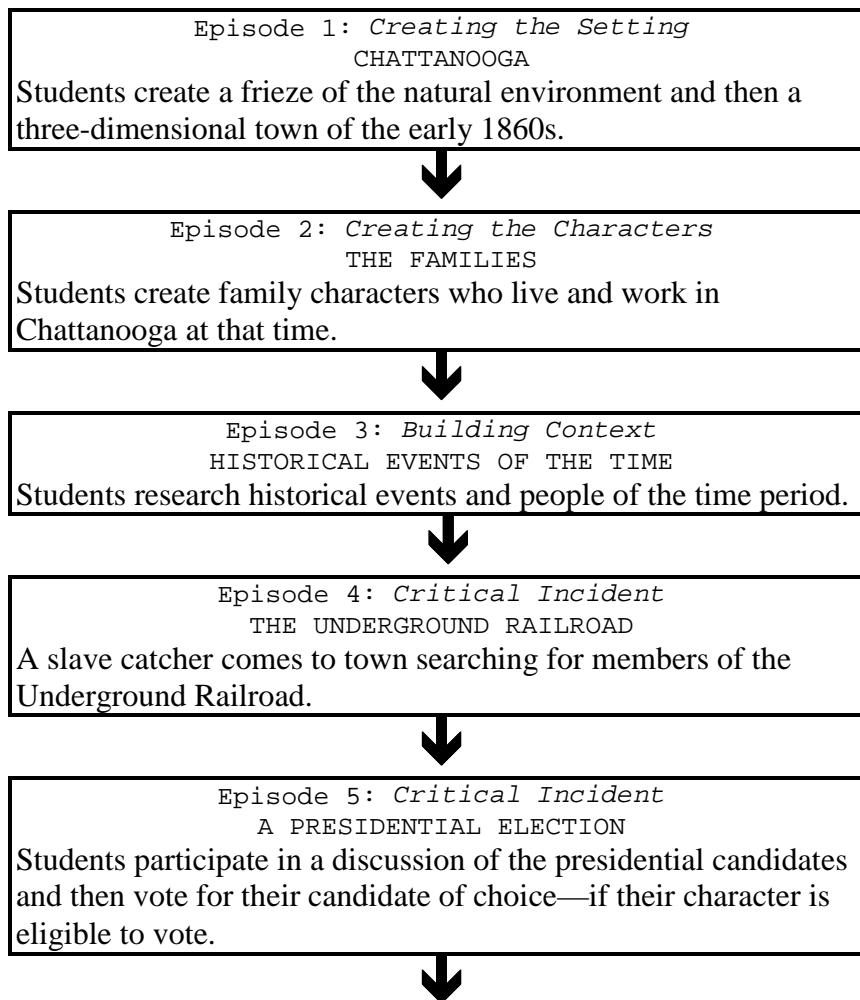
Also available from Everyday Learning Corporation is ***Storypath Foundations: An Innovative Approach to Teaching Social Studies.***

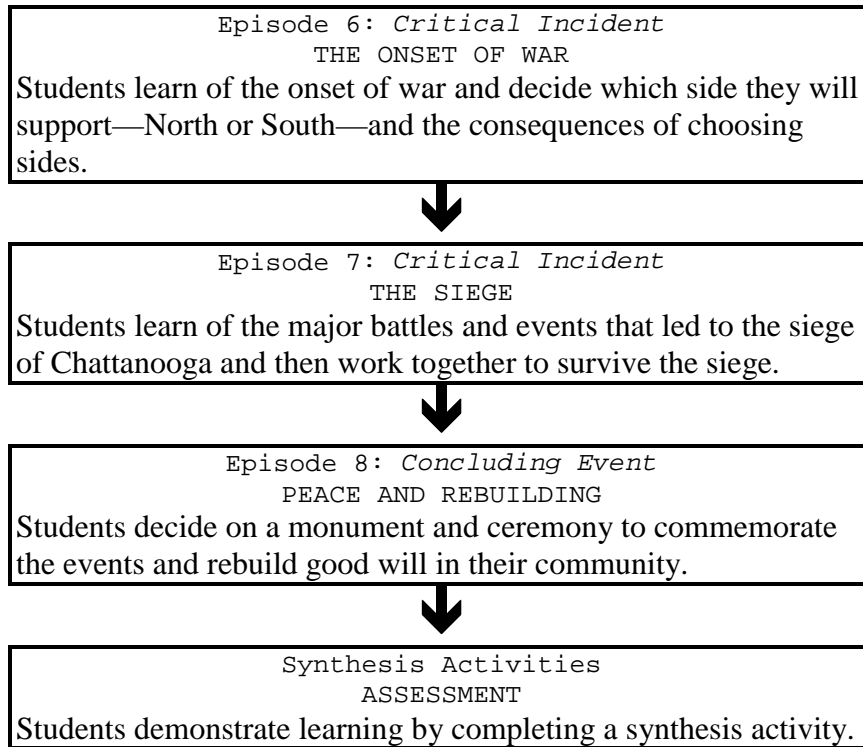
Call 1-800-382-7670 to order a copy.

DEVELOPING THE STORY

A Nation Divided evolves over eight episodes as students learn about this historical period from the points of view of families living in Chattanooga, Tennessee. The unit naturally integrates such subjects as history, geography, art, reading, and writing as students create a community, the families that live and work there, the events that lead to the Civil War and recreate the war itself. The story follows the basic structure shown below, but develops naturally as students contribute their own ideas and decisions. Students immerse themselves in the life of the 1860s in Chattanooga by creating the families and their homes and businesses, and then are confronted with the events of the time. Throughout the *Storypath* students are examining how they will respond to the issues of the time including the onset of war, which side to support, and how to respond to both armies occupying their town. It is the goal of this *Storypath* to provide students with a realistic view of the challenges of living in this time and place and a deep understanding of the forces that led to the Civil War.

Episodes





BUILDING UNDERSTANDING

ASSESSMENT

A Nation Divided Storypath offers a variety of options to genuinely assess students' learning. These methods include informal, ongoing methods, such as observing student discussions and behavior; rich opportunities for portfolio assessment; and synthesizing activities at the end of the unit to assess students' learning of unit objectives. Cooperative learning activities are integrated into the unit to develop students' social skills.

During each episode, students will be developing complex thinking and problem-solving abilities within the context of understanding the events that led to the war and how people responded to the war. The best way to assess this learning is through ongoing observation and evaluation of student activities. Look for suggestions for assessment criteria throughout each episode.

At the end of the unit, three synthesis activities are provided so that students can apply what they've learned about these events of the past. You can let students choose one of the three projects, or assign one to the entire class. Each synthesizing activity includes criteria for assessment and a list of unit objectives that apply to each activity. The three topics are:

- Creating a Photo Album
- Analysis of a Current Event
- "My Portfolio"

By having students demonstrate their learning through writing and illustrating or copying old photos to create an album of the events of this time, you can assess student learning through their artistic and higher order thinking skills without relying heavily on students' reading and writing skills. An analysis of a current event allows you to assess students' ability to apply the events of the *Storypath* to a current conflict. The third activity, "My Portfolio," shows students' progress over time.

PLANNING THE UNIT

MAKE KEY DECISIONS

Develop depth of understanding. Teachers are faced with many decisions about what to teach in a yearlong study of American history. This unit offers students the opportunity to study an important set of historical events in-depth. Students learn about life in a small southern town in the 1860s, the events that led to the Civil War, and the ethical and moral dimensions bound to these historical events. The events are examined and interpreted from multiple points of view as students immerse themselves in the *Storypath*. An in-depth study of this time and place provides a foundation for examining other historical events in American history.

Create a U.S. history timeline. To provide an overview of American history for the year, have students create a pictorial timeline including brief reports of important events in American history at the beginning of the school year. Then select significant and powerful events for in-depth study for the remainder of the year, using the timeline as a reference to connect and fill-in the events from one time period to another. One way to organize the selection is around basic themes, such as the following:

- Exploration/expansion: Native rights
- Independence: Nation's rights
- Industrialization: Worker's rights
- Emancipation: Civil rights, women's rights
- World wars: Human rights

Guiding questions to focus the creation of the timeline can include:

- How do people's points of view create conflicts?
- What are the results of different types of conflicts?
- What do people do to try to resolve conflicts?
- Why are historical events important to us?
- What are our rights and responsibilities as citizens in a democratic society?

Integrate the learning. *Storypath* provides many opportunities to integrate reading, writing, speaking, and listening processes. Students read fiction and nonfiction and write for a variety of purposes: letter writing, persuasive writing, report writing, and poetry writing. Speaking and listening opportunities abound. The unit easily adapts to meet specific literacy goals you may have for your classroom. Additionally, art processes are integrated into the unit as students create their setting and characters. Basic art principles are highlighted in the creation of the frieze. The unit takes six to eight weeks, but students are provided a rich context for developing their skills in literacy and art.

Plan space for the *Storypath*. You will need ample wall space for displaying the setting and characters. A table or counter in front of the frieze provides space for the three-dimensional homes, businesses, and artifacts of that time. You will also need display areas for various lists, dioramas/displays, artifacts, and other materials that students create throughout the unit.

Organize students. Beginning in Episode 1, students are organized into groups to create the natural environment, homes, and businesses of the town. This setting serves as the backdrop for the families that live and work in this town—each student will create one character as a member of a family. You will want to consider how large you want your groups to be and how you will facilitate the work of the group. Groups of two to four students are recommended. If you group students to create a business and home, these groups can become the families for the places that have been created. Throughout the unit the groups will work together as an extended family.

Prepare for role plays. Students will role-play townspeople living in Chattanooga in the 1860s throughout this unit. Adults can be invited to role-play other characters. In Episodes 4, 5, and 6, it is suggested that adults play the roles of slave catcher, Colonel Wood, and General Thomas, respectively. Props for the roles add drama, and adults can quickly learn their roles to participate effectively in the critical incidents. The teacher can play these roles as well.

Weave in historical information. As you introduce students to this unit, it will be important to allow students to “figure out” how these people lived during the 1860s in Chattanooga. This is guided by key questions that you will ask as the *Storypath* develops. At times—when students have the need to know—you will provide or students will research the necessary historical information to move the story forward. It may be tempting to simply tell students what they need to know before they begin an episode; if you follow this path, problem solving and critical thinking are greatly reduced and the powerfulness of this approach is jeopardized.

Extend student learning. This *Storypath* provides a rich context for further exploration of this time and place and the events that follow the conclusion of this particular *Storypath*. Suggested activities ranging from literature circles, research reports, and biographies are some of the possibilities for extending and deepening students’ understanding of this time. A read-aloud book to accompany the *Storypath* would also work well. See the reference list on pages 8 and 9.

CUSTOMIZE THE UNIT

Adapt the Unit. There will likely be many times in this unit when you will want to modify the curriculum to suit your own needs and follow the logical progression of the story. Alternate activities or special arrangements are suggested at various points during the unit to assist you in adapting it to meet your unique needs.

Frequently students will provide an unanticipated twist to the *Storypath*, or important learning opportunities will arise. The *Storypath* allows for the accommodation of those circumstances.

There are times when students will role-play the characters in the story to understand a particular viewpoint. At other times students will reflect on the events of this unit out-of-role so that

situations can be examined and understood from the student's own perspective. These are opportune times to help students connect their own experiences and deepen their understanding of these historical events.

Address your goals. You may decide to adapt the setting or the events of the time of this unit. For example, other critical incidents could easily be substituted or added depending on your specific curriculum goals. Or, you can set the *Storypath* in your community if it has special significance for these historical events. Chattanooga was selected because although there were slaves in the community, it was not a plantation region. It seemed developmentally appropriate to have students create a small town of the 1860s rather than a plantation or set of plantations or northern factory town. Further, Chattanooga is ideal for developing an understanding of the way in which the geographical setting can influence the development and events within a community. The people of Chattanooga at that time were divided; some supported the North, others the South. Thus, students can realistically choose either side to support and still be true to the historical events of the time. Since both armies occupied Chattanooga, students can consider those events and the town's strategic location related to the war.

Connect to other *Storypaths*. There are a number of published American history *Storypaths* that can accompany this unit. *The Early Northwest Coast People* examines culture and historical events faced by native people as they encountered traders, settlers, and other significant events of the time. *The Struggle for Independence* and *The Oregon Trail* provide insights into important events in our history. As suggested earlier, you can begin the school year with a timeline of key American events—with short reports and illustrations—to create a framework and chronological order. Then select three or four *Storypaths* for the year so students can examine in-depth themes of historical significance. To order the units, visit Everyday Learning Corporation at www.everydaylearning.com, or call 1-800-382-7670.

INVOLVE OTHERS

Involve Families. Family members may have special knowledge about this time and/or place. Family diaries, letters, journals, or photographs can add a personal dimension to this unit of study. Families may have traveled to Civil War battlefields and other historical sites related to this time in history. Invite them to share what they know. Timing is everything. Sharing diaries, letters, journals, or photographs is most effective when the *Storypath* is well underway or when those documents are pertinent to a particular event. Travel experiences with slides and commentary work best at the conclusion of the unit.

Involve the Community. Guest speakers and field trips to museums can enrich students' understanding of this time and place. Museums often have artifacts boxes that they will ship to schools. If you live in the area, a field trip is an ideal activity; students can speculate where their home or business might have been located. Guest speakers and field trips should occur at the end of the unit when students can knowledgeably compare and contrast their own experience to the new information they are receiving. This makes for a more powerful and memorable learning experience.

Create a Learning Community. An open and supportive atmosphere is essential for students to engage in the discourse that is basic to the learning process of the *Storypath* approach. Students should understand the value of reflective discussions and the importance of

collaborative work to deepen their understanding of complex ideas. Consequently, students should be expected to listen and respond thoughtfully and respectfully to one another's ideas.

ADDITIONAL RESOURCES

REFERENCES

Chattanooga, Tennessee: Train Town. Teaching with Historic Places, Amawalk, NY: Jackdaw Publications.

Examines the geography and the railway system and how they affected the development of Chattanooga in the mid-19th century.

Kirshon, John W. ed. **Chronicle of America.** New York, NY: Dorling Kindersley, 1995. Provides pictures and text of events in American history. Provides a context for examining historical events.

Davis, K.C. **Don't Know Much about the Civil War.** New York, NY: William Morrow and Company, Inc., 1996.

An excellent resource about events surrounding the Civil War including lots of primary documents.

Douglass, F. **Narrative of the Life of Frederick Douglass, an American Slave.** New York, NY: Laurel, Inc., 1997.

Douglass recounts his life as a slave and his escape to freedom. As a primary document, this eloquently written book provides insight into life at that time from someone writing at that time. The book was originally published in 1845, so Douglass doesn't fully explain how he escaped from slavery—he didn't want slave holders to learn how he escaped. Reading selected segments to students about conditions of slaves can supplement this unit.

Govan, G.E. and Livingood, J.W. **The Chattanooga Country: 1540-1951.** New York, NY: E.P. Dutton & Company, Inc., 1952.

Provides an extensive overview of Chattanooga with primary sources used throughout the book.

Hansen, J. **Between Two Fires: Black Soldiers in the Civil War.** New York: Franklin Watts, 1993.

Describes the recruitment, training, and struggles of African-American soldiers in the Civil War.

Hoobler, J.A. **Cities Under the Gun: Images of Occupied Nashville and Chattanooga.** Nashville, TN: Rutledge Hill Press, 1986.

Provides a photographic view of Chattanooga and Nashville during the Civil War—landscapes, businesses, homes, and occupation.

Meltzer, M. ed. **Voices of the Civil War: a documentary history of the great American Conflict.** New York: Crowell, 1989.

Provides primary documents that recount the events of the Civil War.

REFERENCES FOR STUDENTS

Clinton, C. **Life in Civil War America.** Eastern National Park and Monument Association, 1996. 1-800-821-2903

An excellent nonfiction resource to supplement this unit. Many photos and drawings provide primary documents for student research. Includes examples of broadsides.

Fleischman, P. **Bull Run.** New York, NY: Harper Collins Children's Books, 1993.

Northerners and Southerners who were at the battle of Bull Run, and civilians who had loved ones in the battle each recount the glory, the horror, and the disillusionment of the battle.

Gay, K. & Gay, M. **Civil War.** New York, NY: Twenty-First Century Books. 1995.

Provides lots of interesting information about the war.

Hakim, J. *War, Terrible War*. New York, NY: Oxford University Press, 1994.

Provides personal anecdotes and other information about this time period. Very readable.

Kidd, R. *Family Under Fire: A Story of the Civil War*. Chattanooga, TN: Chattanooga Regional History Museum, 1995.

Based in Chattanooga, the story tells of a young boy and his sister who experience a battle of the Civil War in their town. An excellent book to read during Episodes 6 and 7.

McCully, E.A. *Bobbin Girl*. New York, NY: Viking Penguin, 1996.

Describes the life of a young mill worker in Lowell, MA. Good read-aloud book.

Polacco, Patricia. *Pink y Say (Pink and Say)*. New York, NY: Lectorum Publications, 1997.

Say Curtis describes his meeting with Pinkus Aylee, a black soldier, and their capture by Southern troops.

Ray, D. *Behind the Blue and Gray: A Soldier's Life in the Civil War*. New York, NY: Lodestar Books, 1991.

Recounts the war with photographs and text.

Thomas, V.M. *Lest We Forget: The passage from Africa to slavery and emancipation*. New York, NY: Crown Trade Paperbacks, Inc., 1997.

A three-dimensional presentation about passage from Africa to slavery and emancipation. Contains many primary documents that may be difficult to read, but the three dimensional aspect will be engaging to students.

Windrow, M. *The Civil War Rifleman*. New York, NY: Franklin Watts. 1985.

A comprehensive look at the life of a rifleman and the methods of war during this time.

WEB SITES

American Civil War Home Page

<http://cobweb.utcc.utk.edu/~hoemann/cwarhp.html>

United States Civil War Center

<http://www.cwc.lsu.edu>

Gettysburg Address

<http://lcweb.loc.gov/exhibits/gadd>

The Valley of the Shadow: Two Communities in the American Civil War

<http://jefferson.village.virginia.edu/vshadow2/choosepart.html>

ART MATERIALS TO HAVE ON HAND

- butcher paper—various colors
- poster board
- construction and tissue paper—various colors
- glue/paste/tape/scissors
- markers/colored pencils/crayons/yarn
- small cardboard box/milk cartons
- assorted craft materials
- wallpaper and/or fabric scraps
- Optional: clay/dirt
- Optional: wool fiber for hair
- Optional: tempera paint/brushes/water cans

OVERVIEW OF PERFORMANCE STANDARDS

Culture and Social Interaction: The study of culture and cultural diversity including the human interactions among groups and institutions.

- Identify ways different societies and cultures address similar human needs and concerns.
- Demonstrate an understanding of how people interact with their physical environment and social conditions.
- Identify how family, groups, and community influence the individual.

History: The study of ways people view themselves in and over time.

- Identify examples of change and cause-and-effect relationships.
- Cite examples of how people in different times and places view the world.

Geography: The study of people, places, and environments.

- Identify how people create environments that reflect ideas, personality, culture, wants, and needs in their community.
- Examine the interactions of people with their environment and changes that occur over time.

Civic Competence: The study of the ideals, principles, and practices of citizenship that lead to a commitment to action.

- Identify examples of freedoms, rights, and responsibilities of citizens.
- Identify and practice selected forms of civic discussion and participation.
- Explain actions citizens can take to influence public policy decisions; recognize and evaluate the variety of formal and informal actions that influence and shape public policy.

Social Skills: The ability to work effectively in a group.

- Organize, plan, make decisions, and take action in group settings.
- Persuade, compromise, debate, and negotiate in the resolution of conflicts and problems.
- Work with others to decide on an appropriate course of action.

Critical Thinking Skills: The ability to analyze, synthesize, and evaluate.

- Use criteria to make judgments through such processes as appraising ideas, considering points of view, and evaluating statements or positions on issues.
- Organize ideas in new ways.
- Define issues or problems and consider alternatives. Then make a decision based on evaluation of alternatives.

Communication Processes/Speaking and Listening

- Use listening and observation skills to gain understanding.
- Communicate ideas clearly and effectively.
- Use communication strategies and skills to work effectively with others.
- Analyze and evaluate the effectiveness of formal and informal communication.

Reading Processes

- Understand and use different skills and strategies to read.
- Understand the meaning of what is read.
- Read different materials for a variety of purposes.

Writing Processes

- Write in a variety of forms for different audiences and purposes.
- Understand and use the steps of the writing process.
- Analyze and evaluate the effectiveness of written work.

CREATING THE SETTING: CHATTANOOGA

E P I S O D E 1	INTRODUCING THE SETTING page 12
	Students listen to and discuss a description of the natural environment.
	Materials Teaching Master 1-1, <i>The Setting: The Natural Environment</i> , p. 19
	Grouping Whole class
	Schedule Approximately 20 minutes
	CREATING THE NATURAL ENVIRONMENT page 13
	Students create a frieze of the natural environment.
	Materials Activity Guide 1A, <i>Working Together on the Frieze</i> , p. 20
	<ul style="list-style-type: none"> • one bulletin board or wall space with a table or counter sitting in front, approximately 6 feet long and 4 feet high. (Cover the bulletin board with white butcher paper and extend the paper over the counter.) • various colors of construction and tissue paper • colored markers/crayons/glue/tape /scissors/blue tack • foil/cotton balls/yarn and other craft supplies • optional: tempera paints/brushes/water cans
	Grouping Divide the class into three groups of about equal size. Each group will make a section of the frieze.
Schedule Approximately 1 hour	
CREATING THE TOWN page 15	
Students listen to and discuss a description of the town then add those features to make a three-dimensional town in front of the frieze.	
Materials Teaching Master 1-1, <i>The Setting: The Town</i> , p. 19	
<ul style="list-style-type: none"> • same materials as above plus small cardboard boxes/milk cartons that can serve as three-dimensional buildings 	
Grouping Students can work individually or in pairs or to create the buildings of the town and other features.	
Schedule Approximately 1 hour	
CONCLUDING EPISODE 1 page 17	
Students reflect on the episode, make a word bank, and write about the setting.	
Materials Activity Guide 1B, <i>Broadside Guide</i> , p. 21	
For word banks: thick black markers and index cards or strips of paper	
Grouping Whole class for word bank; individuals for the writing activity	
Schedule Approximately 1 1/2 hours, including time for writing	

EPISODE
OBJECTIVES

Culture and Social Interaction Identify ways people lived and worked in a small Tennessee town in the 1860s.

Geography Examine how the physical environment affected the development of the town.

Social skills Organize, plan, and make decisions while creating the setting with group members. Determine an appropriate course of action to complete the setting within a group.

Critical Thinking Organize ideas from class discussion in new ways and apply those ideas to the setting.



INTRODUCING THE SETTING

TIMELINE

Start a timeline to record and sequence the events that will be presented throughout the *Storypath*. Make the timeline horizontal and display it in the classroom. You might divide the timeline into five-year segments, beginning with the year 1830 and ending with 1875. Add dates as the story progresses. Begin by posting these dates and events:

- 1830 Settlement began
- 1838 Native Americans of the region moved onto Indian reservations
- 1839 Town of Chattanooga established
- 1850 Railroad completed

After students create the frieze, let them speculate on when their homes and businesses were built and add these dates to the timeline. You could color code the dates to reflect real events and *Storypath* events such as the building of homes.

AUTHOR NOTE →

Learning Process

“Starting with the setting of the place provides students with a common, concrete point of reference. The setting will become an artistic rendition of the natural environment followed by the creation of the town. Thus, the focus of this activity is not to have an exact replica of a particular place but rather to capture a flavor of the time and place.”

CONNECT →

Language Arts

As you read the natural environment, students can

- *listen to the description of the place.* (listen for information)
- *imagine what the place looks like.* (visualize)
- *use context to define unfamiliar words.* (vocabulary)

Launching the unit

Tell students that they will be creating a story about the small town of Chattanooga in southeastern Tennessee in about 1860. Ask students to locate Chattanooga on a map to help orient the place for the story. Explain to students that often we can understand our own lives and communities better when we learn more about the lives and communities of others in the past.

Discuss with students the elements of story: setting (when and where the story takes place), characters (the people in the story), and plot (critical incidents). In this episode, students will create the setting for the story.

Building an understanding of the setting

Students will create a frieze using the description on Teaching Master 1, *The Natural Environment*. Read the description to the class. Afterwards, lead a discussion using the questions below. Make a list of students' responses on the chalkboard or a large sheet of paper.

- What do you remember about this setting? (*Students should be able to recall some of the specifics from the description; if necessary, ask probing questions to prompt their recall.*)
- What are the important geographical features in this setting? (*mountains, plateau, valley, and river*)
- The river was described as treacherous; how do such

←AUTHOR NOTE

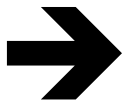
Learning Process

“You may be tempted to show students pictures of the natural environment of Tennessee to help them make their frieze. If you do this, students will simply replicate what they see instead of constructing their own understanding of the geographical features. Do not underestimate what they know.”

AUTHOR NOTE →

Learning Process

"Sometimes students will suggest something out of context to the place. If this happens, I ask students to explain their ideas. They often have very plausible responses that provide new insights. Nevertheless, even if their responses are implausible, I allow them to stand, helping students build ownership for the place they create. I always know that we can correct any misconceptions after students learn more about the topic."



features as shoals, reefs, sandbars, snags, and sawyers make a river treacherous? (*Some students may know these terms and can share their knowledge; however, if these terms are unfamiliar, they are defined below.*)

- What were some of the plants and animals identified in the region? (*Students should be able to recall some of the kinds of trees, flowers, and animals mentioned in the description.*)
- What else might be in this environment that was not in the description? (*If students mention people, acknowledge their response and tell them that they will focus on the people later in the Storypath. For now, keep students focused on the natural environment.*)

shoal:	a shallow place in the river often made from sandbars or gravel
reef:	a narrow ridge of rock or sand near the surface of the water
sandbar:	a ridge of sand formed in a river by the currents
snag:	a tree or a branch held fast in a river often below the surface
sawyer:	a tree with one end caught in the river and the other end swaying in the current

CREATING THE NATURAL ENVIRONMENT

Starting the frieze

Divide the class into approximately three equal groups. Activity Guide 1A, "Working Together on the Frieze," gives students a good starting point for organizing their work. This activity sheet also contains tips for constructively working together in groups.



AUTHOR NOTE →

Reinforcing Conceptual Understanding

"As students are working reinforce their use of geographical terms as they talk about the place. For example, ask students to think about how they can artistically display sawyers in the river to reinforce that concept."

Organizing the work

There are a number of ways students can accomplish their work on the frieze. Here is one method for organizing students' work.

Step 1 Have each group meet to decide on the features of their section of the landscape. Be sure students understand that the frieze is made from the perspective of the viewer looking from the river up the valley. You can sketch the primary geographic features to provide some structure and perspective for the landscape.

Step 2 The groups can make the features for their section of the landscape at their desks. Encourage students to add as many details as possible. Trees, flowers, wild animals, boulders and so forth can be added to the setting. Students

←CUSTOMIZE

The Setting

You could make the natural setting and the town as one combined activity if you have time limitations. Read both descriptions and organize the class into groups to create sections of the setting.

←AUTHOR NOTE
Artistic Principles

can decide the time of year; it is not a critical factor for the *Storypath*.

CONNECT →

Creative Arts

As students work on the frieze, discuss

- *the three properties of color: hue (the name of a color) value (lightness or darkness) and intensity (brightness or dullness).* (color)
- *how the size of objects become smaller as they recede in the distance.* (perspective)
- *how foreground objects are clear and detailed while background objects are blurred and indistinct.* (perspective)
- *how to add texture to the frieze. Torn paper and layered tissue paper work well for making geographical features in the distance. Trees can be folded down the middle to appear three-dimensional. Crushed bits of colored tissue paper can be glued on for flowers.* (texture)

Step 3 Have students working on the background features start first and then add the middle and foreground features as the frieze is created. Details such as clouds, trees, animals, and flowers can be made at desks while others are working at the frieze.

Considering art concepts

Use questions like the following to incorporate basic art principles as they plan and work on their frieze.

- How can one hue (color), such as green, be used to communicate information in the frieze? (*Dark green can be used to show something close, while a lighter shade of green could show the same object in the distance.*)
- How can the intensity of color (brightness or dullness) be used to make the frieze more interesting? (*Bright colors in the foreground and dull colors in the background can be used to show perspective.*)
- If possible, have students look at a tree far away. What colors do you see? What colors might you see if you were standing next to the tree? (*Students should notice that grays or purples are often the colors that are seen in the distance. An object's colors appear brighter at close proximity.*)
- What size would a tree be in the foreground compared to the same tree in the background? (*As students make trees, flowers, and wild animals, have them consider the placement of those objects in relation to each other in the setting—large animals in the foreground, small animals in the background.*)

Guiding student work

As students work on the frieze, try to restrict your role to asking questions about the various tasks students are performing. Students need to develop ownership of their setting and make decisions themselves about the features. If some students finish their tasks before others, ask them to make additional features.

"I've found that it works best for students to start on the frieze before stopping to think about some basic art principles. This allows students to be invested in the process and creates purpose and meaning for using these art principles on their frieze. However, you may not want to interrupt students, but rather discuss the art concepts before they begin."

← **AUTHOR NOTE**

Group Learning

"As students work on the frieze, be prepared for disagreements as to where certain details should go. I use such disagreements as an opportunity to bring the group together and discuss the problem. Tackling the problems in ways that build group interaction skills is an important benefit of this approach."



CREATING THE TOWN

Once the natural environment is completed, explain that the next step is to create the town that sits on the edge of the

river. Explain that you have information to tell them about the town. Students should listen carefully while you read the town's description—Teaching Master 1-1, *The Town*.

- What kinds of businesses were mentioned in the description? (*Clarify terms as necessary.*)
- What were the most common materials used for building the businesses and homes in the town? (*wood with a few brick structures*)
- What features did the homes have? (*wooden structures mostly with peaked roofs and chimneys at both ends of the structure*)
- Why was the railroad important to the town? (*The railroad supported the economy by serving as a crossroads for goods being transported. Warehouses stored goods and provided jobs for the townspeople.*)
- What were the streets like? (*one main street, other streets irregular—like cow paths*)
- How does the geographic setting affect the town? (*Help students to see how the river and valley influence the layout of the town.*)
- What other things might be in the town that were not mentioned in the description? (*Encourage students to add their ideas to enrich the place and to develop ownership for the setting.*)

AUTHOR NOTE→

Learning Process

"As some students work on the buildings, they may want to look through books or magazines that provide specific information about businesses and homes of this time period. It's fine if students choose this path, because they will be investigating on a need-to-know basis."

Organizing the work

Working individually or in pairs, students can create the buildings of the town. Using cardboard boxes for buildings works well; however, discuss the size of the boxes related to the various buildings. For example, houses can be made out of milk cartons and the hotel can be made out of a shoe box. Let students choose the businesses they want to create—don't worry if there are duplicates. (At this point in the *Storypath* you are establishing motivation for learning and building ownership of the story, so as much as possible, you want students to be able to make their own choices.) Be sure that at least one hotel, railroad station, and newspaper business are chosen, as those businesses will have specific roles later in the *Storypath*. Encourage students to add details to their buildings, such as windows, shutters, chimneys, and porches. Students should also add details to the homes such as barns, yards, and gardens.

It is likely that students will raise the issues of street and business names. Let students decide on the names. Have them consider how names are given to towns, streets, and businesses. Since these features are frequently named after

people, you may want to suggest that students wait to decide on the names until the next episode when they create families for the town. Or, students could create names now and use some of those same names in Episode 2 for their characters. You can manage the naming process in any number of ways: by voting, reaching a consensus, or assigning groups to name various features.

Once the buildings are made, the class will need to determine the layout of the town. Here are some questions to guide this discussion:

- Where would the railroads most likely be located in relation to the town? *(Guide the discussion so students understand how the geographical features might affect the railroad lines. It is likely that the intersection of the railroad would occur on the outskirts of town and not right in the center.)*
- Which buildings would be located near the river? *(River transportation was also important to the town. Have students consider how goods from barges might have been transported to the railroad.)*
- How would the businesses be located in relation to the railroad, the river, and other businesses? *(Have students consider how the transportation system might affect the businesses in town. For example, warehouses would be located near the river dock and the railroad line.)*
- Where would the homes be located in relation to the railroad, the businesses, and other homes? *(Some people might live above, behind, or near their businesses, other homes might be located away from the railroad and dock because of the noise and congestion created by these activities. Towns of this size and period were haphazard in layout, so any layout is probably reasonable.)*
- What buildings and other features would be near the homes? *(Barns, smokehouses, tool sheds, gardens, and pens for farm animals would be found behind the homes.)*
- Where would the stand of forest be? Where would the fine old oaks and hickories be found in the community?
- How does the geography influence the layout of the town? *(Students should consider location of the river to the layout of the town.)*



Once the discussion is completed, have a small group decide where to position the various features or let each student decide where to put his or her building. If the latter is chosen, be prepared for some disagreements. Use this opportunity to encourage students to develop skills of negotiation and compromise.

You may find that some businesses are more popular than others. For example, there may be four restaurants. If so, take advantage of this teachable moment by posing the question, “Can this town support four restaurants?” Students likely will conclude that it cannot. Then, by asking students to decide what to do, they can “figure it out” for themselves and maintain ownership of their story.

←AUTHOR NOTE **Writing**
“It’s important at this point that students undertake language activities that help them gain ownership of the setting and develop a rich vocabulary for talking about the place. My experience is that student writing related to the setting is very rich, and I think this is because students have been intimately involved in creating the place they are writing about.”

CONCLUDING EPISODE 1

Discussing the setting

Once the setting is completed, initiate a discussion about it. Encourage students to record their opinions and observations. Writing will give them a chance to reflect on their knowledge of the place they have created. The discussion is a good opportunity for you to assess students’ progress. Here are some questions to initiate the discussion:

- How might it feel to walk through this town?
- How do the geographical features affect the town?
- What do you imagine life might be like in this town?
- What makes this town a desirable place to live?
- What did you do that helped the group work efficiently?
- What can you do differently to help your group work better together?

←CUSTOMIZE
Activity Options
Rather than using Activity Guide 1B, you may want to substitute your writing activity that is aligned with work you may already be doing in your writing program.

AUTHOR NOTE → **Word Bank**

“As the Storypath unfolds, students can continue to add new words to the bank. This unit provides a rich context for learning new vocabulary.”

CONNECT → **Technology**

Broadsides use a range of font sizes and type styles. Students can apply their word processing skills to create their broadsides.

To reinforce art principles, ask questions like these:

- In what ways did we use proportion and scale in the setting?
- Where did we use texture to create interest in the setting?
- How did you use color to make the setting more interesting?

CONNECT → **Map Skills**

Map skills can be reinforced by using the setting as a basis for drawing a simple map of the town and geographical setting.

- draw a map of the town they have created, to which they can add details throughout the unit. (mapping)
- create a relief map showing the geographical features of the region. (mapping)
- use the map to give directions for finding various places in town. (map reading)

Creating a word bank

Arrange students in small groups and assign one student from each group to be the recorder, then have the groups brainstorm a list of words that describe the entire setting. Using a thick black marker, the recorder can write the words on index cards—one word on each card. Post the words next to the frieze. Encourage students to write as many words as they can; all the words should be posted even if there are duplications. In this way, each student will have contributed to the word bank.

Writing an advertisement for the town

By writing an advertisement, students become more connected to the place they have created. Get students started by giving them Activity Guide 1B, *Broadside Guide*.

Explain to students that small towns often wrote advertisements to encourage people to move to their community. These one-page advertisements were called “broadsides” and were a common means by which advertisements and other announcements were made. Most nonfiction books about this time include examples of broadsides. Show students a few examples to help get them started. Brainstorm ideas that could be used in a broadside to attract people to the town. Encourage students to use the word bank as a resource for writing their advertisement. (However, students should not limit themselves to the words in the bank.)

Once they have written their broadside, students can read, discuss, and display their advertisements to build meaning for the place they have created.

The broadsides can be used for portfolio assessment. Give students this option at this point.

- ✓ Assessing the broadsides Students should be able to
- accurately describe the place they have created.
 - use words that attract attention and encourage people to visit or live in the community.
 - successfully follow the writing process.
 - use the format of broadsides to create their advertisements.



The Natural Environment

A majestic valley is set between a mountain range to the east and a plateau to the west. The mountains bordering the valley are sheer rock with a few scraggly trees managing to claim footholds on the side of the mountains.

Winding through the valley like a fat snake is a river known for its beauty and treachery. Many have traveled the river over the centuries, aware of its shoals and reefs, gravel and sandbars, and snags and sawyers. As travelers journeyed down the river, they saw new vistas around each bend, mountains lush with hickory, pine, oak, and poplar, and wild flowers including dragonroot, hop clover, and yellow jasmine. Wild game abounds in this setting. Bears, deer, ducks, and wild turkeys are plentiful. Many trees line one side of the river and grow in the valley. The temperate climate and rich soil make this valley ideal for settlement.

The Town

Sitting in the valley on the edge of the river is a town of about 5,000 people. Some of the people are new to the town and others have been here for a long time. The town has a number of churches, a hotel, bank, newspaper, restaurant, school, jail, flour mill, tannery, sawmill, railroad station, furniture manufacturer, general store, and warehouses. There is one main street with other streets that really are more like cow paths than streets. Stumpy fields, ponds, and patches of forest timber often interrupt the streets. Old oaks and hickories provide cool shade in the summer heat. All in all, this is a bustling town because the railroad line runs north and south and east and west, intersecting on the edge of town. Most of the businesses were built with wood with the exception of the railroad station. It was made of brick; built to last. The railroad is important to the town, as the town has become a crossroads for shipping goods from one region to another—both on the river and the railroad.

Some of the homes throughout the town are owned by the more prosperous townspeople. These homes are two stories with front porches supported by large columns. Most of the homes are made of wood; the more well-to-do use brick. Many homes are wooden structures with peaked roofs and modest in size. Chimneys sit at both ends of the homes to provide heat from wood fireplaces. Behind many of the homes are barns, smokehouses, and other buildings. It is not uncommon to find cows, chickens, and turkeys in barnyards behind the houses.

There is a feeling of energy and well being in this town as the community is growing and there is money to be made for the person who is willing to put in a hard day's work.

Name: _____ Date: _____



Episode 1
Activity Guide 1A

WORKING TOGETHER ON THE FRIEZE

Select one person from your group to record your ideas.

Step 1 → Discuss the ideas below.

What do they mean to you? Select two ideas from the list to focus on while working together.

- _____ Be flexible.
- _____ Set a positive tone and be respectful of each other.
- _____ Be supportive and listen carefully to each other's ideas.
- _____ Work to resolve conflicts in a positive way.
- _____ Do a fair share of the work in the group.

Step 2 → Plan the setting.

Make a list of features for your section of the setting.

Step 3 → Assign jobs and list assignments.

Step 4 → Assess your work. Look back at Step 1. Discuss as a group how you did. Record your group's assessment on how you did.

Name: _____ Date: _____



BROADSIDE GUIDE

A well-written broadside can attract attention and encourage people to come to a place. Think about your message. Use the questions below as a guide.

1. Imagine you are standing on the main street. What do you see?

2. What makes this a great place to live? Record two or three ideas that you can write about.

3. Make a list of words that vividly describe this place. Look at the word bank for ideas.

4. Draft the broadside.

- Write short phrases or sentences.
- Think about organization:
 - What should be stated first?
 - What size should the words be?
 - Should the words be all the same size?

5. Edit the broadside. Ask a classmate to help you edit using the questions below as a guide.

- Does the information make sense?
- Does it attract attention?
- Is it easy to read?
- Will it encourage people to come to your town?
- Are all the words spelled correctly?

6. Make the final copy.

CREATING THE CHARACTERS: FAMILIES

E P I S O D E 2	<p>INTRODUCING CHARACTERS TO THE STORY page 23 Students discuss the kinds of families that would live and work in the homes and businesses they have created.</p> <p>Materials None Grouping Whole class Schedule Approximately 30 minutes</p>
	<p>CREATING THE FAMILIES page 24 Students create the families and write biographies for each family member.</p> <p>Materials Activity Guide 2A, <i>Family Group Work</i>, p. 29 Activity Guide 2B, <i>Making a Character</i>, p. 30 Activity Guide 2C, <i>Character Biography</i>, p. 31 A range of resources about life in the 1860s—books & Web sites For the characters: • various colors of construction and tissue paper • yarn/wall paper and/or fabric scraps /cotton balls • colored markers/crayons/colored chalk/glue or paste/tape/scissors • wool fiber for hair • large sheet of butcher paper or poster board</p> <p>Grouping Groups of 3–5 students (to create families); independently (to create individual characters)</p> <p>Schedule 2 hours</p>
	<p>CONCLUDING EPISODE 2 page 28 Students reflect on their progress and introduce their families to the class.</p> <p>Materials Optional: Digital or 35mm camera—with black and white film for family photos, props and clothing representing the time period</p> <p>Grouping Whole class for introductions and discussion</p> <p>Schedule Approximately 1 1/2 hours spread over several days</p>

EPISODE
OBJECTIVES

Cultural/Social Interaction *Create a community of families based on the setting and historical information. Identify how families interacted with each other related to life in the home and their businesses.*
 History *Create examples of how people lived and worked in the 1860s.*
 Social Skills *Organize, plan, and make decisions while creating characters.*
 Critical Thinking *Organize ideas from class discussion in new ways to create unique characters.*



INTRODUCING CHARACTERS TO THE STORY

Launching the episode

Explain to students that now that they have created the setting for their story, they need characters to live there. In this episode, students will work in groups to create families of characters. Before students create the families, they should consider what home and work life would be like at that time. Here are some questions to guide the discussion. Record students' ideas to serve as a reference when they create their own family characters later in the episode.

- Thinking about the businesses in town, what kind of jobs would people have?
- Families often worked together in a business. How would your role in the family influence the kind of job you might have in the business? For example, in the hotel, the mother and daughters might have cooked meals for the guests. *(Guide students to understand that a person's job was often dictated by his or her gender, age, and family position. However, students should also understand that widows often took over the family business and became the head of the household and family business.)*
- Electricity was not available during the time of our story. How would that affect the way jobs were done? How would that affect the way people lived in their homes? *(Lighting came primarily from candles or lanterns; iceboxes kept food cool; heat came from coal and wood fireplaces; radios and telephones were not yet available; families often had a garden in their backyard to grow the things they needed.)*
- Thinking about the setting, what kind of food would people eat? *(People would eat fish from the river, wildlife from the surrounding hills and mountains, food grown in gardens, and meat, poultry and dairy products supplied by local farmers. Some families would have a barn behind the house and milk their own cows and raise their own chickens.)*
- What kind of transportation would people have? *(railroad, horse and buggy, walking, or riding horses or mules—automobiles were not available until later)*
- How did people dress at that time? *(Refer students to picture books that would show clothing styles. Generally, men wore long pants and shirts. Businessmen wore frock coats—knee length and full skirted. Men also wore top hats, caps, bowler hats, and straw hats. Women wore*

AUTHOR NOTE →

Developing Relationships

"Because students will later be faced with community conflicts, you want to develop close connections among families. That way, the problems they encounter will affect the relationships among the characters."

long dresses and when dressing up they would wear gowns with lots of petticoats.)

- What do you think families did for fun? (*Families played card games and other board games, such as checkers. Picnics, dances, and church socials were also leisure-time activities.*)
- Families were often large with many children. Sometimes other relatives, such as a maiden aunt or grandparent, also lived with a family. These families are called *extended families*. Who might be the members of an extended family? (*Have students brainstorm a list that includes many possibilities, such as mother, father, sister, brother, aunt, grandmother, and stepsister.*)
- Why do you think people lived in extended families? (*Individual family members could not afford to live alone; there were many chores that needed to be done and many hands were needed to do all the jobs.*)
- What are the advantages to having grandparents live with younger family members? (*The extended family system makes it easier to care for older people who cannot live alone. They can help with the chores or work in the business or look after the children.*)



AUTHOR NOTE →

Ethnicity of Characters

“It is likely that some children will want their characters to be representative of a particular ethnic group. In a pilot classroom of African-Americans, students created black families explaining why they lived in the town and were not slaves. They researched biographies and other resources to create a plausible story for their family.”

CREATING THE FAMILIES

Deciding on the family characters

Organize students in groups—two to four students works well, but you decide what works best for your class. Each group will create a family unit and will work together as a group throughout most of the *Storypath*. Once the groups are established, students should select a business in town that their family owns and/or operates. Students will most likely select the ones created for the setting.

Students will need to work together to determine how many people are in the family, what each person’s role will be (mother, father, aunt), the age of each family member, and which student will develop which character. Then, each student will create a visual representation of one of the family members. You might provide students with some guidelines. For example, each student’s character should be at least 16 years old—old enough to play an active role in the business and in the community they have created. Encourage students to use their imaginations as they create their families.

Discuss with students the jobs people might have in the various businesses that have been created. For example, in

←AUTHOR NOTE

Selecting Names for Characters

“It gets confusing if the characters’ names are the same as the students’, so encourage students to use other names rather than the names of students in your class.”

←CUSTOMIZE

Historical Figures

Students may want to select real people for characters. This adds another layer of complexity to the storyline as students may be overly concerned about portraying the character authentically. The learning experiences are just as powerful with fictitious characters;

the railroad station, the father may sell the tickets while the sons help people board the trains, clean the station, or run errands. Have students speculate on the roles they might have in the businesses—remembering that in the 1860s, women most likely took care of the home, garden, and children.

imaginary characters allow students greater flexibility and creativity in responding to the critical incidents of the Storypath.

It is likely that the issue of slavery will surface during this episode. In this region of Tennessee, slaves were owned by some of the townspeople. If students develop a slave character, monitor this situation carefully. There is potential that this role could go beyond the *Storypath* unit and be used inappropriately. The lives of slaves were often brutal, so handle this aspect judiciously. However, if students raise the issue, acknowledge that a few families owned slaves. Slaves in this community were most likely servants for some of the well-to-do families or worked in local businesses or on farms doing menial tasks. Plantations were not in this region of Tennessee. Since slavery was not prevalent in the town or in the farms nearby, many people did not support slavery.

← **AUTHOR NOTE**
Other Family Members
“Making the main characters for the Storypath is fairly time-consuming; however, that time is well spent. Students invest in their characters by imagining personal characteristics and attributes. Generally, students will invest deeply in one character; other characters that might be part of the extended family can be described by a simple outline of the character’s shape with a name, age, and relationship, such as baby, maiden aunt, and twin sisters. This allows for the other members of the family to be acknowledged, but not fully developed for the story.”

Depending on student interest and background knowledge, you may want to suggest that families consider their position on slavery. However, this may be too early in the *Storypath* to introduce this topic; in later episodes, students will consider the issue of slavery in the context of critical incidents. This topic should be discussed when there is “a need to know.”

Since students are working in groups of two to four, tell them that they could create other family members beyond the one character for each member of the group, but that those characters will play minor roles in the *Storypath*. For example, there may be five or six children in the family, but those characters will not be fully developed.

AUTHOR NOTE →

Descriptions

“The primary purpose of this unit is not to do an in-depth study of clothing and hair styles of the 1860s. However, some students may find these topics interesting and will be motivated to research ways to make their characters accurate to this time and place. Other students will be satisfied with capturing a ‘flavor’ of the fashions of this time. Either of these approaches is appropriate.”

Students work cooperatively in their groups to create the members of their families. Activity Guide 2A, *Family Group Work*, will help them negotiate the important issues that will arise during this step and help connect them as a family. Students this age probably won’t want to have husband and wife roles, so allow them to creatively decide how to create their family unit so that it is logical to the storyline.

Developing the characters

Once students have decided on the character’s role, they will need to decide how their characters look, what they might

wear, and what special skills will be needed for their roles. Provide a range of resources including picture books to help them think about these issues.



AUTHOR NOTE →

Group Learning

“I’ve found that while some student groups work very well together creating families, others have difficulty. One way to handle this situation is to discuss beforehand ways that students can compromise, such as taking turns deciding on the information about each family member. Another approach I have used is to let the groups begin working and then work individually with the groups that are having difficulty. One of the benefits of Storypath is that students have many opportunities to strengthen their social interaction skills throughout the story.”

When students have decided the general traits of their characters, have them use Activity Guide 2B to make their figures—or provide instructions for making another type of figure.

Check the **WEB** site for examples of students’ characters.
<http://fac-staff.seattleu.edu/mmcguire/storypath.html>

Displaying the families

Photography was becoming popular about this time and photographers would travel from town to town to take pictures. Families would sit for a photograph, which would and become a treasured item of the family. Typically, the father and mother would be sitting at the center of the photograph with children grouped around them. Facial expressions were solemn and people looked posed for the photograph. Students can pose their characters in the style of the time and put an oval picture frame around them. Another option is to mount the figures (in family groups) on a large sheet of display paper.

← **CONNECT**

Language Arts

To reinforce relationships within each family, students can make their characters part of a family tree diagram. (use graphic organizers)

Writing biographies for the characters

Once students have created their characters, distribute Activity Guide 2C, *Character Biography*. Then have students place their biographies next to their characters.

To generate ideas for the biographies, brainstorm possibilities for the categories of information on the form. Students can complete the biographies after they have listed ideas from the following discussion. Here are some questions to get the discussion under way:

- What is your character’s family position? (*mother, uncle, great-grandmother, father, sister*)
- Who are the members of your extended family? (*Students should list their family members. This will reinforce the concept of an extended family.*)
- What responsibilities might people have in the home? (*Guide students to understand that there were many tasks in the home since people didn’t have washers, dryers, refrigerators, and so forth.*)
- What jobs might certain family members do? (*Students should understand that during this time, people’s jobs in the home were often determined by their gender. Women and girls cooked, washed, ironed, and cleaned, while men and*

← **CONNECT**

Language Arts

When they work on Activity Guide 2C, students are practicing elements of

- *writing a biography. (biography)*
- *writing historical fiction. (historical fiction)*

CONNECT →

Historical Information

As students create their biographies they may seek out historical facts to support their character descriptions—having books and other resources available for

← **CONNECT**

Language Arts

There are many opportunities to develop

this research is important. Your questions, as they develop their characters, will keep students on a pathway that is consistent with life of that time. In Episode 3, students will research various aspects of life in these times to deepen their understanding.

AUTHOR NOTE →
Making Sense of the Story

“Once students see the possibilities for asking questions about the families, they become more engaged in the process. Many questions will require students to think of an answer on the spot and students will want their answers to make sense in the context of the story.”



AUTHOR NOTE →
Developing Ownership

“As students give their introductions, listen for information that you can weave into the unit as the story develops. For example, one character might be adventurous. Later, you might use that character as a person who has been accused of smuggling slaves on the Underground Railroad. Using information that students have contributed reinforces

boys brought in firewood, fed the animals, or worked in the business.)

- What tasks might be involved in the various businesses? (*Depending on the business students have selected, tasks might include the following: greeting customers, ordering supplies, stocking shelves, cleaning the store, running errands, keeping the accounts, and so on.*)
- What words describe personality? (*Discuss with students both positive and negative character traits that might make their character’s personalities more realistic. For example, a person might be hardworking but quick-tempered.*)
- What leisure activities might people be involved in? (*Students should consider the extended family system and the time and place to guide their discussion; responses such as storytelling, woodcarving, card playing, dancing, and games would be appropriate.*)
- What might an interesting past experience be? (*This question will help students create a past and connect with their characters. Discuss some possible past experiences, such as how the person came to the town, a new baby being born to a mother, or starting a business. Asking students to think about some of their own family stories will help them think of a past experience for their character.*)
- Which characters might be close friends? (*Again, help students imagine and create relationships among the characters based on interests, age, profession, and family roles.*)

Discuss possible stories that students could create between characters. They should describe briefly one that connects two of the characters being created. This activity helps students begin to connect the various characters to each other.

Following the discussion, ask students to get together in their groups to re-evaluate the family members’ relationships and roles. Students should make sure that each character in the family has a job suitable to their family circumstances. They may also need to check with other families, so that they can identify close friends. This will probably take some negotiation among students as they learn about each other’s characters.

Once these activities are completed, have students write their characters’ biographies. Encourage them to use ideas from the class discussion. Students will need their biographies as they prepare to introduce their characters to the class. To make sure students are on track, you may want to preview biographies at this point as you circulate around the room.

new vocabulary related to this time and place. Terminology for clothing, home appliances, and job-related tasks are understood in context and thus become more meaningful and memorable. Students can add these words to the word bank started in Episode 1 and throughout the unit. Word games can also be created to reinforce these new words. (vocabulary development)

←CONNECT

Drama

In family groups have students practice emotional responses to their personality characteristics. Have one or two students model for others how a happy or serious personality might be and have students identify how students project those characteristics in a role play. (develop an awareness of emotions)

←CUSTOMIZE

Managing the Introductions

Spread introductions over a number of days. This will allow enough time for all students to introduce their charac-

their ownership of the story and their motivation for learning.”

AUTHOR NOTE →
Leadership Roles
“It is not uncommon for students who have not previously taken on a leadership role in the class to do so through the character they have created. This is an ideal opportunity to allow students who have not previously been in leadership roles to do so through the Storypath.”

CONCLUDING EPISODE 2

Meeting the characters in small groups and as a class

Encourage students to use their biographies to help them prepare their introductions. Have students take on the identities of their characters as they practice presenting their introductions to the small group. Give students the simple guidelines below for preparing their introductions. You can also use the guidelines as an assessment checklist.

- Write out important information, such as family name and family role, about your character.
- Keep your introduction short.
- Speak clearly and confidently.
- Practice your introduction with your family group. Make improvements as necessary.

After students have practiced in their family groups—and incorporated any improvements they have thought of—have each family group introduce its characters to the whole class. Be sure that students display the visual representations of their families during the introductions. After each group’s introductions, allow time for students’ questions about characters. Ask questions yourself to stimulate students’ thinking. For example, “Do the husband and wife work together in the hotel?”

Selecting a mayor for the town

At various times during the *Storypath*, a mayor will be needed to preside over town meetings. Ask students to consider among the characters who might best serve in this role—it is possible that someone will have identified himself or herself in that role during the introductions, thus you can skip this section. If not, decide on a method for determining who will be the mayor. As a component of the process, have students focus on the qualities of leadership and which of the characters have those qualities. Students can vote or arrive at the decision through consensus. However, this should be done efficiently so as not to slow the pace of the *Storypath*.

ters to the whole class. In addition to letting students get to know the individual characters as the story unfolds, this time frame will maintain students’ interest. While students are doing introductions, move on to Episode 3.

←CONNECT

Timeline

Have students add new information to their timeline about the town and families that they have created. Add dates of birth of their family members or other significant events that would be important to put on the timeline, such as when families came to live in the town. The “present” for this Storypath begins in 1860; thus, students will need to affix birth dates and other events.



Episode 2 Activity Guide 2`A

FAMILY GROUP WORK

Use the questions and spaces below to define your family unit.

Step 1 →

DEFINE YOUR FAMILY UNIT.

- *Keep in mind that some family* What is your family's last name? _____
List the names, ages, and occupations of each family member.

members, like cousins or in-laws, may have different last names.

- Look at a map of the United States in the 1860s if you need ideas.

Where were your family members were born? If they were not born in this town, what caused them to move there?

Step 2 →

GIVE YOUR FAMILY A "PERSONALITY."

What leisure activities do you enjoy together?

What personality traits do you have in common?

What interesting stories involve the entire family?

Step 3 →

- Put a check in the box in front of each statement that describes you.

ASSESS YOUR GROUP WORK.

During this activity, I

Contributed ideas about the family. Explain what you did.

Asked for clarification when I did not understand.

Made positive comments to support other group members. (Write about one example.)

Name: _____ Date: _____



Episode 2
Activity Guide 2B

MAKING A CHARACTER

Use the steps below to create a character for your family. Then decide what your character will look like, including hair, facial expression, and clothing.

- Step 1 →** **Make the body.**
Draw a rectangle about 2 1/2 inches wide by 4 inches long.
Cut out the rectangle.
- Step 2 →** **Make the head.**
Draw a circle about 2 inches in diameter.
Cut out the circle.
- Step 3 →** **Make the arms and legs.**
For the arms, draw two rectangles about 4 inches long by 3/4 inch wide.
Draw two more rectangles approximately 1 inch longer for the legs.
Cut out the rectangles.
- Step 4 →** **Put the body together.**
Tip: Do not glue the body onto paper because it will be hard to dress.
Position the head, arms, and legs on the body.
Glue the body together.
- Step 5 →** **Make clothing.**
Place the body on fabric or paper.
Trace around the body shape to make clothing.
- Step 6 →** **Mount your character on construction paper.**
Glue your character on construction paper and glue clothing on the figure.
Add details such as hair, feet, hands, facial features, jewelry, or any other items you want for your character.

Name: _____ Date: _____



Episode 2
Activity Guide 2C

CHARACTER BIOGRAPHY

Character's name: _____

Position in family: _____

Names of other family members: _____

Responsibilities/jobs at home: _____

Jobs in family business: _____

Personality characteristics: _____

Favorite leisure activities: _____

Interesting life experience: _____

Relatives or close friends in other families: _____

Describe an activity that you and a relative or close friend have done together. Talk to your classmates to find out about other characters so that together you can create an activity for your two characters. _____

BUILDING CONTEXT: HISTORICAL EVENTS

E P I S O D E 3	INTRODUCING EVENTS OF THE TIME	
	page 33	
	Students listen to the narrative and speculate on life at this time.	
	Materials	Activity Guide 3A, <i>Life in the 1860s</i> , p. 38
	Grouping	Whole class
	Schedule	Approximately 20 minutes
	GUIDING THE RESEARCH PROCESS	
	page 33	
	Students research information on historical events and/or people.	
	Materials	Teaching Master 3-1, (transparency) <i>The Research Process</i> , p. 39 Teaching Master 3-2, (transparency) <i>Suggested Topics</i> , p. 40 Teaching Master 3-3, (transparency) <i>Reading for Information: Cyrus Hall McCormick</i> , p. 41 Activity Guide 3B, <i>Organizing the Information</i> , p. 42 Teaching Master 3-4, (transparency) <i>Sample Report: Cyrus Hall McCormick</i> , p. 43
Grouping	Individuals or pairs	
Schedule	2–3 hours	
CONCLUDING EPISODE 3		
page 35		
Students plan and give oral presentations to inform each other about their research.		
Materials	Students' reports Activity Guide 3C, <i>Character's Friendly Letter</i> , p. 44	
Grouping	Small groups or pairs to practice presentations; individuals to present to whole class	
Schedule	Approximately 1 1/2 hours spread over several days	

EPISODE OBJECTIVES

Cultural/Social Interaction Identify how people in the 1860s lived and worked in their environment. Identify how events of the time influenced people's beliefs about slavery and other issues.

Geography Explain how the environment—time and place—affected the conditions in which people lived.

History Examine the events leading to the Civil War. Examine the causes and effects of a number of historical events in the 1800s.

Critical Thinking Identify criteria for a quality report. Organize ideas from class discussions and research in new ways to write a report.



INTRODUCING EVENTS OF THE TIME

Getting started

The purpose of this episode is to establish a context for this time and place by deepening students' understanding of the events leading to the Civil War and life in the 1860s. When students are faced with the critical incidents that follow, they will be better prepared to respond.

A list of suggested topics (to be used as a transparency) is provided for research, but you can modify this activity to meet the particular needs of your classroom. In this episode, a very structured process is suggested for guiding students' research and presentation of the various topics. Adapt as needed. In order to maintain the pace of the *Storypath*, you do not want to spend a long time on the research process. Thus, the reports are envisioned to be focused and about one page in length.

Have students read Activity Guide 3A, *Life in the 1860s*, to set a context for students' research. Use questions such as the following to discuss the reading:

- Why was the railroad so important to the North?
- Why did people think that working in a factory in the North was no worse than being a slave in the South?
- The slave system was cruel. Why do you think people supported the slave system?



GUIDING THE RESEARCH PROCESS

Organizing the research process

The steps on page 34 can guide each student through the research and presentation process, but you may want this to be a cooperative effort. A list of topics is suggested—if possible, let students select their topic of interest. Two students could report on the same topic by either working cooperatively or individually.

Explain to students that in order to understand life in the 1860s, more information is needed about the events of the time; thus, they will need to do some research. Explain that they will research and present information about their topic to the class. Use Teaching Master 3-1, *The Research Process*, as a transparency and teaching tool for the research process. Use Teaching Master 3-2, *Suggested Topics*, as a transparency to identify possible topics for research.

←CONNECT

Technology

Students can search the Internet for information on their topics. The Internet provides many resources for students.

Step 1 Brainstorm topics with students.

Step 2 Brainstorm the kind of questions that would be appropriate for the categories of topics.

Suggested questions for beginning the research process:

- What was the event? Why was it important at that time? (*events of the time*)
- What was transportation like at that time? Why was this form of transportation important? (*transportation*)
- What is important about this person? How did this person make a difference? (*people*)
- What was life like? Who were the people involved? (*life at the time*)

Step 3 Discuss where students might locate information about their various topics. Explain why it is important to get more than one author’s viewpoint about a topic.

Step 4 Demonstrate the note taking process. Teaching Master 3-3 can be used as a transparency to demonstrate how to select important ideas. Also, use this transparency to demonstrate how to avoid plagiarizing someone else’s work.

Step 5 Demonstrate how to use notes to organize information for the report. Teaching Master 3-4 is a sample report and can be used as a model based on Activity Guide 3B.

Obviously, it works best if you can use a writing process with which students are familiar to reinforce the other steps of the research process.

AUTHOR NOTE →

Learning Process

“When students can establish their own criteria, they know what to expect, which guides their research and gives them a sense of ownership for the process.”

As students prepare to write a first draft of their reports, have them decide on the criteria for a quality report or create a rubric. Brainstorm with students a list of criteria, such as the following:

- Information is accurate, interesting, and clearly communicated.
- The report is well organized.
- The report is carefully edited.
- The report is neatly presented.

←CONNECT

Language Arts

If you use a writing trait program for the writing process, this is a good opportunity to develop students’ understanding of “developing ideas” and the “organization” process.

←AUTHOR NOTE

Adapting Characters and Setting

“As students learn more about this place and the people, they may want to change or add information about their characters and setting. Encourage students to do this within the context of the Storypath.”

ASSESSMENT
OPPORTUNITY

CONNECT →

Drama

Students can develop drama skills by considering the following questions as they plan their presentations:

Remember how you introduced yourself in character. How can your character share information about life, inventions, transportation, or people in these times?

Are there props or costumes that can help you dramatize your presentation?

How can you use tone of voice to communicate information?

How can you hold the attention of your audience by your presentation? Can you present your information as though you are sharing “news” of the time?

(develop theatrical expression)

ASSESSMENT OPPORTUNITY

✓ You may want to make the criteria into a check sheet to distribute or post for student use. The list will be used for assessment and may be modified as students continue their research and discover other important criteria they want to include.

Connecting students to the story line
As students are working, intersperse short impromptu role-plays to keep students connected to the story while they are doing their research. For example, you might ask the hotel owner, “Have you had a lot of visitors to your town recently? Who are some interesting people who have stayed at your hotel? I understand Stephen Douglas stayed at your hotel (of the Lincoln-Douglas debates). What brought him to your town?” Remind students to respond in character. Watch for these opportunities throughout this episode or whenever you want to help students imagine and elaborate on the lives of their characters.

CONCLUDING EPISODE 3

Making oral presentations
When the reports are completed, explain that oral presentations will provide information so that everyone can learn about life during these times. Each student will need to prepare a short oral presentation.

Explain to students that they should make their presentations in the role of their character. If students worked together in pairs, they could also give the presentation together. Guide students to summarize their reports. You might give students these simple guidelines to prepare their presentations:

- Make a list of three important facts you want to share about your topic.
- Keep your presentation short and to the point.
- Speak clearly and confidently.
- Use dramatic expression to communicate the role of the character. (optional)
- Practice your presentation in a small group. Make improvements before giving the presentation again to a larger group.

✓ You can use this checklist to assess students’ presentations.

After each presentation, give students a chance to ask questions.

Reflecting on life in the 1860s

←CONNECT

Language Arts

To reinforce new vocabulary, have students identify unfamiliar words after the presentations; add the new vocabulary to the word bank. (vocabulary)

←CONNECT

Timeline

Have students add pertinent information from their reports to the timeline. Remember to color code the real and imaginary events.

To reinforce concepts about life during this time, discuss the following questions with students:

- What would life be like for a community of families living during this time? (*Have students speculate on the way of life based on basic needs and the information they have learned from the presentations.*)
- How do you think the various events (select a couple of examples) described in the presentations might affect the lives of the characters? (*Students should be able to relate their answers to the various presentations.*)
- What were people worried about during this time?
- How did the northern states depend on the southern states and vice versa? (*Make a chart to assist students in understanding the interdependence of the two regions.*)
- How is life in the 1860s different from today?
- How is life in the 1860s similar to today?

CUSTOMIZE →

Writing Activity

You may want to introduce diary writing, a personal timeline for the character, or another kind of writing activity instead of the friendly letter. The purpose of the writing activity is to help students make sense of and reflect on the events as well as to assess student learning throughout the unit.

Writing friendly letters

Throughout the remainder of the *Storypath*, students can write from their character's point of view about the events of their time. Friendly letters to relatives or acquaintances in other communities will help students reflect on their learning experience.

Explain to students that letter writing was very important to people during these times because that was how they kept in touch with friends, relatives, and business associates far away. Telephones, television, and other forms of communication were not available so letter writing was very important. Often when families moved from one community to another, they were unable to return for visits because it was very costly, time consuming, and difficult; thus, letters became even more important as a way to keep in touch.

Discuss with students who might be the most suitable people for the characters to correspond with. Make a list of their ideas. They may need some prompting, so offer ideas such as parents, brothers, sisters, or friends that the characters had grown up with or family living in the northern states. Help students imagine whom their character might correspond with as this letter writing activity is suggested for each of the following episodes. Using the letter writing strategy will provide ongoing assessment of student understanding and perspective of the life and events of the *Storypath*.

Ask students playing the role of slaves to also write letters to

reinforce their learning. For example, they could write letters to slaves that had escaped to Canada. They also might explain how they secretly learned to read and write and smuggled their letters to Canada.

Discuss the Activity Guide 3C, *Character's Friendly Letter*, with students. Then have students use this guide to write their letters.

Have students brainstorm a list of the kind of information they might include in a friendly letter based on the various presentations. Instruct students to include in their letter two facts about their family and their daily life and reflect on the events or people that were making “news” at this time.

✓ **Assessing the friendly letter** Students should be able to

- write the letter from their character's point of view.
- include accurate information about their character's family and daily life.
- include accurate information about two events and/or people.
- describe how their character felt about the events and/or people.
- use a friendly letter format.

If time permits, students could share their letters with a partner, in small groups, or some could be shared with the whole class.

The friendly letters from each of the episodes can be used as a component for the portfolio assessment at the conclusion of the unit.



LIFE IN THE 1860s

The North and the South were very different in life style and culture in the 1860s. It is said that the South picks cotton and the North weaves it into fabric. This simple statement captures the main difference between the North and the South.

THE NORTH

While agriculture is a primary feature of the South, the North has many industries. The railroad has allowed for the efficient transportation of goods from one place to another. Corn and wheat can be quickly transported from farms to cities, so farmers are growing more food. The inventions of the steel plow and horse-drawn reaper have contributed to increased food production as well. Because of these new inventions, fewer workers are needed on the farms, so many people have left the farms to work in cities. Many of these workers have jobs in mills in Massachusetts, coal fields in Pennsylvania, and the railroad yards of Chicago. These jobs are difficult and dangerous with long hours. Some would say the work is as bad as slave labor in the South. Children of 10 years of age or younger work in the mills, and 12-hour workday is common. Accidents in the mills are frequent with little attention given to safety. This is especially hard on young children who are not as cautious when working around the dangerous equipment.

THE SOUTH

Slavery has long been accepted as a way of life. The first black African slaves arrived in America in 1619. Southern plantation owners believed that their job was to civilize the African; slaves were supposedly seen as children in an extended family. However, the treatment of slaves was frequently harsh; clearly, they were not treated as family members as some claimed.

Slave families were often split up. Fathers were sold to distant plantations, never to see their families again. Food was limited and slaves often worked 80 hours a week in the fields. Children would eat their food from a trough much like the way pigs were fed. Nevertheless, it cost plantation owners a lot of money to keep slaves. Money that might have gone to buy machinery was not available because of the cost of slavery. Thus, the South was locked in a vicious cycle maintaining its slavery system. While the North grew rapidly because of labor saving machinery, the South was tied to slavery. In the North, people looked to the West for new land and opportunities; many were able to leave to start new lives. In the South, the economy did not support these new opportunities. Slave revolts were becoming more common, and Abolitionists in the North added to the restlessness. It felt like the South was sitting on a powder keg just waiting for something drastic to happen. Twenty-five percent of the people in the South were slave owners. The rest were half slaves and half poor whites. All in all, life in the South was very difficult for most people—except for the wealthy plantation families.



THE RESEARCH PROCESS

- Step 1 → Select a topic.
- Step 2 → Write two questions that you want to know about your topic.
- Step 3 → Locate information about your topic. Find at least two sources.
- Step 4 → Take notes to answer the questions. Add other important questions if appropriate.
- Step 5 → Organize the information.
- Step 6 → Draft your report.
- Step 7 → Edit your report.
- Step 8 → Make the final copy of your report.



SUGGESTED TOPICS FOR RESEARCH

Events of the time	<ul style="list-style-type: none"><input type="checkbox"/> Women's Rights Convention, 1848<input type="checkbox"/> Compromise of 1850<input type="checkbox"/> <i>Uncle Tom's Cabin</i>, published 1852<input type="checkbox"/> Dred Scott Decision, 1857<input type="checkbox"/> Lincoln-Douglas debates, 1858<input type="checkbox"/> Attack on Harper's Ferry, 1859<input type="checkbox"/> Fugitive Slave Law
Transportation	<ul style="list-style-type: none"><input type="checkbox"/> railroads<input type="checkbox"/> clipper ships<input type="checkbox"/> the Erie Canal<input type="checkbox"/> Pony Express
People	<ul style="list-style-type: none"><input type="checkbox"/> Eli Whitney<input type="checkbox"/> Cyrus Hall McCormick<input type="checkbox"/> Samuel Morse<input type="checkbox"/> Isaac Merrit Singer<input type="checkbox"/> Frederick Douglass<input type="checkbox"/> Harriet Tubman<input type="checkbox"/> Elizabeth Cady Stanton<input type="checkbox"/> Commodore Matthew Perry<input type="checkbox"/> Lucretia Mott<input type="checkbox"/> Stephen Foster
Life at the time	<ul style="list-style-type: none"><input type="checkbox"/> Underground Railroad<input type="checkbox"/> slavery<input type="checkbox"/> factory life<input type="checkbox"/> plantation life<input type="checkbox"/> immigration, 1840–1860<input type="checkbox"/> Abolition movement



READING FOR INFORMATION: CYRUS HALL McCORMICK*

Cyrus Hall McCormick, son of Robert and Mary Ann Hall McCormick, was born on February 15, 1809, on a farm called Walnut Grove, in Virginia. Cyrus gained a sibling every couple of years or so. He was followed by Robert, Susan, William, Mary Caroline, Leander, John, and Amanda.

Walnut Grove was among a community of farms that was almost 20 miles from the nearest town. Cyrus's first house was made of logs, although larger than the cabin Abraham Lincoln was born in three days earlier in the neighboring state of Kentucky. Like other local farm children, Cyrus obtained only a grade-school education at the Old Field School.

Along with his farm chores, Cyrus played with his seven younger brothers and sisters and enjoyed riding horses. He gained a reputation as a skillful rider. Cyrus led his church in song for several years and also enjoyed playing the fiddle. There was one other significant skill he acquired, and that was inventing. He learned about inventing from his father.

Besides being a farmer, Robert McCormick was an accomplished inventor. He created a grain threshing machine as well as several other types of farming equipment.

Cyrus made the first of his own inventions when he was a teenager. He constructed a smaller, lighter-weight cradle to make the work easier in the fields. He also invented a hillside plow, patented in 1831, and a "self-sharpening" plow, patented in 1833. On the farm, Cyrus was surrounded by his father's two sawmills, two grist mills, smelting furnace, and blacksmith workshop. This workshop is where Cyrus built his harvesting machine.

Cyrus's father thought of the idea first. In 1816, Robert McCormick constructed a machine of a vastly different design than Cyrus would eventually develop. Revolving rods that turned with the forward motion of the ground wheels would catch the grain and whirl it across a row of short sickles. The grain nearly always tangled. He continued to try for 15 years before he gave up. Then Cyrus took his turn at the project ...

* Noonan, J. (1992) *Nineteenth Century Inventors*. New York: Facts on File, pp. 41–42

Name: _____ Date: _____



Episode 3
Activity Guide 3-B

ORGANIZING THE INFORMATION

Step 1 → Make a list of important ideas.

What are four important ideas that you can identify in your reading?

Step 2 → Decide how you will tell about your topic.

- Below are some questions to help you get started.
- Read information from at least two different sources.
- Take notes.
- Organize your notes.

	Events of the time	What was the event? Why was it important at that time?
	Transportation	What was transportation like at that time? Why was this form of transportation important?
	People	What is important about this person? How did this person make a difference?
	Life at the time	What was life like? Who were the people involved?

Step 3 → Draft your report.

Step 4 → Edit your report.

- Read your report and make any necessary changes.
- Have your partner or someone else read your report and suggest any necessary changes.
 - Is the information clearly explained?
 - Is the information accurate?
 - Is there a logical order to your report?
- Check for spelling, grammar, punctuation, and capitalization.

Step 5 → Finalize the report.



SAMPLE REPORT: CYRUS HALL McCORMICK

Cyrus Hall McCormick was born in 1809 on a farm in Virginia. He was the oldest of eight children. His father was an inventor, and Cyrus learned from him. Robert McCormick, Cyrus' father, invented a grain threshing machine and other farm equipment.

Cyrus's father had the idea first about inventing a machine for cutting grain. Cyrus improved on his father's idea and built his own machine. A machine that cuts grain is called a reaper. Before the invention of the reaper, grain was cut by hand with sickles or scythes and then bound together in bundles. The bundles were then collected and threshed. Threshing is the process whereby the kernels of grain are separated from the stalks, usually by hitting the stalks with a stick to shake the grain loose. This process takes a long time and many people. When the grain is ready to be harvested, the work needs to be done before the grain spoils. If the work could be done faster, more grain could be grown.

Cyrus invented a reaper in 1831 that could be pulled by a horse. A farmer could harvest more than 10 acres a day with a reaper. When the same job was done by hand, a farmer could only harvest one acre a day. Cyrus's machine had a wheel that moved blades back and forth along the front of the machine as the horse pulled it. The blades cut the stalks of grain as the horse pulled the machine forward, making the process go much faster than cutting the stalks by hand.

Cyrus knew his invention would be used if he could build many reapers. He moved to Chicago to set up a factory to build the reapers. He kept improving on this idea and made his company the leader in manufacturing reapers. The farmers were happy because they could now produce more grain with fewer workers to do the job.

References

"McCormick, Cyrus Hall," *Microsoft Encarta 96 Encyclopedia*, 1993–1995.

"McCormick, Cyrus Hall," *World Book Encyclopedia*, Volume M, (1986). Chicago: World Book, Inc. p. 268.

"Reaper," *World Book Encyclopedia*, Volume R, (1986). Chicago: World Book, Inc. pp. 164–165.

Noonan, J. (1992) *Nineteenth Century Inventors*. New York: Facts on File, pp. 41–42.

Name: _____ Date: _____



CHARACTER'S FRIENDLY LETTER

A friendly letter is written to someone the writer knows well. The letter should reflect the personality of the writer and give the impression that the writer is talking to a friend or family member.

Step 1 → Think about your letter.

Use the questions below to get ideas about what to include in your letters.

1. Who are the people your character would be most likely to write to? Make a list and then choose one. You will write to this “person” throughout the remainder of the *Storypath*.

2. How old is the person you are writing to? What does this person do? How long have you known him or her?

3. What can you tell this person about your family? List two or three ideas.

4. What can you tell this person about your family’s business?

5. What are some recent events in your community? How does your character feel about these events?

Step 2 → Write your letter.

Use the answers to your questions to guide your letter writing. After you write your letter, read it to see if you want to make any additions or other changes.