Van Wezel
THE CITY OF SARASOTA'S PERFORMING ARTS HALL

ARTWORKS FOR SCHOOLTIME

Learning Module

to accompany the Van Wezel Schooltime Performance of

Social Studies

Character Education and Interpersonal Relationships

Theatre

The Brunckhorst Family SCHOOLTIME SERIES AT THE VAN WEZEL PERFORMING ARTS HALL

Roberta Leventhal Sudakoff foundation

Harold C. and Jacqueline F. Bladel Foundation

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Van Wezel Foundation

Learning Module Series created by: Freda Williams
Van Wezel Staff: Kelli Maldonado

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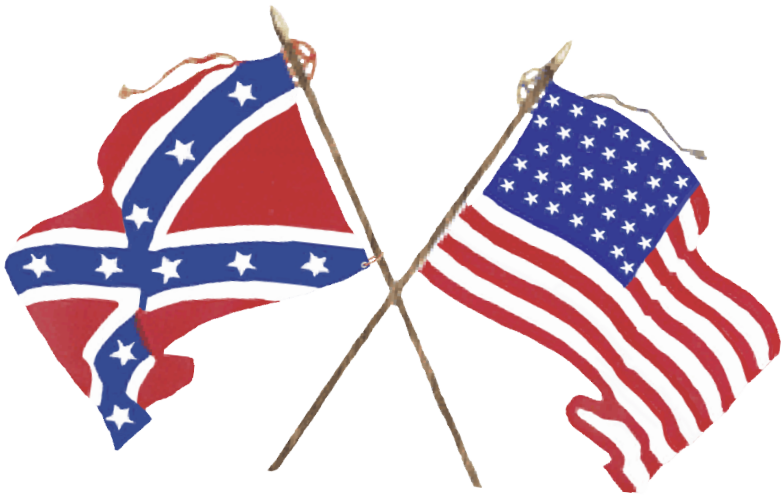
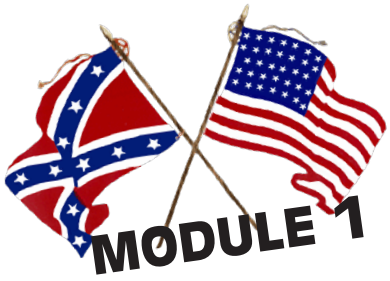




CIVIL WAR CARTOONS

(Module may be chunked into several days or mini lessons depending on the background knowledge of your students and how much time might be available in your schedule for Social Studies.)

GUIDING QUESTIONS:

How can Graphic Novels tell us about historical events? How can primary source documents be used to create graphic novels?

LEARNING INTENTIONS:

Today I will read parts of a historical graphic novel so that I can identify elements of graphic novels. I know I am successful when I can identify these elements during a conversation with a partner about a graphic organizer about Gettysburg.

Today I will review the differences between primary and secondary sources so that I can analyze letters written during the Civil War. I know I am successful when I can write the events of the letters using a beginning, middle, end graphic organizer.

Today I will create a comic strip based on an actual letter from the Civil War so that I can illustrate the moments captured in the letter. I know I am successful when I create a comic strip that has some of the following elements: text, word balloons, captions, and sound effects.

1. **Introduce Graphic Novels.** Graphic novels are books made up of comics content. Graphic novels can be fiction or nonfiction and covers a wide range of genres. Graphic novels are basically an extension of the comic books. Graphic novels are different than picture books because the story is told using a combination of words and pictures in a sequence across a page. Today we will reference a historical fiction graphic novel that is based on the events of Gettysburg.
2. **Ask students to take a closer look at the Gettysburg graphic novel.** (pages 80-81) What do you notice about graphic novels? Accept answers and then begin to create a Graphic Novel anchor chart that includes the following: text, images, word balloons, sound effects, panels, captions. Then have students go back into the graphic novel to identify some of those characteristics above. (pages 82-96 that focus on the end of the battle and the Gettysburg address).

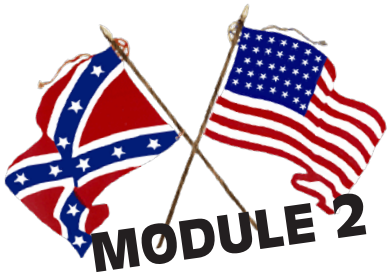
3. Review primary/secondary sources. What is a primary source? Evidence of history and culture. It is a firsthand account and graphics of an event. Some examples are: photographs, invoices, diaries, letters, objects from the time period, songs from the time, interviews, coins, paintings, maps, eye witness accounts, speeches, recordings, film footage, and other documents. Secondary primary sources are interpretation of history and culture. Secondary sources may have primary sources imbedded. Some examples are: newspapers, biography, textbooks, reference books, websites, encyclopedias.

4. Share letters from the Civil War with students. (attachment 1) These letters have been translated in a format that makes it easier to read and they are written exactly as found in the original documents. Have students read the letters and pick out one of the letters to use as a reference for a comic strip. Ask students to identify parts of the letter that could be transformed into a comic strip that requires a beginning, middle, end. Use a story elements graphic organizer **(attachment 2)** so that students can record their findings before they begin their comic strip. Some letters have more details than others which allows for a challenge for your advanced/gifted students to elaborate details to make their comic strip complete.

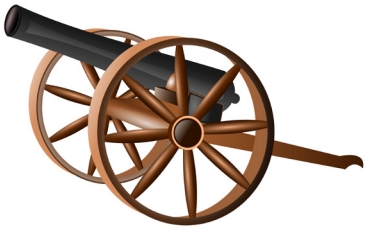
5. The comic strip that the students must complete needs to include a clear beginning, middle, and end sequence, word balloons, sound effects, and images similar to a comic book style illustration. **(attachment 3)** When the class has completed this assignment combine the comic strips to create a Civil War letters graphic organizer for the class library.

6. Reflection Questions

- Do you think graphic novels or comic strips are effective in telling the story of the Civil War? Why?
- Why do letters written by soldiers give a realistic perspective of the Civil War?
- Was it hard to turn the letters into graphic novels? Why?
- Do you enjoy reading graphic novels? Do you think you will read more historical graphic novels if they could be available to you?



CIVIL WAR TABLEAU



(Module may be chunked into several days or mini lessons depen background knowledge of your students and how much time might be available in your schedule for Social Studies.)

GUIDING QUESTIONS:

How can portraits or Tableau demonstrate the different perspectives of a historical period/event?

LEARNING INTENTIONS:

Today I will analyze portraits as a historian from the Civil War so that I can think about different perspectives of people living during that time. I know I am successful when I can write down my observations of what I see in the photographs, infer/reflect on what I think is happening in the photograph, and then writing down questions I still have about the photograph.

Today I will analyze portraits as an artist so that I can read the portrait visually as an artist can. I know I am successful when I can discuss portraits with a partner about one of the following: facial expression, focal point, gesture, clothing, setting, and/or objects.

Today I will create a tableau based on a Civil War portrait so that I can mimic the mood and emotions of the subjects of the portraits. I know I am successful when I can work with a group to create my frozen real life portrait and include a line or two of dialogue to match the mood and emotions of the original portrait.

1. The Civil War was during a time when photography was just begging to get utilized. It was the first American war that has photographic documentation. Some of the photographs were enhanced with water color so it sometimes seems as if they photographs were in full color.

2. Option 1: Think like a historian. Ask students to take a closer look at some of the photographs by observing, reflecting, and by asking questions. **(attachment 4)**

Option 2: Think like an artist. Portraits contain the following topics of discussion/observations: facial expression, focal point, gesture, clothing, setting, and objects. Teach the hand signals and briefly describe each trait to the students. Analyze each portrait having a discussion about what you notice with your partner. Once they get the hang of the discussion play a round of "pass the portrait".

Step one: students sit with a partner and make a plan where they will hold the portrait so that both can see the image.

Step Two: pass out the portraits to the students and allow them time to discuss what they see.

Step Three: count down from 5 to have students wrap up their discussions once you find the chats are slowing down.

Step Four: announce "Pass the portrait" and the kids will pass left and then repeat. **(attachment 5)**

3. Portraits (attachment 6): Since these photographs had to be planned carefully because the process of taking photographs took quite a bit of time as compared to how fast we can take photographs today. Take one more look at the photographs predict what will happen one minute after the scene shown in the image. One hour? Explain your reasoning behind your predictions.

4. After there has been some discussion about the photographs collect them and get the class ready for tableau. Push the furniture back and gather everyone in a circle.

5. Warm up activities: Count down from 8. Shake right hand up in the air and count from 8, then the left hand. Then count down from 8 shaking the right foot, then the left. Repeat doing this until you get to 1. It a great way to shake up the body and get the focus.

6. Review the drama tools and skills briefly with the students: body, voice, imagination then concentration and cooperation. **(see attachment 7)**

7. Today we will use our bodies, concentration, and collaboration to bring the Civil War photographs to life through tableau. Tableau is a way actors use their bodies to bring a moment of time to life.

8. Find some space and let's practice a few. Using just your body show me your expression and body form for being happily surprised at a test score, bored at math class, scared of a spider that just landed in your lap.

9. In drama we use key words such as places= getting ready for your drama, action= doing the drama, and curtain= finishing the drama. Freeze means to stay in place. Relax means to just be yourself.

10. Group up students of 2-3 and pass out the photographs one more time. Have the students work together by asking not telling to create a tableau to replicate the photograph given to them. Coach groups as needed freezing the group if needed to clarify or to assist in cooperation or concentration. Remind students to model their tableau after some of the elements of a portrait: facial expression, focal point, gesture, clothing, setting, and objects. Once the students are showing you their tableau then pause the class and ask them to challenge themselves with one extra detail. They will need to freeze their tableau and then give a line of dialogue that will help tell the story of the people in their portrait. Remind them of the questions such as what happened one minute after the picture was taken? One hour? Two days before?

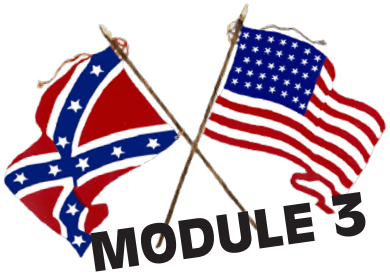
11. Groups will take turns performing their tableau for the rest of the class.

12. (**Optional**) Have groups "Thought Track" their Tableau. When the Tableau is performed, the teacher taps each character on the shoulder, one at a time. When an actror's shoulder is tapped, she must say a word or short sentence as the character that tells what they are thinking or feeling in that moment. (This should sound like a short line of dialogue).

13. Reflect on what went well and calling out a group or groups that showed excellent concentration, collaboration, or imagination. Also discuss what could be improved. If time allows change up the groups and/or the photographs and do it all again.

Reflection Questions

- Why are portraits important to historians and artists?
- How can Tableau help us better understand what is happening in a portrait?
- How did our work demonstrate different perspectives? What perspectives did we see?



UNDERGROUND RAILROAD QUILT SQUARES

(Module may be chunked into several days or mini lessons depending on the background knowledge of your students and how much time might be available in your schedule for Social Studies.)

GUIDING QUESTIONS:

How can we communicate through art (quilting)? How was art an important part of the Underground Railroad?

LEARNING INTENTIONS:

Today I will identify ways to communicate without using my voice or written words so that I can understand the challenge of communication during the Underground Railroad. I know I am successful when I can share my ideas with a partner while discussing the symbols of a quilt used for communication during the Underground Railroad.

Today I will create some quilt squares that would identify a route to safety out of Sarasota so that I can design symbols and designs that can communicate the route without language. I know I am successful when I complete a minimum of 4 symbols for my quilt squares and for a key.

1. **The show refers to the Underground Railroad** which inspired this module. Ask students what are some ways you communicate with other people? How can you communicate something without using your voice or writing words down? To review the Underground Railroad wasn't actually a railroad but it was a path to freedom that slaves could follow. It was very dangerous and people called "conductors" guided the slaves to various hiding places along the route to freedom. **(attachment 8)**

2. **Since many of the slaves couldn't read or write** they learned to read visual messages on quilts that would be laid out on porches at night to share messages using symbols to the slaves.

3. **Today we will take a look at the symbols that were commonly used on these quilts and read their meanings. (attachments 9 and 10)** Partner up students with the images to discuss the message found in the quilt. Also have a discussion about what it might feel like to be a slave going for freedom, a conductor, and sympathizers.

4. For our activity today we will create original quilt squares using some local locations as our inspiration. Since most of the quilt squares from the Underground Railroad were geometric in shape the design must include geometric shapes. Brainstorm a list of some easy to recognize areas in town: Turtle Island, Ringling Bridge, Van Wezel, etc. Help students brainstorm shapes to symbolize the landmarks. Besides landmarks what else should we communicate about traveling around our town or Sarasota or safety? What else should we communicate?

5. Allow time for students (in pairs) to sketch out a route and then create a list of symbols, and finally a paper quilt held together by glue stick and washi tape on black construction paper. Today we will create 4 quilt squares in the classroom feel free to create more.

6. Each square needs to be symmetrical, include simple geometric shapes, have repetition, and the final product must be balanced. **(attachment 11)**

7. Once the quilts have been created have partners discuss their project with new partners to review the basic parameters of the project. **(attachment 12)**

Reflection Questions

- Why do you think quilts were good ways to communicate paths of the Underground Railroad?
- Which of your quilting squares were most effective at communicating a landmark or idea? Why?
- What are other ways that ideas can be communicated without words? When might they be useful?

Standards

LAFS.3.RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

LAFS.3.RI.1.3 Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

SS.5.A.1.1 Use primary and secondary sources.

ATTACHMENT 1

1st Texas Vol.
November 28, 1862

Pa

I received your letter of the 5th Nov. a few days ago but have not had opportunity of writing until now. I am surprised at you not receiving my letters written after the Sharpsburg fight. I cannot see why my letter should not reach home as soon as others. I wrote you soon after the fight & gave you all the information I could about Robert. I have been inquiring and hunting for him ever since he was lost. I can hear nothing from him. I feel that he was slain although I cannot give him up yet. There is some chance for him to be alive yet. He may have been badly wounded and still in the hands of the enemy. There has been some of my boys sent back to Maryland that I thought was killed. They saw nothing of Robert but say he may be there somewhere as our boys were scattered all over Md. I hope he may turn up yet someday. I have felt miserable since he has been gone and it is with deep regret that I have to communicate his loss to you. I hope you all will not think hard of me for not giving you all the particulars of his fate when it was out of my power and as my letters failed to reach you. We were overpowered by the enemy and compelled to give up the battlefield leaving behind our killed and wounded with some prisoners & were not permitted to go on the field after the fight. Consequently I cannot tell the result of the missing. We are not lying in sight of the Yankee tents. Only the Rappahannock River behind us. May expect a fight any day but I do not think they will attempt to cross this winter. The weather is very cold but we stand it very well. Have plenty of clothes. Some shoes wanting. Our boys are in fine health and our army is in good condition. We expect to go into winter quarters shortly. I intend to come home this winter if I can. I may have to resign to do so but I intend to come. My health has not been good for some time & 1 think I have tried it long enough here to satisfy me. You spoke of coming here. I would advise you not to come as you cannot accomplish anything by the trip. If Robert can be found I will find him before I come. If killed, we will have to give him up for a time. I'm glad you sold Jake as Negros are cheap. I think it my duty to come home awhile at least. Excuse my writing with pencil as ink is scarce in camp. Write to me often. I will do the same. I close,

This from your Son
W.H. Gaston

13th New Jersey (Area near the East Woods)

Someone in the ranks asked what had become of John Ick and Reddy Mahar, two members of their company. Lem Smith, another member of the company, said that he saw them heading towards the rear at a run. Sergeant Hank Van Orden was then ordered to go find the two and bring them back. Off he went and before long he came to a tree at the base of which was a large rock. But as the sergeant moved closer, the rock started to look a little odd. Suddenly, the "rock" coughed. Van Orden gave the rock a swift kick and up popped John Ick. He had found an old, mud covered, rubber overcoat and drawn it over him. But not the jig was up and the sergeant ordered the skulker back to the regiment. Ick said that he had "had enough of the slaughter house business and was going home." The sergeant had no patience for this, however, and made him come along. In the end, though, Ick got over his panic and performed well in battle.

From the memoirs of Henry Kyd Douglas

I was crossing the main street of town, when I saw a young lady, Miss Savilla Miller, whom I knew, standing on the porch of her father's house, as if unconscious of the danger she was in. At the time the firing was very heavy, and ever anon a shell would explode over the town or in the streets, breaking windows, knocking down chimneys, perforating houses and roofs. Otherwise the village was quiet and deserted, as if it was given up to ruin. It gave one an odd sensation to witness it. Knowing the great danger to which Miss Savilla was exposed, I rode up to protest and ask her to leave.

"I will remain here as long as our army is between me and the Yankees," she replied with a clam voice, although there was excitement in her face. "Won't you have a glass of water?"

Before I had time to answer, she was gone with her pitcher to the well and in an instant she was back again with a glass in her hand. As she approached me, a shell with a shriek in its flight came over the hill, passed just **over** us down the street and exploded not far off. My horse, "Ashby," sank so low in his fright that my foot nearly touched the curb, some cowardly stragglers on the other side of the street, trying to hide behind a low porch, pressed closer to the foundations of the house, but over the face of the heroic girl only a faint shadow passed through the house from the gable, she took refuge for a little while in the cellar; but when the battle ended, she was still holding the fort.

A "green" Confederate soldier described the shelling of Sharpsburg that took place during the artillery bombardment of September 16:

Every shell went screaming, whistling, whining over our heads, and not a few burst near by us. Sometimes shell after shell would burst in quick succession over the village. . . . None of our soldiers were in the town, except the cooks and a few stragglers who hid themselves in the cellars as soon as the bombardment began, and told us afterwards of the wonderful escapes they made from 'them bursting lamp-posts.'

4th N.C. Volunteers
September 30th, 1862
Camp near Bunker Hill

Dear Father, Mother and Sisters,

It has been some time since I wrote to you all. I have heard from you two or three times. I have been in Maryland since I wrote to you and have been in two very hard battles in Maryland and came out unhurt. I see a great deal and could tell you more than I write if I could see you.

Our regiment did not have many wounded nor killed but a good many taken prisoners. Frank Shepherd and John Fennster we suppose are taken. We have not heard from them since the fight. They were not in the fight; were left at the camp. The Yankees took them. On their escape they took a good many of our negroes. That was a great victory at Harper's Ferry. I would like to have been in that. Our men did not fire a gun. They burn the Yankees to death and they give up everything and raised a white flag and attack their army. The men say that they saw it and was the best thing they ever saw. The seventh regiment N.C. was there and saw it all. E. Morrison Scroggs was telling me about how they done. He saw it all. I would like to have been there.

Our regiment used everything we had. I have no blanket nor any clothes but what I have got. I have got the suit on that you sent me. They came in a good time. I like them very well. If I had a good pair of shoes I would be the best clothed man in the regiment.

Pa, I want you to have me a pair of boots made. Those shoes you had made for me ripped all to pieces. Our regiment used everything we had. I have no blanket nor any clothes but what I have got. I have got the suit on that you sent me. They came in a good time. I like them very well. If I had a good pair of shoes I would be the best clothed man in the regiment.

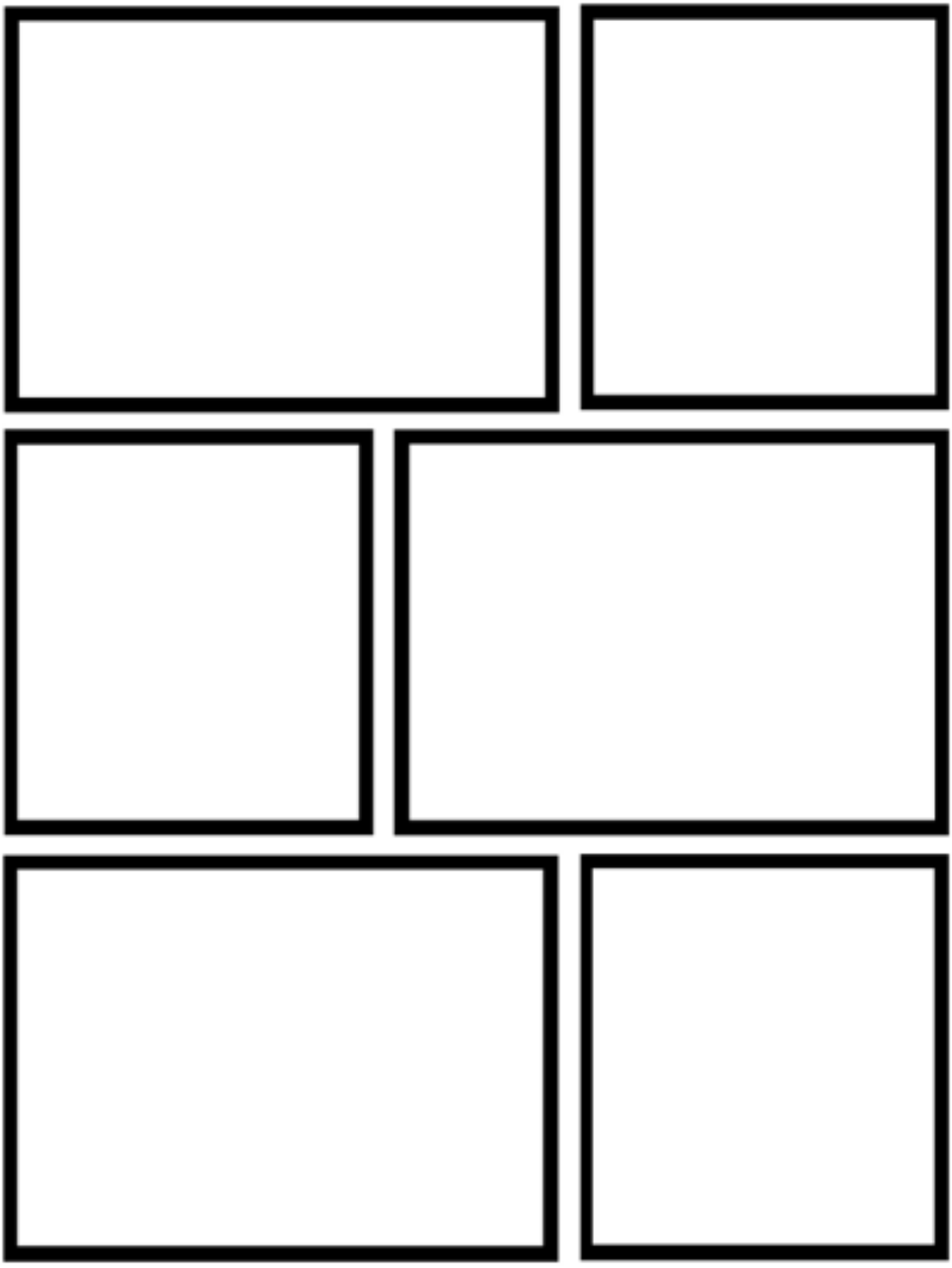
Cousin Dr. Hill is wounded in the knee very bad. I have nothing more for my paper is scarce. Write soon to your only son.

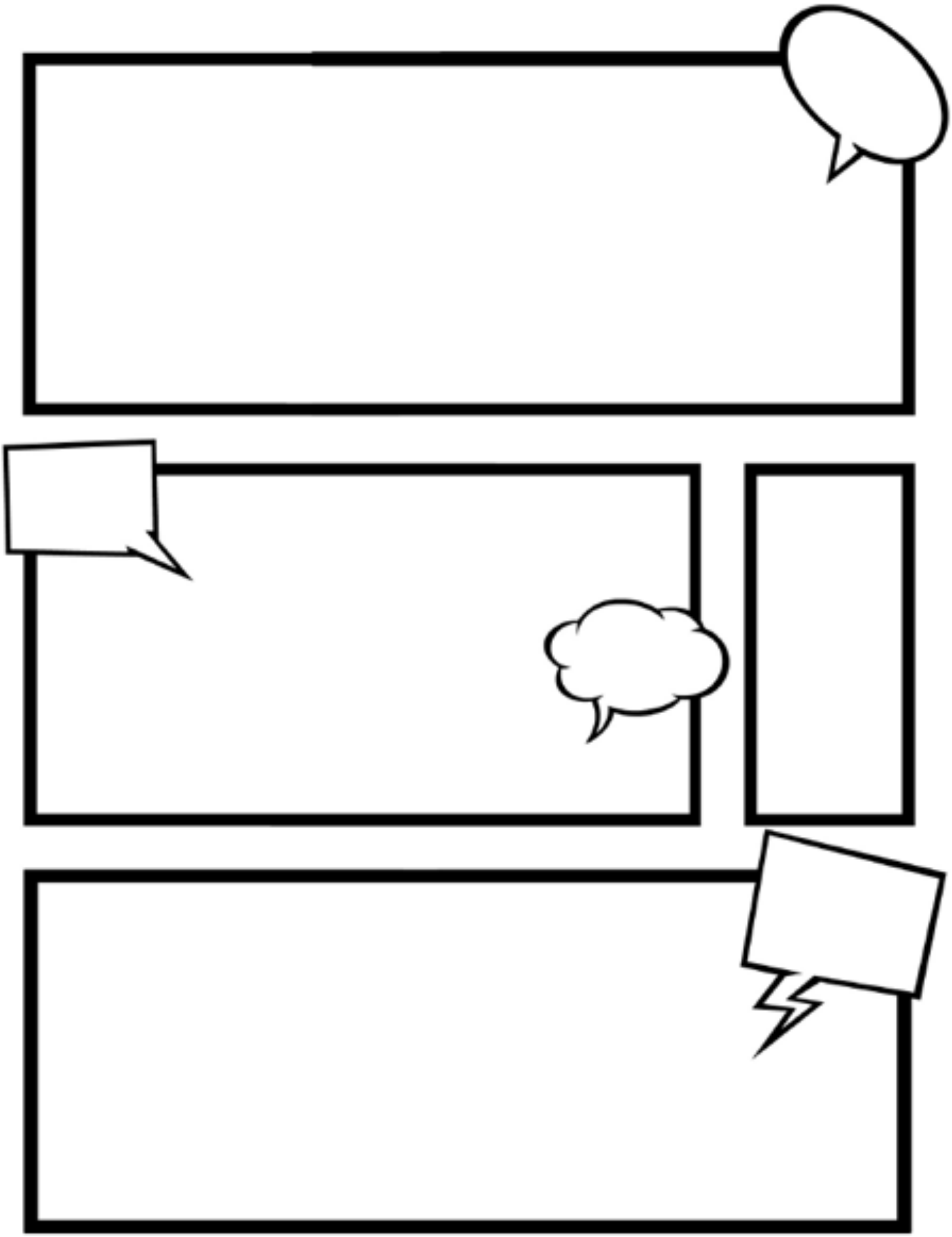
W. Adams

ATTACHMENT 2

BEGINNING	MIDDLE	END

ATTACHMENT 3
CREATING A COMIC STRIP





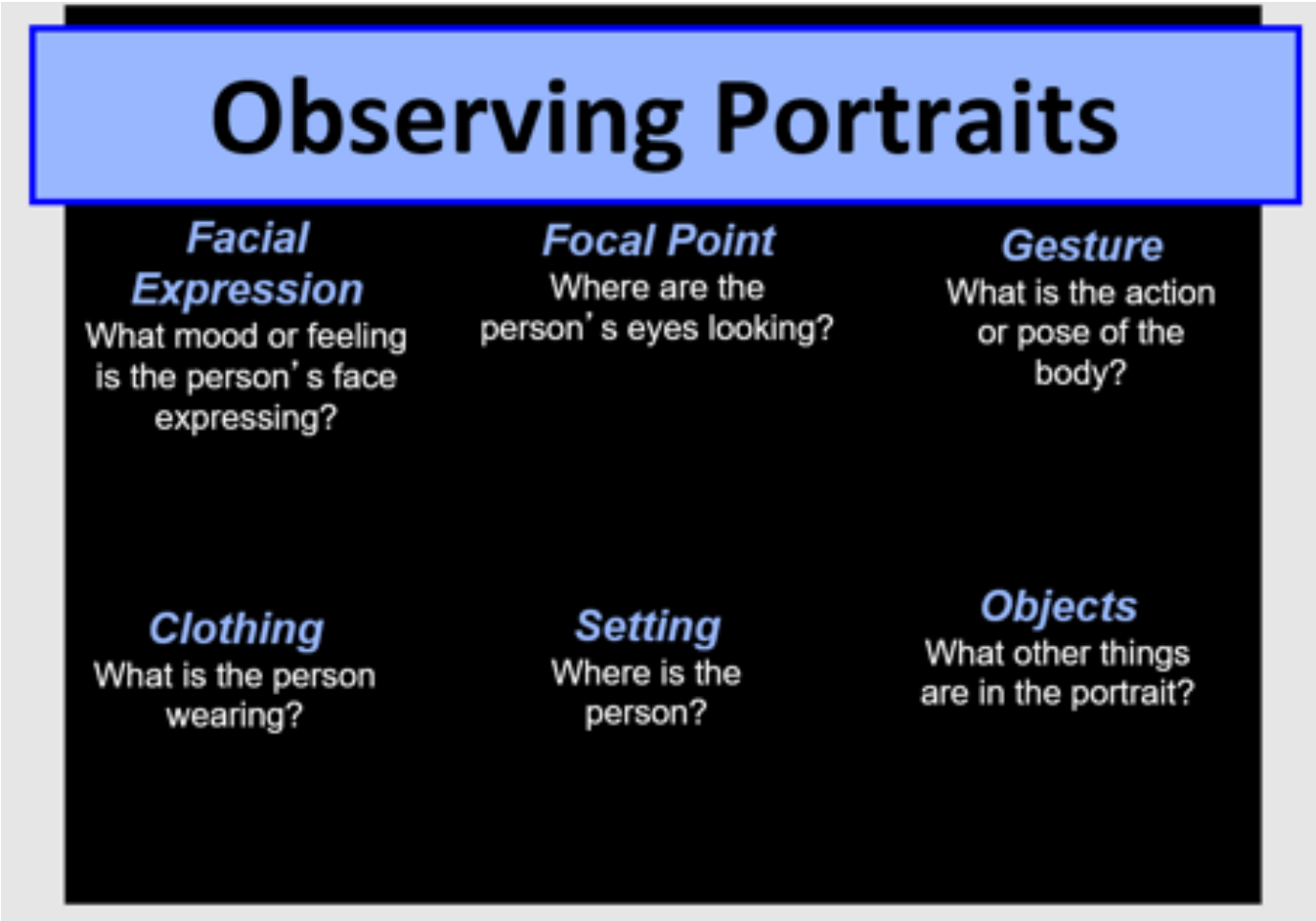
ATTACHMENT 4

Primary Source Analysis Tool

OBSERVE	REFLECT	QUESTION

FURTHER INVESTIGATION

ATTACHMENT 5



ATTACHMENT 6

ATTACHMENT 7

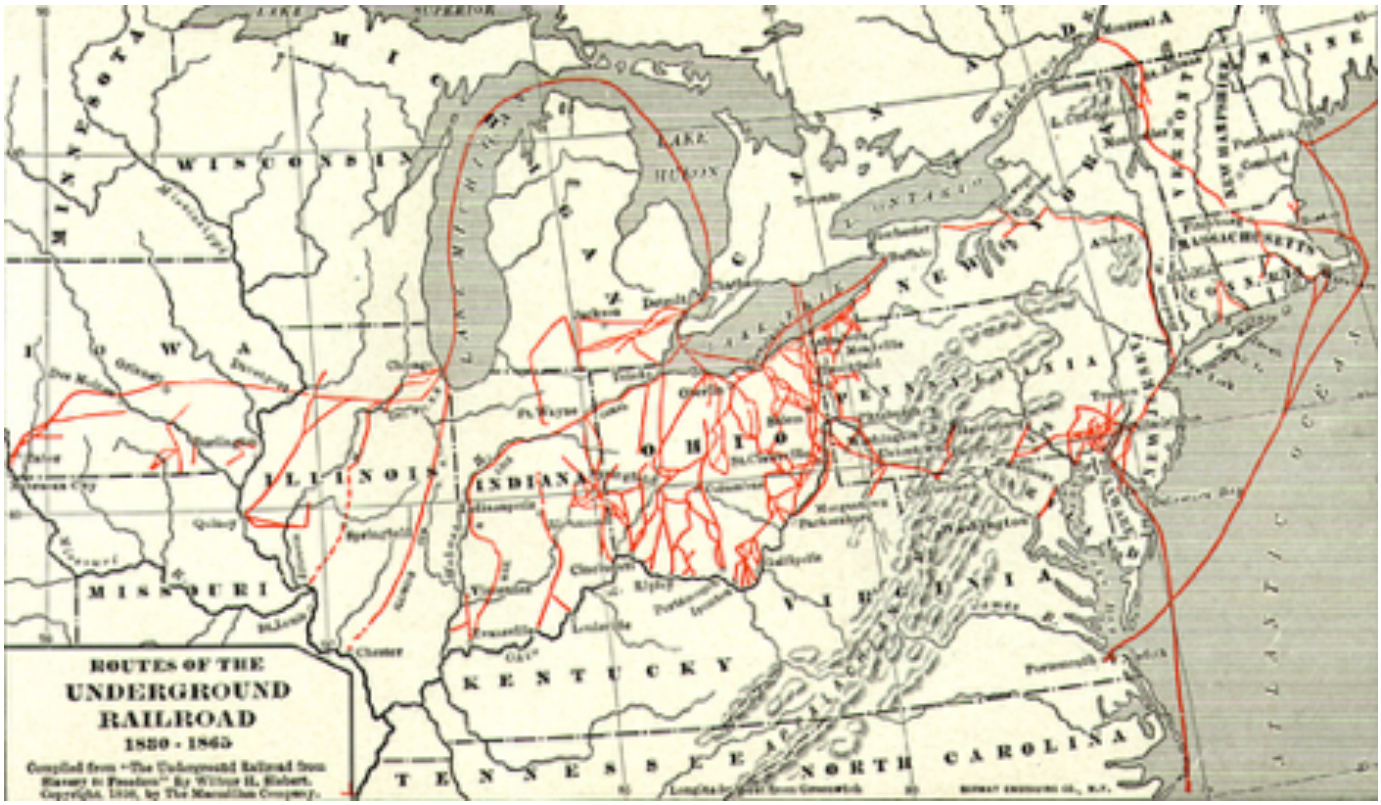
Drama Tools (these come with you to school every day!)

- Body
- Voice
- Imagination

Drama Skills (these are skills that need workouts to get strong)

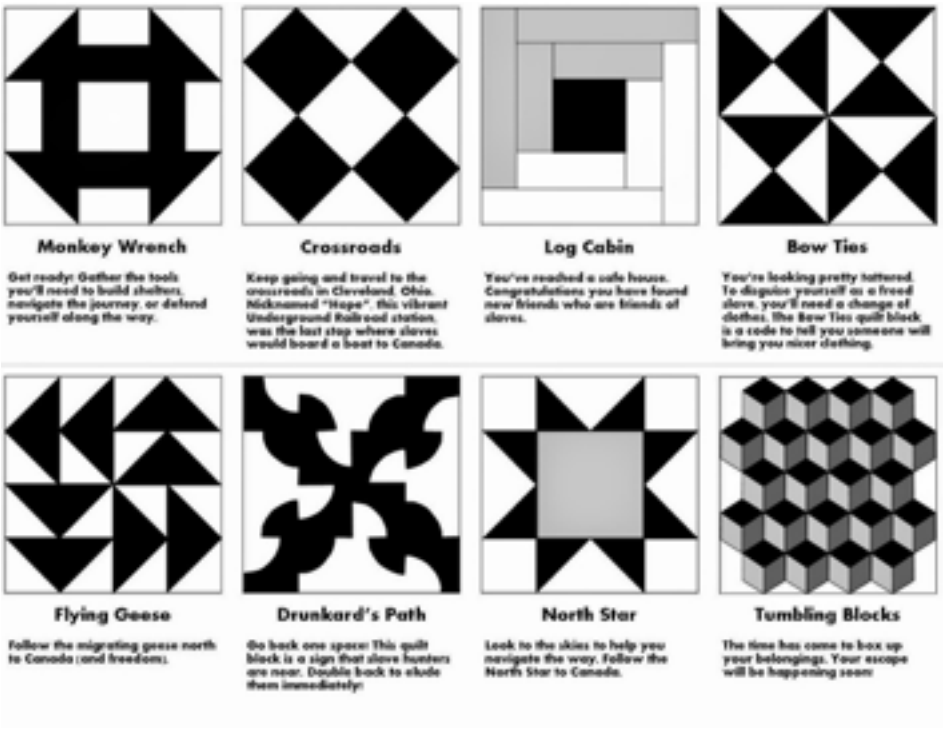
- Concentration
- Cooperation

ATTACHMENT 8

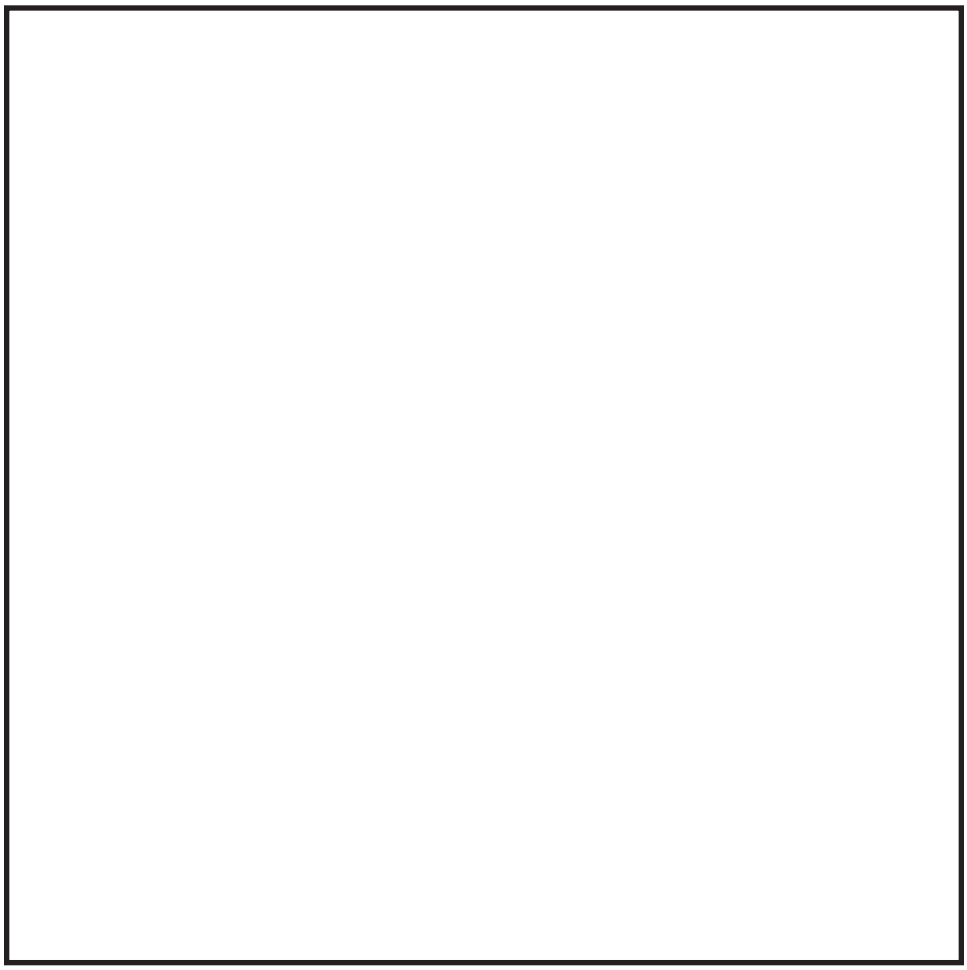


ATTACHMENT 9

ATTACHMENT 10



ATTACHMENT 11



ATTACHMENT 12

Quilt Square Project Requirements and Discussion topics

- Key is created to explain the symbols of the quilt square
- The squares have symmetry, contain geometric shapes, have repetition, and the final layout is balanced
- The route is easily understood using popular landmarks around town