



# Expressions Learning Arts Academy

*"Academic Excellence Enhanced by the Arts"*

5408 S.W. 13th Street ♦ Gainesville, FL 32608

Phone 352-373-5223 ♦ Fax 352-373-6327

Website: [expressionsacademy.org](http://expressionsacademy.org)

## **Art in the Social Studies Curriculum**

**Aase Zori**

**Fourth/Fifth Grade Teacher**

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## Table of Contents

Colonial History Unit.....	2
Goals .....	2
Objectives.....	2
Lesson Plans .....	3
Lesson 1 – Maps and Motives.....	3
Lesson 2 – Anthropology and Artifacts.....	3
Lesson 3 – Cultures Collide .....	4
Lesson 4 – Settling the New World .....	5
Lesson 5 - Jamestown .....	5
Lesson 6-7 – Plymouth Plantation.....	6
Lesson 8 – Mayflower and First Thanksgiving .....	7
Lesson 9-14 – Life as a Colonial Citizen .....	7
Lesson 15 - A Typical School Day in a Colonial Schoolhouse .....	8
Lesson 16 – Reenactment of Puritan Court .....	9
Lesson 17-19 – Revolution .....	10
Bibliography.....	11
Videos.....	12
Appendix – Examples of Classroom Materials Used .....	13

## **Art in the Social Studies Curriculum**

At Expressions Learning Arts Academy (ELAA) serious effort is made to integrate the arts into the academic part of the curriculum without compromising either component. This approach is in keeping with the philosophy of the school and with educational and psychological research pertaining to multiple intelligences.

During our Colonial History Unit visual art, literature, music, film, and drama are utilized to enhance the curriculum as well as to cover a wider range of learning styles, thereby offering each and every child the greatest possible chance of experiencing success.

Visual aids such as maps, charts, photographs, slides, and paintings form a great part of our instructional material. Music, poems, and historical fiction that reflect the period are listened to and read, offering the auditory learner ample opportunity to obtain information from a source that fits his/her learning style.

The kinesthetic learners are engaged during our reenactments of *Puritan Court* and *A Typical School Day in a Colonial Schoolhouse*.

## **Colonial History Unit**

### **Goals**

The goal of this unit is to make the students aware of the fact that the colonization of America was a multicultural, multifaceted event based on prejudice, misconceptions, courage, hopes, and ideals with many victims, and some known and many unknown heroes. Last but not least, it is the goal to leave the students with an understanding of how important it is to be able to apply different perspectives in a complex situation.

### **Objectives**

1. Students will obtain an awareness of the variety and richness of the native cultures already present in the Americas at the arrival of the Europeans, and they will be able describe the impact the arrival of the Europeans had on the native peoples and their cultures.
2. Students will be able to locate the colonizing powers on a map and explain their motives for colonizing the New World.
3. Students will become familiar with the occupations and general living conditions of colonial men, women, and children.

4. Students will be able to name the opposing parties in the Revolutionary War and gain awareness of the conflicts that led to the war.
5. Students will gain an awareness of European geography and increase their general map reading skills.

## ***Lesson Plans***

### **Lesson 1 – Maps and Motives**

To form a basis for understanding the complexity of later historical development, the class examines a map showing the routes, picture, and names of the many explorers and conquistadors. The nationality and motives for coming to the Americas are discussed. In smaller groups, the North- and Central American map is examined to find historical clues in the geographical names, while other maps are examined to see where the different European countries claimed land in the New World.

The class views a video about Pizarro and Cortez to further their understanding of the mood of the time and to gain insight into the attitude with which the Europeans met the native cultures.

Assessment: Class discussion, students color code a map to show where the different European countries claimed land, display ability to use map and map key successfully.

Sunshine State Standards: S.S.A.1.2.1, S.S.B.1.2.1, S.S.A.2.2.6, S.S.A.3.2.4, S.S.A.4.2.1, S.S.A.4.2.2  
L.A.C.1.2.3, L.A.C.2.2.1, L.A.C.2.2.2

### **Lesson 2 – Anthropology and Artifacts**

During the introductory phase of the unit the students view slides of artifacts and paintings depicting different native cultures. The slides of Native American artifacts are shown to establish an awareness of the rich and varied cultures already present upon the arrival of the Europeans. By becoming familiar with the artistic expressions of the native peoples, the students gain an awareness of not only other cultures' art forms but also the sophistication and ingenuity of past cultures.

As a supplement to the slides, artists' renditions of anthropological information depicting different types of dwellings are used. This allows the class to analyze the different forms of dwellings as they developed in the different geographical areas and under various physical conditions.

By presenting the native peoples through their art and their architecture, history is personalized, and it is less likely that the students will remain indifferent to the subsequent course of events.

Assessment: Teacher observation based on student participation

Sunshine State Standards: L.A.C.1.2.3, L.A.C.1.2.4, L.A.C.1.2.5, L.A.C.2.2.1, L.A.C.2.2.2, S.S.B.2.2.2, S.S.B.1.2.2, S.S.B.1.2.3 S.S.B.1.2.5, S.S.A.1.2.2, V.A.C.1.2.1, V.A.C.1.2.2, V.A.D.1.2.1, V.A.D.1.2.2, V.A.D.1.2.3, V.A.B.1.2.1

### **Lesson 3 – Cultures Collide**

In the previous two lessons the native cultures, explorers, and conquistadors were introduced. In lesson three the focus is on the meeting of cultures. Three paintings are used to illustrate three different European groups in an encounter with Native Americans. One painting shows a Spanish conquistador and several representatives from the Roman Catholic Church interacting with a group of Native Americans. The second painting shows French trappers sailing in a canoe accompanied by a few Native Americans. The third painting shows the arrival of English settlers at Jamestown.

Each painting is analyzed in detail, and the information the students are able to extract is related back to the initial discussion about the motives of the Europeans for coming to the new world. The nature of the interaction between the different European groups and the natives is analyzed. By using what they have learned during previous art critique sessions about composition and point of view, the students are able to deduce that there are fundamental differences in how the various European groups viewed the Native Americans.

In the painting showing the Spanish encounter with the Native Americans, a conquistador, in full armor, appears on horseback towering over everyone else. The conquistador is looking straight ahead, apparently not engaged in the human aspect of the conquest. Priests and friars are offering symbols of the Christian faith to Native Americans who are all in a kneeling or crouched down position, whereas the Native Americans are offering the Spanish trade goods and food. Some of the conclusions made by the students are that the Spanish considered the natives to be inferior, and that the conquistador is uninterested in the native people, whereas the friars were interested in the natives only as subject for conversion.

The two other paintings are dealt with in a similar manner. The conclusion after discussing the painting with the French fur trappers is that the relationship between the French and the natives seemed to be of a more cooperative and congenial nature. The students found this to be in keeping with the fact that French interests primarily were related to the fur trade, which required some measure of cooperation from the native population.

The last painting shows the arrival of a group of Englishmen. The English focus all their attention on each other. The natives in the painting are in the background. None of them are painted with much detail. The natives are present, but they seem to be of little importance, as none of the Englishmen have turned to look in their direction.

The students are able to analyze and draw sound historical conclusions from the images they were presented with. In some respect the information they are able to draw out of the paintings is information otherwise hard to come by in age appropriate sources. So here, as in other lessons where historical paintings are used, several purposes are served:

1. The visual learner's needs are attended to;
2. History is given a "face";
3. The historical information presented is given more depth.

Assessment: Teacher observation based on student participation

Sunshine State Standards: S.SA4.2.1, V.A.B.1.2.1, V.A.B.1.2.3, V.A.C.1.2.1, V.A.C.1.2.2, V.A.D.1.2.1, V.A.D. 1.2.2, V.A.D.1.2.3, L.A.C.1.2.1, L.A.C.1.2.3, L.A.C.1.2.5

#### **Lesson 4 – Settling the New World**

Attention is now turned to the English settlements. The video *Settling the New World* is viewed and discussed. During the course of the video each of the English colonies is introduced to determine the make up of the different groups of settlers, their motives, and the different physical conditions that met them.

To reinforce what has just been presented, each child is asked to create and advertisement that will lure new settlers to the New World. This will offer the students an opportunity to express factual information in an artistic, non-verbal manner, but it will also illustrate to them how efficiently you can communicate through images.

Assessment: The advertisement will demonstrate to which degree the students have grasped the motives for settlement.

Sunshine State Standards: S.S.A.4.2.1, L.A.C.1.2.3, L.A.C.2.2.1, L.A.C.2.2.2, L.A.C.3.2.2, LA.B.2.2.1  
LA.B.1.2.3, VA.B.1.2.1, V.A.B.1.2.4.

#### **Lesson 5 - Jamestown**

In lesson five the class takes a closer look at the Jamestown settlement using three paintings, one showing the arrival of nicely clad gentlemen and ladies, one showing the harsh realities that met them, and one showing Jamestown about a hundred years after the arrival of the first settlers. The paintings are analyzed in great detail as described earlier. A comparison of painting number one and two makes it fairly obvious why the settlement very nearly was not successful.

After the students have made their hypotheses and conclusions about the Jamestown settlement based on observations made during the analysis of the paintings, the video *Jamestown* is viewed and discussed.

Assessment: Teacher observations based on participation in class discussion.

Sunshine State Standards: S.S.A.1.2.1, S.S.A.1.2.2, S.S.A.4.2.1, S.S.A.4.2.2, L.A.C.2.2.1, L.A.C.2.2.2, L.A.C.3.2.2, L.A.C.1.2.3, L.A.C.1.2.5, V.A.B.1.2.1, V.A.B.1.2.3, V.A.C.1.2.1, V.A.C.1.2.2, V.A.D.1.2.1, V.A.D.1.2.2, V.A.D.1.2.3

## **Lesson 6-7 – Plymouth Plantation**

The attention is now turned to Plymouth Plantation. The concept pilgrim and the pilgrims' cultural and religious motivation for settling in the New World are explained. To prepare the historical stage Jean Van Leuwen's book *Journey on the Mayflower* is read aloud to the students. The book describes the hardships of the journey and the first day after arrival from a child's perspective. This helps to make it all seem more real to the students. Each child is then given a copy of the Mayflower Compact. Together the class works at comprehending the content, but also grasping the novelty of the message – that men could govern themselves.

Now the painting *The Signing of the Mayflower Compact* is presented to the students. By careful analysis of the painting the students are able to deduce valuable information about values and gender roles of the people who settled Plymouth Plantation. We start with very simple question such as "Who do you see in the picture?" which invariably leads to description of clothing and rank. The next question could be, "Which activities are the people in the painting engaged in?" Answers to this question will bring up gender role as only men are seen signing the compact. The women are seen taking care of infants, but also reading. The availability of books is discussed. Based on this discussion we try to draw conclusions about the people on board the Mayflower. Why were books important? Why were the women on board the Mayflower reading, when women at this point in time were not encouraged to read?

The video *Plymouth Plantation* is viewed to further supply the students with a historical basis for taking on the role of a colonial man, woman, or child.

Assessment: To assess that the newly presented material has been properly processed, the students are asked to write a letter to a friend or relative in the Old World describing the journey across the Atlantic and the conditions after the arrival to the New World.

Sunshine State Standards: S.S.A.1.2.1, S.S.A.1.2.3, S.S.A.2.2.3, S.S.A.4.2.1, S.S.A.4.2.2, S.S.B.2.2.2, L.A.A.1.2.2, L.A.A.1.2.3, L.A.A.1.2.4, L.A.A.2.2.1, L.A.B.1.2.1, L.A.B.1.2.2, L.A.B.1.2.3, L.A.C.1.2.3, L.A.C.1.2.5, L.A.C.2.2.1, L.A.C.2.2.2, L.A.C.3.2.2, V.A.B.1.2.1, V.A.B.1.2.3, V.A.C.1.2.1, V.A.C.1.2.2, V.A.D.1.2.1, V.A.D.1.2.2, V.A.D.1.2.3

## **Lesson 8 – Mayflower and First Thanksgiving**

The students are given a copy of the passenger list from the Mayflower. Together we identify relationships and occupation of the passengers. To further personalize history we read a replica of an old newspaper *USA Yesterday* from *Teaching American History with Art Masterpieces*. In the newspaper they read about wedding announcements, birth announcements, and treaties. Some of the names they recognize from the passenger list others again from the story of *Journey on the Mayflower*.

Now Karen Rinaldo's painting *The First Thanksgiving* is presented. Karen created this painting after painstaking research, to ensure historical accuracy. Seeing historical and archeological information presented in the form of a painting give the students an understanding of the multifaceted role of artists in society.

In the painting *The First Thanksgiving* the students can “meet” some of the people whose names they found on the passenger list, which again helps to make the people of the past come alive. Concepts such as perspective, composition, and placement have been discussed in art and therefore form a natural part of the discussion and analysis. An understanding of these components helps students in their interpretation of the painting. As students analyze the painting and draw information out of it, acquisition of historical information becomes an act of discovery, and because it is their discovery, they claim ownership of this historical period.

There are important lesson to be learned from this painting. Much can be learned from looking at the settlement of houses, the architecture, the materials used, social differences or lack of the same. As the painting is analyzed, the important role the Native Americans played at Plymouth Plantation becomes evident to the students. Their sheer number in the painting is one factor, but the fact that several Native Americans are seated at the only available table send clear signals about the value placed upon their presence.

Assessment: Teacher observation based on participation in class discussion.

Sunshine State Standards: S.S.A.1.2.2, S.S.A.1.2.3, S.S.B.1.2.1, L.A.C.1.2.3, L.A.C.1.2.5, L.A.C.3.2.2, V.A.B.1.2.1, V.A.B.1.2.3, V.A.D.1.2.1, V.A.D.1.2.2

## **Lesson 9-14 – Life as a Colonial Citizen**

Now that the historical stage has been prepared, the students are ready to take on their identity as a citizen of Colonial America. Each student picks a name from the passenger list from the Mayflower, and draws a colonial occupation. Three bags are made, one for women, one for men, and one for children. With their new identities they will initiate their research with a defined perspective. They will investigate what their daily life would have been like, including housing and clothing, given their standing and occupation.

During the course of their independent research there will be brief daily thematic sessions. During these sessions facts are presented, discoveries shared and discussed. Possible themes would be architecture, law, education, diet etc.

At the end of their individual research they will be asked to create a poster displaying a shop window, or the interior of their workshop. If it is a wife and a mother, she will be asked to make a visual of her living quarters including the furniture and the things she uses in her daily work.

When the posters are done, they will be hung in the classroom. Now all the colonial citizens “take a walk through the colonial street”. After studying each other’s posters, there will be a question and answer session. During this time the students will have a chance to ask each other questions, thereby expanding their knowledge about daily life in colonial America.

Assessment: Students give an oral and a visual presentation of the results of their research.

Sunshine State Standards: S.S.A.2.2.3, S.S.A.4.2.1, S.S.B.2.2.2, L.A.A.2.2.5, L.A.A.2.2.8, L.A.B.2.2.1, L.A.B.2.2.3, L.A.C.1.2.1, L.A.C.1.2.5, L.A.C.2.2.2, L.A.C.3.2.3, V.A.A.1.2.1, V.A.B.1.2.2

## **Lesson 15 - A Typical School Day in a Colonial Schoolhouse**

During one of our daily thematic sessions we have discussed education as a preparation for this day. The students come to school dressed as colonial children. It is important that the teacher dresses up, as it will help set the mood.

The entire morning (8:30-12) will be a reenactment of a school day in colonial times. No dialogue has been prepared, so it is extremely important that the teacher stays true to the role as a colonial educator and gives the right clues to the students in order to prompt appropriate responses. A question such as, “Have you brought us the firewood, William?” would illustrate that it was expected that the students brought in firewood, among other things. If the answer was “No.”, the student would be asked to sit by the door, the coldest place in the room.

Students are asked to stand when their teacher greets them at the start of the day. After an introduction explaining how fortunate they are to have such resources made available to them, quill pens and ink is passed out. They are told that a good part of the morning will be spent practicing handwriting, since neat legible handwriting is of great importance. They will be given birch bark (pieces of brown paper bags) to practice on, since paper is expensive and should not be wasted on children’s “scribbles”. When their letters are perfectly formed, they are given a piece of real paper. (An hour into the reenactment, the children do actually express true awe when given a piece of real paper.) The ones who finish early with their assignment are given the privilege of

memorizing verses that go with each letter as it is first taught, or they can read in “the Good Book”.

After a short break we do colonial math, which to our present day students seems simple. These first two lessons of the day give the students a strong sense of a shift in priorities from colonial times to the present.

After the math, we have a short lesson in geography, which is basically having memorized where countries are on the map. The ones who cannot remember the right answer will be made to wear the dunce cap.

We end the day with a lesson in morals “the five finger rule”, which pertains to honesty, cleanliness, truthfulness, and other qualities deemed important at that time in history.

Assessment: Teacher observation of student participation during reenactment.

Sunshine State Standards: S.S.A.2.2.4, T.H.A.1.2.1, T.H.B.1.2.1, T.H.C.1.2.2

## **Lesson 16 – Reenactment of Puritan Court**

Following the colonial school day we do a reenactment of a puritan court. Three magistrates are appointed the day before the court is in session and given the possible punishments for the different crimes.

On the day of the court, the students are divided up into groups of three, the defendant and two witnesses, one for and one against the witness. The three will be given a prompt to inform them about the case, and together they will work out the arguments for or against. The defendant will decide to plead guilty or not guilty, to be compliant or defiant.

Some of the charges are: theft, rebellion against parents, gambling, breaking the Sabbath, idleness. The students cannot help noticing the shift in values from then to now when the magistrates pass out the punishments. The severity of the punishments was astounding children and sparked a discussion about the nature of their society, their interdependence, and the vulnerability of the early colonial communities, which might offer some explanation for the severe punishments.

For two days the children take on the identities of colonial people, and for a moment the distance in time will all but disappear. They will feel privileged to have a piece of real paper to write on, feel satisfaction when shaping a perfect letter. They will become filled with wonderment and questions when faced with the severity of the Puritan laws. The lessons the children learn during two days of reenactment will not easily be forgotten.

Assessment: Teacher observation and evaluation of the historical appropriateness of oral responses to prompts.

## **Lesson 17-19 – Revolution**

The growing discontent in the Colonies with Great Britain's policies are investigated, motivations for being either patriot or loyalist is analyzed and followed by a panel discussion, conflicts such as the Boston Massacre and Boston Tea Party are investigated. (An engraving showing the Boston Massacre is shown. The engraving is by Paul Revere, who then is introduced.) The students are given a sense of the mounting conflict between Britain and the Colonies, which will prepare them for the armed conflict, the battle at Concord.

The stage is set for Paul Revere. The class as a group will read the old time newspaper *USA Yesterday* where a few biographical facts are given about Paul Revere. In another article in the newspaper Paul is mentioned as a participant in the Boston Tea Party. Finally, two little notices in the paper let the reader know that Paul Revere and William Dawes are to warn people of the arrival of the British, and that a signal will be given from the North Church steeple.

Now the poem *The Midnight Ride of Paul Revere* by Longfellow is read aloud to the children. Due to this poem, among other things, the story of Paul Revere has been widely known, whereas his fellow patriots have received very little attention previously. We discuss the possible reasons behind this, and point out how history can be altered by one man's writing.

In 1931 Grant Wood who loved the history and legends of this country, painted *The Midnight Ride of Paul Revere*. A poster of the painting is displayed in class, and through the painting the students revisit many of the historical facts already encountered through other sources. The perspective used by the artist draws many student comments, and a thorough picture analysis is undertaken, during which students come to understand the effects the artist achieves through perspective and lighting.

Grant Wood's painting inspired Burrill Phillips' short musical composition by the same name. The music is played once, where the students merely listen. The second time the music is played, they listen for which instruments set the mood of the night, which ones tell the hour, which ones illustrate the wild ride of Paul Revere. Finally they are asked to point out the rhythm in the music representing the words "The British are coming".

Communicating historical facts through many different media increases the likelihood of reaching the children and putting them in touch with history, rather than merely memorizing facts. Furthermore, the children discover how many different ways artists can communicate the same message through their art. They can see how important the artists are in helping make history come alive for us.

Assessment: Lesson 17 and 18 are assessed through participation in discussions and picture analysis. Retention of general historical facts from the unit is assessed by a multiple-choice test.

Sunshine State Standards: S.S.A.1.2.1, S.S.A.1.2.2, S.S.A.4.2.3, S.S.B.1.2.1, L.A.A.1.2.4, L.A.A.2.2.5, L.A.C.1.2.3, L.A.C.1.2.5, L.A.C.2.2.1, L.A.C.2.2.2, L.A.C.3.2.2, V.A.B.1.2.1, V.A.B.1.2.3, V.A.D.1.2.2, M.U.C.1.2.3

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## **Videos**

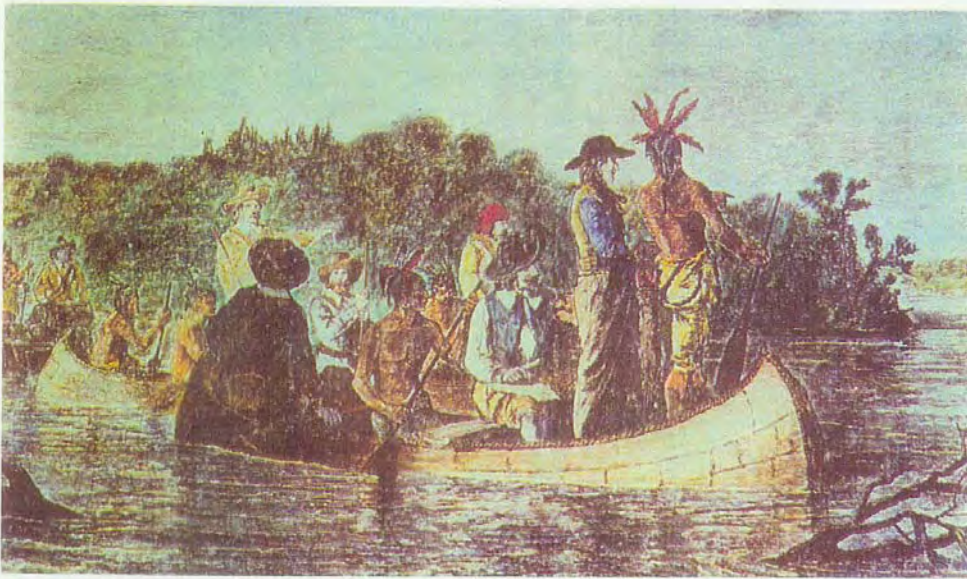
Colonial Life for Children: Settling the New World, Schlessinger Media

Colonial Life for Children: Jamestown, Schlessinger Media

Colonial Life for Children: Plimoth Plantation, Schlessinger Media

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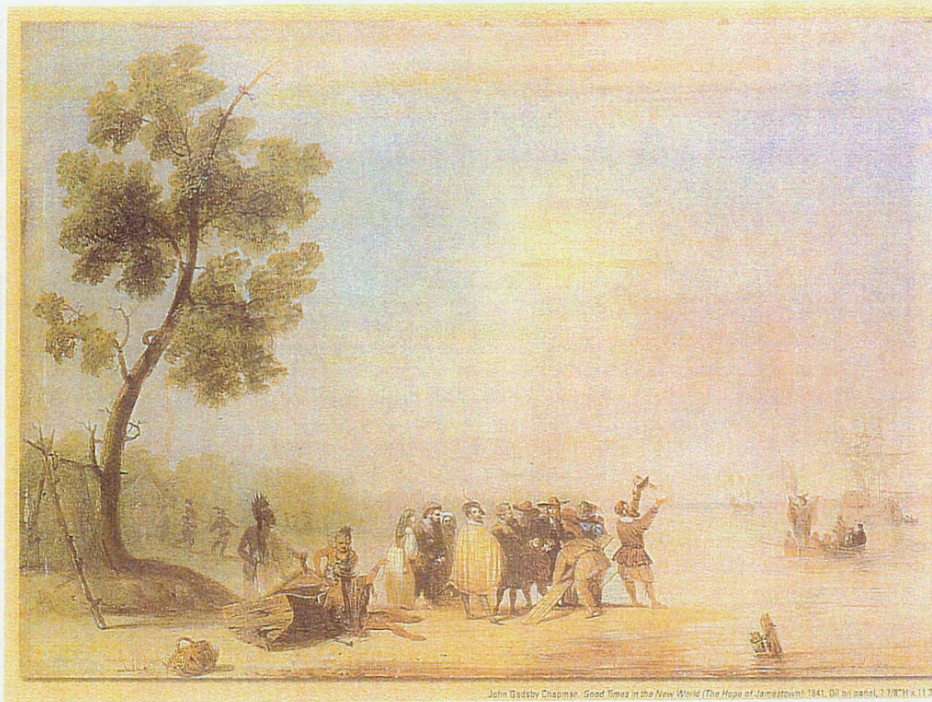
**Appendix – Examples of Classroom Materials Used:**



Historical Picture Service



Arizona Department of Administration



***Good Times in the New World (The Hope of Jamestown)***

By John Gadsby Chapman, 1841; Virginia Museum of Fine Arts



Thomas L. Williams



Granger Collection



***The Signing of the Compact in the Cabin of the Mayflower***  
By Edward Percy Moran (1862-1935) ca. 1900 Courtesy of the Pilgrim Society