12-2012

Curriculum Design for an Integrated Language Arts Class at the High School Level Utilizing a Multi-Genre American Studies Approach

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Utah State University

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CURRICULUM DESIGN FOR AN INTEGRATED LANGUAGE ARTS CLASS AT THE HIGH SCHOOL LEVEL UTILIZING A MULTI-GENRE AMERICAN STUDIES APPROACH

by

Susan K. Biddulph

A thesis submitted in partial fulfillment of the requirements for the degree of MASTER OF SCIENCE in American Studies

Approved:

Dr. Steven Shively
Major Professor

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Committee Member

Dr. Paul Crumbley
Committee Member

UTAH STATE UNIVERSITY
Logan, UT

2012
ABSTRACT

Curriculum Design for an Integrated Language Arts Class at the High School Level Utilizing a Multi-Genre American Studies Approach

by

Susan K. Biddulph, Master of Science
Utah State University, 2012

Major Professor: Dr. Steven Shively
Department: English

Curriculum integration and multi-genre approaches to education are acknowledged to be beneficial to both student learning styles and skill development; however, due to time and budget constraints, many teachers do not implement these approaches. This language arts curriculum utilizes a theme-centered approach that smoothly integrates many subject areas and encourages skill development while adhering to the Utah Common Core Curriculum and incorporating multiple learning styles.

The theme of the curriculum is gender role expectations throughout history. While the units primarily rely on primary texts, they also incorporate numerous secondary texts in multiple subject areas and require both formal and informal writing projects on the part of the students.

The thesis includes an introduction, syllabus information for the class, a unit overview spanning two trimesters, detailed day-to-day unit plans for two of the six units, a reflection on the design process, an annotated bibliography for further references and appendices that include all unit material for the two detailed units and the Utah Common Core Language Arts Standards.

(182 pages)
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INTRODUCTION

For this thesis project, I have designed a high school-level language arts curriculum that uses an American Studies model – notably interdisciplinary curriculum integration and multi-genre texts – to teach American literary history, the subject designated for eleventh grade language arts curriculums by the State of Utah Office of Education. I built the curriculum around the theme of “Gender Role Expectations Throughout History.” This central theme is primarily addressed through the literature of different eras, as well as historical events and artifacts. Other subjects integrated into the unit include art, advertising, film, fashion, architecture, geography, cartography, statistics, etiquette, medical science, criminal law, civil law, labor law, regional customs, foods & nutrition, and thread arts. The curriculum stretches across approximately two trimesters of an average 180-day school year.

In this class structure, the students are assessed in a multitude of ways. The two primary ways that students are assessed are through the teacher's qualitative observations during class activities and discussions and through writing assignments, which occur both on a daily basis and as large end-of-trimester projects. All large writings assignments are accompanied by rubrics that delineate the expectations. In addition, the students are assessed through traditional quantitative quizzes and through service learning activities.

The project is organized as follows: the syllabus for the course delineates the expectations for the students, the materials necessary, and an approximate schedule of due dates and other important information. Following the syllabus are the rubrics for the formal methods of assessment. Each rubric contains detailed explanations and a point-based method of evaluation. After the rubrics, there is a Unit Overview. The thesis contains
detailed, day-to-day lessons plans for two of the six proposed units in the class, so the overview provides an outline of the remaining four units and suggests activities and texts that a teacher could use. Behind the Unit Overview, two detailed sets of lesson plans, one for the colonial unit and one for the Victorian unit, describe the tasks to be accomplished each day, including the materials necessary to do so. Each day’s lesson plan also contains a rationale as to why the day's activities are beneficial and how the activities aid multiple learning styles and students with ADHD or NVLD, as applicable. Each plan also notes the individual language arts standards of the Utah Common Core that the day’s activities fulfill. An un-abbreviated copy of the language arts standards of the Common Core can be found in the appendix. Subsequent to the individual units is a reflection that analyzes the process of creating the curriculum and explains in greater detail the purposes to both myself and my students, including a professional review of the units by other teachers. Immediately following the reflection, the annotated bibliography gives sources, some used in the units and some not, that could be of value to someone who wished to teach this unit. Found at the end of the thesis, the appendix contains all the annotated notes, assignments, quizzes, primary documents, and works of literature that the lesson plans suggest using. Each item in the appendix connects to a particular lesson plan and the lesson plan will include an end-note as to the item’s inclusion in the appendix.

This thesis project demonstrates how the American Studies model can be applied at the high school level. The integrated subjects and variety of alternative texts will encourage students to consider literature in new ways. Additionally, my curriculum’s variety of materials, inclusion of multiple learning styles, and numerous assessment methods will help students who usually do not perform well in language arts to succeed.
SYLLABUS

Introduction & Expectations: Welcome to Gender Expectations in Literature and History. This class fulfills two trimesters (one year’s worth) of Language Arts credit. This class will cover five separate periods of American history and the texts written primarily by and mostly about women during each period. The history will provide a context for the literature and the literature will expand the history and provide new insights into it.

You chose to take this class instead of a regular literature class. That means that you chose to be here, and as such, I am counting on you to uphold certain expectations. Much of the work that you do will be handwritten. These assignments, large or small, shall be neat, organized, and legible. You will find more specific directions on each of the assignment’s rubrics. In addition, I expect you to put a great deal of thoughtfulness into your work and your comments. I do not expect you to be right all the time. What I want to see is that you are absorbing the information presented and attempting to apply it to new situations and problems. You will not be expected to learn to apply the material on your own. This process of learning will be modeled for you in class discussions. You are expected to participate in these discussions. In fact, part of your grade will be based on your participation. Put aside your shyness and take appropriate risks by offering your thoughts to the discussion. Finally, it is important to remember that other people are just as reluctant to throw their own comments into the ring. You are expected to make the classroom an open and safe place by being respectful of others’ comments. You are welcome to disagree, and to even feel strongly about your opinion, but you must do it with respect to your peers.

Materials: There are three books that you will be required to read for this class. I highly recommend that you purchase your own copies so that you can make notations in the book; nevertheless, if you cannot, the school has copies that you can check out.

Charlotte: A Tale of Truth by Susanna Rowson
The Awakening by Kate Chopin
The Help by Kathryn Stockett

There will be other stories, poems, essays, and various texts that you must read; these will be provided to you in class. Consequently, they are class copies and must not be written on. In addition, in order to complete the required assignments, you will need the following:
1 – 1 ½ inch three ring binder
Dividers
Loose leaf paper
Colored pens (no gold, silver, yellow, or pink; they are not visible)

Schedule: This class spans 2 trimesters. You must take both trimesters. Below is an approximate outline of the texts that will be covered in the class and the dates that they will be discussed. You must have the indicated reading done by the date it is listed on the outline. It also includes holidays and due dates. This schedule is only an approximation for the 2012 – 2013 school year. Dates are subject to change.
Aug. 27th – Colonial unit begins; first day of class  
Sept. 3rd – Labor Day  
Sept. 4th (Tues) – Charlotte Ch. 1 – 10  
Sept. 10th (Mon) – Charlotte Ch. 11 – 20  
Sept. 12th – (Wed) Charlotte Ch. 21 – End  
Sept. 14th – (Fri) Colonial unit ends  
Sept. 17th (Mon) – Antebellum unit begins; no text  
Oct. 17th (Wed) – Antebellum unit ends  
Oct. 18th & 19th – UEA break  
Oct. 22nd (Mon) – Victorian unit begins  
Oct. 29th (Mon) – The Awakening Ch. 1 – 14  
Nov. 6th (Tues) – The Awakening Ch. 15 – 26  
Nov. 16th (Fri) – The Awakening Ch. 27 – 39  
Nov. 16th (Wed) – Victorian unit ends  
Nov. 20th (Tues) – last day of the first trimester  
Nov. 20th (Tues) – Deviation Presentation topic due date; journals, 8 out of 14 gender collection items, notes, & quizzes of the semester due.  
Nov. 21st – 23rd – Thanksgiving Break  
Nov. 26th (Mon) – first day of second trimester  
Nov. 26th (Mon) – Women at War unit begins; no text  
Jan. 4th (Fri) – Women at War unit ends  
Jan. 7th (Mon) – Modern unit begins  
Jan. 14th (Mon) – The Help Ch. 1 – 11  
Jan. 21st (Mon) – MLK Jr. day – no school  
Jan. 23rd (Wed) – The Help Ch. 12 – 23  
Feb. 1st (Fri) – The Help Ch. 24 – End  
Feb. 4th (Mon) – Comparative Themes unit begins; no text  
Feb. 22nd (Fri) – Comparative Themes unit ends  
Feb. 25th (Mon) – Notebooks due!  
March 4th (Mon) – Presentations begins  
March 14th (Thur) – Last day of second trimester

Grades: Your grade in this class is based on six different assignments: journal paragraphs (10%), quizzes (10%), notes (20%), participation (10%), gender history collection (25%), and your deviation presentation (10%) with its accompanying paper (15%). At the end of the syllabus, there is an explanation of each assignment and its grading rubric. The grading scale for the class is as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95% +</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 94%</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89%</td>
</tr>
<tr>
<td>B</td>
<td>84 – 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 83%</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79%</td>
</tr>
<tr>
<td>C</td>
<td>74 – 76%</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 73%</td>
</tr>
</tbody>
</table>
D+ = 67 – 69%
D  = 64 – 66%
D- = 60 – 63%
F  = 59% and below

Plagiarism: Plagiarism is defined as directly quoting, paraphrasing, or borrowing information or ideas without giving proper credit to the owner or originator of the information or idea. You cite information in order to avoid plagiarizing. Likewise, recycling your own papers from previous classes is considered plagiarism. Plagiarism will not be tolerated in this class. If it is discovered that you have engaged in it, you will receive a zero on the assignment without the chance to make it up. Likewise, you will be subject to school policy and disciplinary action as it regards academic dishonesty. During the semester, we will cover proper citation in order to help you avoid plagiarism. If you have any questions, you are better off citing it than not.

Accommodations: If you have an IEP or Section 504 accommodation, please come discuss your particular needs with me. In addition, if you find yourself in difficult circumstances (i.e. unable to see the information on the projector, grandma has died and you are facing a five-day absence), please come see me. My expectations are high, but I am not unreasonable.
JOURNAL ASSIGNMENTS:

On various days, there will be small writing assignments in which you will discuss your thoughts on the topic given. These will most often occur at the beginning of class, but can occur at other times. One of the dividers in your 3-ring binder should be labeled "Journal Assignments" and that is where you should keep all your journal entries. There may be more than one entry per page. At the beginning of each entry, please write the date and a two or three word reminder of the topic. (Ex: "Awakening characters") The journals will be collected as part of your notebook at the end of each semester. Journal assignments cannot be made-up for absences, except those which are school-excused or medically-released. Point amounts are per entry.

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Meets Expectations</th>
<th>Needs Improvement</th>
<th>Poor</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date &amp; Topic</td>
<td>Entry includes correct date and a 2-3 word topic is pertinent to the question.</td>
<td>Entry includes date and a topic. Topic doesn't completely relate.</td>
<td>Missing date or topic</td>
<td>Missing date and topic.</td>
<td>/1</td>
</tr>
<tr>
<td>Thought</td>
<td>Entry shows you put thought into the question, relating it to yourself or the lesson, and used a new perspective</td>
<td>Entry shows that you can see how the question is related to the material. Shows some thought.</td>
<td>Entry does not relate too much to the material. It includes unrelated lines of thought.</td>
<td>Entry does not address the topic. Shows no understanding of its relation to the material.</td>
<td>/3</td>
</tr>
<tr>
<td>Legible</td>
<td>Entry is tidy and easy to read. Few cross-outs.</td>
<td>Entry can be read and is mostly tidy.</td>
<td>Entry is difficult to read and there are many cross-outs.</td>
<td>Entry cannot be read.</td>
<td>/2</td>
</tr>
<tr>
<td>Grammar and Mechanics</td>
<td>Entry has fewer than 3 errors.</td>
<td>Entry has between 3 and 5 errors.</td>
<td>Errors obscure the topic.</td>
<td>Errors make it impossible to understand.</td>
<td>/2</td>
</tr>
</tbody>
</table>

|                  |                                                                          |                                  |                                  | Total:                                    | /8     |
NOTES:

You are expected to take notes on class lectures and discussions. Your notes will be aided by those on the document camera for each lecture. Notes are a way to ensure that you are paying attention. It will also aid you in developing note-taking skills for other classes. If you are absent, you can retrieve the lecture notes from the "Notes" binder in class, on your own time. You can get discussion notes from one of your peers. The notes will be collected as part of your notebook at the end of each semester.

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Meets Expectations</th>
<th>Needs Improvement</th>
<th>Poor</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breadth</td>
<td>Each lecture and discussion is included in the notes.</td>
<td>Notes are missing no more than 2 lectures/discussions</td>
<td>Notes are missing 3 – 6 lectures/discussions</td>
<td>Notes are missing more than 6 lectures/discussions.</td>
<td>/5</td>
</tr>
<tr>
<td>Material</td>
<td>Notes include all pertinent material that was presented in lectures/discussions</td>
<td>Notes include 80%+ of the pertinent material discussed in class.</td>
<td>Notes include at least 50% of all pertinent material discussed in class.</td>
<td>Notes contain less than 50% of the pertinent material discussed in class.</td>
<td>/20</td>
</tr>
<tr>
<td>Legibility and organization</td>
<td>Notes are clearly legible and well-organized. I have no problem finding any date or topic. Few grammar mistakes.</td>
<td>Notes mostly legible and decently organized. Little difficulty finding dates or topics. Mistakes did not obscure meaning.</td>
<td>Notes were difficult to read in places and seemed to have dates scattered about. Mistakes sometimes obscured meaning.</td>
<td>Notes could not be read and there was no logical organization. Mistakes were common and made it difficult to interpret.</td>
<td>/10</td>
</tr>
<tr>
<td>Skills</td>
<td>Notes utilized several skills that were discussed on the first day of class.</td>
<td>Notes utilized some skills that were discussed in class.</td>
<td>Few skills were applied. Notes suffered as a result.</td>
<td>No skills were applied to note-taking.</td>
<td>/10</td>
</tr>
</tbody>
</table>

Total: /45
QUIZZES

Quizzes are not strictly scheduled. They are impromptu and can occur on any day. Quizzes will be multiple choice, true or false, or short answer. They will relate to the texts that were due to have been read by that day or that were discussed in class the day before. Quizzes will be graded immediately in class. You will turn them in to be recorded. Quizzes will never be worth more than twenty points each. Like the journals, they cannot be made up, except for school-excused absences or those which are medically-released. They are intended to reward those who are present and who have paid attention and done the reading.
DEVIATION PAPER & PRESENTATION:

In the final week of class, you will present your research on a historical figure who deviated from the expected social norms. By Nov. 20th, you must choose your topic and have it approved by your teacher. Regarding the topic of your choice, you must research his/her life and address the following categories:

- A short biography
- Where and how the person deviated from expected norms.
- What the person's motives were for deviation
- What the consequences of deviation were for the person, both good and bad.
- What the consequences were for society as a whole, both good and bad.

The presentation must contain a visual of some kind (such as a poster, video, historical item, or short PowerPoint) and should be between five and seven minutes. On the day that you are scheduled to give your presentation, you must turn in your 6–8 page paper that summarizes your research and addresses the same five issues outlined above. The paper must have a works cited that accompanies it and uses MLA citation format. When the time for writing the papers draws nearer, we will spend some time discussing the formatting expectations. See the next page for the rubric.
## Deviation Paper & Presentation

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Meets Expectations</th>
<th>Needs Improvement</th>
<th>Poor</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper</td>
<td>No categories are missing.</td>
<td>Missing a category.</td>
<td>Missing more than 1 category</td>
<td>Categories are missing or blended.</td>
<td>/5</td>
</tr>
<tr>
<td>addresses all topics</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MLA format &amp; appropriate length</td>
<td>12 pt., Times New Roman, 1&quot; margins, internal citations, works cited.</td>
<td>1 element of MLA format is incorrect.</td>
<td>2 or more elements of MLA format are incorrect.</td>
<td>Paper does not appear to follow MLA format.</td>
<td>Paper: /5 Works Cited: /10</td>
</tr>
<tr>
<td>Research &amp; analysis</td>
<td>All research cited; analysis is original, thoughtful, and appropriate.</td>
<td>Missing some citations; analysis is mostly original &amp; insightful.</td>
<td>Analysis is inadequate; few or no citations</td>
<td>Little to no analysis; no citations</td>
<td>/25</td>
</tr>
<tr>
<td>Presentation thoroughness</td>
<td>Adequately covered all 5 topics.</td>
<td>Too much time on biography; not enough on other areas.</td>
<td>Did not cover all 5 areas. Mostly biography.</td>
<td>Entirely biography. Other areas not addressed</td>
<td>/10</td>
</tr>
<tr>
<td>Appropriate length</td>
<td>Between 5 – 7 minutes.</td>
<td>Too short or too long by a few seconds.</td>
<td>Was over or under by nearly a minute.</td>
<td>I had to cut you off or you took up less than 2 minutes.</td>
<td>/5</td>
</tr>
<tr>
<td>Grammar / Mechanics</td>
<td>Paper contained few errors; appropriate 11th grade work. No filler words in presentation.</td>
<td>Paper contained some easily addressed errors. Filler words in pres. were not distracting.</td>
<td>Errors made the syntax awkward and obscured meaning. Filler words in pres. were distracting.</td>
<td>Errors were so numerous that the paper was unable to be graded. Presentation was more filler than info.</td>
<td>Paper: /10 Presen: /5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>/75</td>
</tr>
</tbody>
</table>
## Gender History Collection Rubric

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Meets Expectations</th>
<th>Needs Improvement</th>
<th>Poor</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Period variation</strong></td>
<td>Artifacts vary among periods or are confined to a single historical period.</td>
<td>Over half of artifacts are from varying historical periods.</td>
<td>More than 50% of artifacts are contemporary</td>
<td>All artifacts are contemporary</td>
<td>/5</td>
</tr>
<tr>
<td><strong>Visuals included</strong></td>
<td>Includes visuals of artifacts or descriptions as approved.</td>
<td>Over 50% of artifact visuals are included.</td>
<td>More than 50% of visuals are missing.</td>
<td>Collection includes few or no visuals.</td>
<td>/10</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>Tri 1: 8 pieces; All 14 pieces all categories present; artifacts of choice are designated.</td>
<td>Tri 1: 6 – 7; Tri 2: 10 - 14 Required artifacts are all present.</td>
<td>Tri 1: 4 – 5; Tri 2: 7 – 9 Some required categories are missing.</td>
<td>Fewer than half of the artifacts are included.</td>
<td>/14</td>
</tr>
<tr>
<td><strong>Appropriate Analysis</strong></td>
<td>14 analyses of appropriate length that demonstrate fresh insight and deep thought.</td>
<td>10+ analyses. Length is mostly appropriate. Reiterates class ideas, but lacks fresh insight.</td>
<td>5 – 9 analyses Length is inappropriate. Shows effort at insight, but lacks originality or focus.</td>
<td>Analyses are few; lack focus or insight of any kind. Inappropriate lengths.</td>
<td>/70</td>
</tr>
<tr>
<td><strong>Grammar / Mechanics</strong></td>
<td>Analyses show few grammatical errors.</td>
<td>Several grammatical errors, but it does not impede understanding.</td>
<td>Focus of analyses is hazy due to grammatical errors.</td>
<td>Errors distract from meaning of analyses.</td>
<td>/15</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>No difficulty identifying any visual, analysis, or category.</td>
<td>Items are out of order, but identifiable.</td>
<td>Difficulty identifying items and categories.</td>
<td>Collection is a mess; made grading difficult.</td>
<td>/10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>/124</td>
</tr>
</tbody>
</table>
UNIT OVERVIEW
WITH ALTERNATIVE TEXT SUGGESTIONS

I. Colonial Unit: Necessary for Survival
   A. Text: *Charlotte: A Tale of Truth* by Susannah Rowson
   B. Alternative Text suggestions:
      1. Minute-to-Win-It skills activity
      2. Alternative authors:
         a. Abigail Adams
         b. Phyllis Wheatley
         c. Anne Bradstreet
         d. Mary Rowlandson
         e. Nathaniel Hawthorne
      3. Film clip suggestions:
         a. *John Adams*
         b. *Last of the Mohicans*
         c. *The Patriot* (rated R – pre-approve clips)
      4. Service learning – food drive
      5. Samplers
      6. Legal texts
      7. 18\textsuperscript{th} century herbals

II. Antebellum Unit: Going Public
   A. Text: none
   B. Alternative Text suggestions:
      1. Authors:
         a. Emily Dickinson
         b. Catherine Beecher
         c. Judith Sargent Murray
         d. Hamlin Garland
         e. Harriet Beecher Stowe
         f. Kate Chopin's "Desiree's Baby"
         g. Julia Ward Howe
      2. Important Figures:
         a. Mary Surrat
         b. Dorothea Dix
         c. Elizabeth Cady Stanton
         d. Sacagawea
         e. Belle Star
         f. Marie Laveau
      3. Quilting
      4. Service learning – quilts for CAPSA
      5. Spiritualism
      6. Fashion
      7. Confederate nurses
      8. Piracy
9. Regional ballads
10. Homestead Act of 1862
11. New Orleans Quadroon culture
12. Film clip suggestions:
   a. Gone with the Wind
   b. How the West was Won

III. Victorian Period: Gilded Cages
   A. Text: The Awakening by Kate Chopin
   B. Alternative Text suggestions:
      1. RMS Titanic survival rates & artifacts
      2. Cult of True Womanhood
      3. Gibson Girl drawings
      4. Alternative authors:
         a. Edith Wharton
         b. Alfred, Lord Tennyson's "The Lady of Shallot"
         c. Willa Cather
         d. Chopin's "The Storm" and "The Story of an Hour"
         e. Stephen Crane's "Maggie: A Girl of the Streets"
         f. Seagraves' Soiled Doves
         g. Charlotte Perkins Gilman's "The Yellow Wallpaper"
      5. Advertisements
      6. Film suggestions:
         a. 1900's House
         b. Portrait of a Lady
      7. Corsets
      8. Architecture
         a. Tenements
         b. Cottages at Newport Beach & Hearst's Castle
      9. Labor
         a. Mother Jones
         b. Triangle Shirtwaist fire
         c. Maps & labor statistics
         d. Lewis Hine photography
      10. John Singer Sargent's Madame X
      11. Morals & customs
      12. Gravestones

IV. Women at War: Dealing with Change
   A. Text: none
   B. Alternative Text suggestions:
      1. WWI
         a. Propaganda posters
         b. Red Cross volunteers
         c. Film clip suggestion
            i. Anne of Green Gables the Continuing Story
ii. *Downton Abbey* season 2 (British, but great for women's roles during the war).

d. Suffragists  
  i. Alice Paul  
  ii. Susan B. Anthony  

e. Alternative authors:  
  i. Siegfried Sassoon  
  ii. Wilfred Owen  
  iii. Morpurgo's *Private Peaceful*

2. Between the wars:  
   a. Flappers  
   b. Fashion  
   c. Alternative authors:  
      i. F. Scott Fitzgerald's *The Great Gatsby*  
      ii. T.S. Eliot's "The Love Song of J. Alfred Prufrock"  
      iii. e.e. cummings  
      iv. Faulkner's "A Rose for Emily"  
   d. Advertisements  
   e. Screen magazines  
   f. Film clip suggestions:  
      i. *Thoroughly Modern Millie*  
      ii. *The House of Eliott* (British, but great for fashion clips)  
   f. Dorothea Lange photography  
   g. Alternative authors: Steinbeck's *The Grapes of Wrath* (excerpts)  
   h. People:  
      i. Eleanor Roosevelt  
      ii. Bonnie & Clyde

3. World War II  
   a. Propaganda posters  
   b. Women's Land Army  
   c. Service learning: plant Victory Gardens  
   d. Janette Rankin  
   e. Film clip suggestions:  
      a. *Land Girls* season 1 (British but gives a good idea of women's roles)  
      b. *1940's House* (British, but gives a good idea of women's roles)  
   f. Rosie the Riveter  
   g. Patriotic songs  
   h. Hollywood films – *The Outlaw*  
   i. Hygiene product rations

V. Modern: Equality?  
   A. Text: *The Help* by Kathryn Stockett  
   B. Alternative Text suggestions:  
      1. 1950's television vs. 2000's television
2. Architecture – Levitt towns
3. Media and advertisements
4. Legal issues
   a. *Roe v. Wade*
   b. female politicians
   c. Title IX
5. Alternative authors:
   a. Betty Friedan’s *The Feminine Mystique*
   b. Rachel Carson’s *Silent Spring*
   c. Maxine Hong Kingston’s *The Woman Warrior* – excerpts
   d. “Rain Music” – Longhang Nguyen
   e. Fannie Flagg’s *Daisy Fay & the Miracle Man* – excerpts (full text if teacher feels there is time.)
   f. “Picture Bride” by Cathy Song
   g. “Riding the Elevator into the Sky” by Anne Sexton
   h. “Mirror” by Sylvia Plath
6. Labor maps & statistics
7. Ann Landers & Dear Abby
8. Stereotypes
9. Yearbooks
   a. changes in fashion
   b. changes in participation
   c. changes in portrayal
10. Names
    a. Baby name trends
    b. “The Name of Women” by Louise Erdrich
    c. “Naming Myself” by Barbara Kingsolver

VI. Comparative Themes
A. Text: none
B. Goal: Trace themes across the five units to see how use and portrayal change.
C. Theme suggestions:
   1. Fashion
   2. Labor
   3. Healthcare
   4. Hobbies
   5. Advertisements
   6. Songs
   7. Art
   8. Film & television
   9. Literature
      a. authors
      b. subject
   10. Politics and law
Colonial Unit

Day 1
Length: 50 min.
Materials: dry erase markers
document camera annotated notes*

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: &quot;When I say the word 'colonial,' describe what you think about or see in your mind.&quot;</td>
</tr>
<tr>
<td>15 min.</td>
<td>Discuss: Teacher guided discussion. Create a combined list of what everyone thought of. Designate items into political, social, &amp; economic</td>
</tr>
<tr>
<td></td>
<td>categories. Also break into early &amp; late colonial periods.</td>
</tr>
<tr>
<td>30 min.</td>
<td>Deliver historical information on the colonial period, beginning with Roanoke and up through the Puritan colonization. Put annotated notes on</td>
</tr>
<tr>
<td></td>
<td>document camera during discussion.*</td>
</tr>
</tbody>
</table>

Homework: Remind students to begin reading Charlotte: A Tale of Truth.

Rationale:
The purpose of the journal activity is to have the students construct an expanded definition of the colonial period. The journal activity aids intrapersonal learners and the class discussion aids interpersonal learners. The discussion and accompanying list on the whiteboard also aid auditory and visual learners. While the historical information is delivered in a traditional lecture style, having the annotated notes helps to model note-taking skills. It also aids students with non-verbal learning disorder, as it makes the important concepts explicit.

*see Colonial Unit appendix for examples of notes.

Day 2
Length: 50 min.
Materials: dry erase markers
document camera annotated notes*

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: Discuss two new things that you didn’t already know or think of from yesterday’s discussion.</td>
</tr>
<tr>
<td>30 min.</td>
<td>Deliver lecture information covering colonial lifestyle, the Revolutionary War, and the French and Indian War.*</td>
</tr>
<tr>
<td>15 min.</td>
<td>Show film clips from John Adams and Last of the Mohicans that illustrate the colonial mindset of American identity.</td>
</tr>
</tbody>
</table>
The journal activity helps students to consider perspectives and ideas other than their own. The lecture material becomes more interesting to the students as it begins to discuss everyday life during the period. Again, the annotated notes aid NVLD students and visual learners; it also models note-taking skills. The purpose of the film is utilize newer media to involve students who are more media-oriented. The films demonstrate how Americans began to think of themselves as Americans with an identity separate from their country of emigration. Likewise, it allows the teacher to qualitatively assess the students' note-taking abilities by moving about the classroom and observing students’ notes.

*see Colonial Unit appendix for examples of notes.

**Day 3**
Length: 50 minutes
Materials: dry erase markers

**Outline:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: “Given all the history we’ve learned over the last two days, where are some specific places that you see women being affected or affecting the outcomes?”</td>
</tr>
<tr>
<td>15 min.</td>
<td>Discuss: Create a combined list of the class’s individual responses of places where they see women affecting or being affected.</td>
</tr>
<tr>
<td>30 min.</td>
<td>Deliver information regarding women’s specific roles in colonial America.*</td>
</tr>
</tbody>
</table>

*UCC connections:* W10, SL1c

**Rationale:** The purpose of the journal is to have students make the connection between the traditional U.S. history information they received and the particular theme of the class: gender role expectations. The lecture will expand on the students’ original ideas. Discussion and writing the key elements on the board aid auditory and visual learners. Annotated notes are not included this time. It allows the students the opportunity to apply the skills that they have seen modeled.

*see the Colonial Unit appendix for an outline of women’s roles during the colonial period.
Day 4  
Length: 50 minutes  
Materials: depending on activity choices: paraffin, string, batting, hair brushes, terms, matching lists, herbs, disease diagnosis worksheets, colored material

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
</table>
| 10 min. (allocate times as necessary for each activity) | Colonial “Minute-to-Win-It”  
  - Split class into groups of 4 – 5 people  
  - Give each group colored armbands to identify different groups  
  - Explain the rules: silence when not participating, 1 person per task, cheering (but no helping), remain seated unless participating. |
| 40 min. | Round 1: each group chooses one person to make a candle. Continues throughout 40 min. Judged on straightness, length, & thickness.  
Round 2: whole group activity. Give each group chore list.* Students must put chores in the order they should be done in the morning to be most efficient. Students have two minutes. Group w/ most correct at end of two minutes gets points.  
Round 3: each group chooses one person. Person must card batting w/ hairbrushes and roll into balls. Students who gets most balls in 2 1/2 minutes gets the points.  
Round 4: whole group activity. Give group matching activity.* Group who most successfully matches terms with their meanings in the 2 minutes gets the points.  
Round 5: each group chooses one person. Must identify different herbs by sight and smell. The group that correctly identifies the most herbs in 2 minutes gets the points.  
Round 6: whole group activity. Each group gets list of symptoms and must diagnose diseases.* Group who gets most correct in 2 minutes gets points.  
Alternative Activities:  
Round 8: each group chooses one person. Student must accurately match prices with goods using colonial money and prices. Student who gets most correct in 2 minutes wins points.  
Round 9: each group chooses one person. Student must correctly diaper a baby doll using washable diapers and straight pins. Student who first correctly accomplishes task (1 min. limit) wins points.  
Round 10: whole group activity. Jeopardy activity with miscellaneous questions regarding colonial period. |

UCC connections: RL1, RI1, RI7, L6

Rationale: The purpose of the colonial “Minute-to-Win-It” activity is to demonstrate to the students the wide range of skills expected of women in the colonial period.
period. It gives them a feel for the everyday life of colonists by using the folk traditions and skills as an alternative text. It is a hands-on activity that will involve kinesthetic learners.

* See Colonial Unit appendix for copies of chore list, matching terms, & symptom diagnosis.

**Day 5**
Length: 50 min.
Materials: copies of Bradstreet & Wheatley poems*

discussion questions

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: “Based on your group’s performance yesterday, would you have been an eligible spouse during the colonial period? Explain.”</td>
</tr>
<tr>
<td>15 min.</td>
<td>Full class discussion. Discuss results of colonial “Minute-to-Win-It.” Have students answer the question, “Why did we do it?” Discuss other necessary skills not demonstrated in the activity. Transition discussion to non-physical skills; focus on emotional &amp; intellectual expectations. Deliver brief biographies of Bradstreet &amp; Wheatley.</td>
</tr>
<tr>
<td>15 – 20 min.</td>
<td>Divide students into groups (teacher-selected). Give each group a Bradstreet or a Wheatley poem w/ accompanying discussion questions.* Focus: what does each poem say about gender role expectations for men &amp; women?</td>
</tr>
<tr>
<td>15 min.</td>
<td>Full class discussion. Each group presents:</td>
</tr>
<tr>
<td></td>
<td>• General point of poem</td>
</tr>
<tr>
<td></td>
<td>• What we can learn regarding expectations.</td>
</tr>
<tr>
<td></td>
<td>• Refer to specific lines to illustrate it.</td>
</tr>
<tr>
<td>Homework:</td>
<td>Remind students that <em>Charlotte</em> ch 1 – 10 are due on the next school day.</td>
</tr>
<tr>
<td>UCC connections:</td>
<td>W10, SL1a, SL1b, SL1c, SL1d, L1, L2, RL1</td>
</tr>
<tr>
<td><strong>Rationale:</strong></td>
<td>The purpose of the journal is to have students internally evaluate the necessary survival role of women in colonial times. Their own interpretations will move smoothly into the full class discussion, which transfers into the emotional/intellectual expectations for colonial women. The group discussions facilitate interpersonal learners. Have written discussion questions guide students and help to keep discussion moving.</td>
</tr>
</tbody>
</table>

*See Colonial Unit appendix for copies of poems and discussion questions.
Day 6
Length: 50 min.
Materials: *Charlotte*, chs. 1 – 10 quizzes*

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: “What are your favorite foods? Break those foods down into parts. (i.e. French fries are potatoes &amp; salt) Of those parts, which foods do you think were available to the colonists? Why or why not?”</td>
</tr>
<tr>
<td>10 min.</td>
<td>Distribute quiz on chapters 1 – 10 of <em>Charlotte</em>. Correct and submit.</td>
</tr>
<tr>
<td>10 min.</td>
<td>Allow students the opportunity to discuss their reactions to chapter 1 – 10 or to ask questions. Allows students to bring up problems with text.</td>
</tr>
<tr>
<td>15 – 20 min.</td>
<td>Deliver information on colonial foods.* Pay particular attention to starving times. Introduce plan for food drive. Think of ways to advertise, collect, &amp; deliver.</td>
</tr>
</tbody>
</table>

**UCC connections:** W10, RL1, RI7, SL1a

**Rationale:** The journal expects students to think deeper than superficial consumption. It asks them to think in terms of availability and luxury. The quiz assesses that the students have read the assigned chapters. Immediately following, the students have an opportunity to present problems or ask questions. It helps them to have some ownership in the book and assignment. It also allows for qualitative assessment. The historical lecture presents a context for the service learning activity that will follow the next day. It introduces the reason for it.

*See Colonial Unit appendix for copy of *Charlotte* chs. 1 – 10 quiz & notes on colonial foods.

Day 7
Length: 50 min.
Materials: poster board, markers, craft materials, cardboard boxes

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 min.</td>
<td>Discuss three tasks with students: advertising, collecting, &amp; delivering food stuffs. Divide students into teams, each focused on one problem. Have them discuss how to solve that problem.</td>
</tr>
<tr>
<td>10 min.</td>
<td>Return to full class. Have students give ideas on how to solve each problem. Students can respond to one another’s comments and offer suggestions.</td>
</tr>
<tr>
<td>30 min.</td>
<td>Students can use remaining time to create necessary materials to advertise, collect, &amp; deliver materials.</td>
</tr>
</tbody>
</table>
Homework: Remind students to begin reading *Charlotte* ch. 11 – 20.

<table>
<thead>
<tr>
<th>UCC connections:</th>
<th>SL1 &amp; 2, SL1b, SL1c, SL1d, SL4, SL5, L1 &amp;2</th>
</tr>
</thead>
</table>

**Rationale:** The purpose of the service learning project is to help the students apply a colonial theme to a modern problem, to connect the material that the class has been discussing with the students’ contemporary lives. It helps them to reach outside themselves and to solve bigger problems. It encourages interpersonal communication and problem-solving. It will require a significant amount of teacher assistance, but the students should be encouraged to take ownership of the project as much as possible.

**Day 8**
Length: 50 min.
Materials: pictures of colonial samplers  
*Antiques Roadshow* clip; PBS website:  
http://video.pbs.org/video/2198817474/  
See *Antiques Roadshow* archive for photos & appraisals of more samplers.

**Outline:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: “What do you know about sewing?”</td>
</tr>
<tr>
<td>10 – 15 min.</td>
<td>Allow students to finish up any preparations from the service learning day. Resolve any problems regarding carrying out the activity.</td>
</tr>
<tr>
<td>20 min.</td>
<td>Discuss colonial samplers, including pictures.* Pay particular attention to purposes, skill, symbolism. Focus on what samplers tell us about gender role expectations.*</td>
</tr>
<tr>
<td>5 – 10 min.</td>
<td>Show <em>Antiques Roadshow</em> clips that value colonial samplers.</td>
</tr>
</tbody>
</table>

**Homework:** Encourage students to think about contemporary symbolism.

<table>
<thead>
<tr>
<th>UCC connections:</th>
<th>RL1, RL2, RI7, W10</th>
</tr>
</thead>
</table>

**Rationale:** The journal assignment prepares students for the discussion about colonial sewing/samplers. The colonial samplers are folk-based alternative texts that contribute to the overall theme. It aids visual learners and utilizes alternative media in the form of the film clips. The progression of the lecture encourages students to make modern connections.

*See Colonial Unit appendix for sampler information.

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1 Krueger, Glee  
**Day 9**
Length: 50 min.
Materials: graph paper
dry erase markers

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: “Discuss the symbols for modern values that you thought of as it would apply to the creation of a modern sampler.”</td>
</tr>
<tr>
<td>10 min.</td>
<td>Full class discussion. Allow students to volunteer the symbols they wrote about in their journals. List symbols on the board.</td>
</tr>
<tr>
<td>35 min.</td>
<td>Distribute graph paper. Give students remaining time to create samplers in the colonial style but with modern symbols. Students must consider stitching (hence graph paper). Display modern sampler as students complete them.</td>
</tr>
</tbody>
</table>

Homework: Remind students that they need to have read *Charlotte*, ch. 11 – 20 by the next school day.

**UCC connections:** RL1, RL3 & 5

**Rationale:** The activity aids kinesthetic and visual learners. It encourages application of the principles discussed to a modern context and opens the discussion for how colonial-era gender roles are similar to or different from modern gender role expectations.

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**Day 10**
Length: 50 min.
Materials: Quizzes on *Charlotte* chs. 11 – 20.*
Re-sealable plastic bags, heavy whipping cream, mason jars with lids (2), bowls, spatulas, water, bread

Preparation: Pour each mason jar half full of heavy whipping cream and seal tightly with lid.

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: “Consider someone you know who has deviated from the expected norms of your culture. What were the expectations &amp; deviations? How did people react to them? Why?”</td>
</tr>
<tr>
<td>10 min.</td>
<td>Take quiz on <em>Charlotte</em> chs. 11 – 20. Correct &amp; submit.*</td>
</tr>
<tr>
<td>35 min.</td>
<td>Discuss book up through ch. 20. Pay particular attention to the trend of didacticism and how it applies to <em>Charlotte</em>. Discuss the impact of structure, word choice, and audience reaction. As the discussion commences, have students pass around the mason jars to be shaken vigorously. It will slowly turn into butter. When it is solid, pour off the whey, rinse with water. Students can grab a slice of bread with homemade</td>
</tr>
</tbody>
</table>
butter on their way out the door. Discussion continues without interruption.

**UCC connections:** RL4, RL1, RL2, RL3&5, SL1, SL1a, SL1b, SL1c, SL1d, L1&2

**Rationale:** The day is focused on the novel up to the point the students have read. It allows for in-depth analysis of details as they apply to the novel. As the discussion happens, the students are also collectively making homemade butter. This aids the kinesthetic learners. It encourages interpersonal communication, tolerating differences, and synthesis of all comments as it relates to an overall theme in a single text.

*See Colonial Unit for Charlotte 11 – 20 quizzes.

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**Day 11**

**Length:** 50 min.

**Materials:** Colonial-era legal texts that apply to women*

- Copy of Bill of Rights to put on document camera or overhead
- Copies of Abigail Adams’ letters to read for homework.*

**Outline:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: “What laws can you think of that apply directly to you? Are you okay with them? Do you think they need to be changed? How? Why?”</td>
</tr>
<tr>
<td>10 min.</td>
<td>Discuss Bill of Rights. Focus: rights were originally added by Anti-Federalists to secure individual rights.</td>
</tr>
</tbody>
</table>
| 10 min.| Break students into group (teacher-selected). Deliver legal document to each group (w/o the titles) with instructions to consider the following questions:  
  - What is it?  
  - In simple terms, what does it mean?  
  - Why would they have this law?  
  - What are the ramifications of it?  
  - Does it fit with the Constitution? |
| 15 min.| Return to whole class discussion. Have each group present their law and the results of their discussion. Focus on ironies and double-standards of the implicit or explicit gender-role expectations. Notes on colonial laws as they applied to women are included for the background information of the teacher. |
| 10 min.| Have students return to group and list “10 Commandments for Women,” parodying the “Thou shalt (or shalt not)” format. Have each group turn in their list. Teacher can compile list into a displayable-poster. Assign students to read Abigail Adams' letters for homework. |
| Homework: | Assign students to read Abigail Adams' letter for homework. |
**Rationale:**
Up to this point, most of the gender role expectations that have been discussed in the unit have been implicit. This activity encourages students to examine explicit gender role expectations as they were written into law. It asks students to analyze the abstract concept of irony. The group work encourages interpersonal learners and tolerance of multiple ideas and differences. The commandments-making activity helps students synthesize complicated concepts and distill them into simple concepts. It is a higher-order thinking skill.

*See Colonial Unit appendix for copies of laws, notes on colonial law, & homework reading.

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**Day 12**

**Length:** 50 min.

**Materials:**
- Notes on colonial health concerns*

**Outline:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
</table>
| 10 – 15 min. | Discuss students understanding of and reaction to Abigail Adams’s letters. Focus questions:  
- What are her concerns?  
- Are they valid or invalid?  
- Are they feasible?  
Tell students John Adam’s reply: “As to your extraordinary code of laws… I cannot but laugh.” (83)² |
| 5 min. | Journal: “What do you do for a cold? The flu? A large cut? A sliver?” |
| 30 min. | Deliver information regarding health concerns at the time of the colonial era. Include: yellow fever, malaria, syphilis, childbirth, common medicines, & technology.* Distribute copies from home remedy book. Integrate into discussion. |

**Homework:** Remind students that they need to have finished the book *Charlotte* by the next school day.

**UCC connections:** W10, RI3&5, RI7, SL1, SL1a, SL1b, SL1c

**Rationale:** Abigail Adams' letter follows up on the issues of law that were discussed the previous day. It also shows how Adams' letter was treated by the average political male (i.e. her husband). Discussion also focuses on health concerns. Alternative text is the colonial-era home remedy book.

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Integrates science and the Enlightenment into the era's literature. It focuses on the question of how physiology shaped gender role expectations.

*See Colonial Unit appendix for disease notes & colonial-era home remedies.

Day 13
Length: 50 min.
Materials: Quizzes on Charlotte chs. 21 – end.*

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: &quot;If you could speak to Charlotte, what would you say? How do you think she'd respond?&quot;</td>
</tr>
<tr>
<td>10 min.</td>
<td>Distribute Charlotte ch. 21 – end quizzes to students.* Correct &amp; submit.</td>
</tr>
<tr>
<td>35 min.</td>
<td>Whole class discussion. Discuss ending of Charlotte. Focus on:</td>
</tr>
<tr>
<td></td>
<td>• Explicit gender role expectations</td>
</tr>
<tr>
<td></td>
<td>• Implicit gender role expectations</td>
</tr>
<tr>
<td></td>
<td>• What was the intended message of the book?</td>
</tr>
<tr>
<td></td>
<td>• How do audiences (modern &amp; colonial) respond?</td>
</tr>
<tr>
<td></td>
<td>• Is it subversive?</td>
</tr>
</tbody>
</table>

**UCC connections:** RL1, RL2, RL3&5, W10, SL1, SL1a, SL1b, SL1c, SL1d, L1&2

**Rationale:**

The purpose of this day's activities is to wrap up the colonial-era book that the class has been reading. The ultimate goal is to guide students to understanding what gender role expectations the contemporary literature reflected or contributed. It is intended to tie-in all the hands-on activities and alternative texts as they address the unit's theme. It aids auditory learners and asks students to recall, synthesize, and apply.

*See Colonial Unit appendix for copies of Charlotte quiz chs. 21 – end.

Days 14 & 15
Length: 50 min.
Materials: As needed

Purpose: two blank days are built into the schedule in order to accommodate for school holidays, emergency situations, and activities that go over the intended time. It is my policy that if students are engaged in a discussion and are making valuable contributions, then the discussion should continue. Having blank days allows for such unforeseen circumstances. These days will also be important to help students wrap-up their service-learning food drive. It also allows for students to discuss problems they are having with texts or assignments.
Victorian Unit

Day 1
Length: 50 min.
Materials: pictures of *Titanic* artifacts (recovered, not accompanying survivors)*
statistics regarding survival rates, broken out by class & gender*
copies of articles for homework reading*

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: Each of you has a picture of an item recovered from the sunken <em>Titanic</em>. In your journal, discuss what the item is, why it was on board, how you think it survived almost 100 years on the ocean floor, and what is says about the people on the <em>Titanic</em>.</td>
</tr>
<tr>
<td>15 min.</td>
<td>Bring class back together to share their pictures and what they said about them. Encourage students to infer things about passengers. Help them to see that many of the artifacts indicate a great deal of wealth. <em>Titanic</em> catered to wealthy, and the wealthy tended to own things that wouldn't deteriorate in wreckage (i.e. jewelry).</td>
</tr>
</tbody>
</table>
| 25 min.| Put table of survival statistics on overhead/document camera.* Have students get out calculators to determine percentages and ratios. Suggested calculations are in appendix. Students may add others to the list that they feel are important. As students complete calculations, encourage the discussion of the following ideas:  
  • What trend do we notice about the survival of different groups?  
  • Specifically compare survival rates of men and women.  
  • Why might so many more women have survived?  
  • What trend do we notice about survival between the classes?  
  • Why contributes to the great disparity between survival rates? |
| 5 min  | Assign reading homework. Students should read, "After the Great Ship Went Down" by Paul Grondahl, "The Female-in-Peril Cliché" by Robert Crampton, & "80 Years Ago: Women & Children First?" from *Time* magazine.* |

UCC connections: RL1, RL2, R17, W10, SL1, SL1b, SL1c, SL1d, SL5, L5, L6

Rationale: This day's activities are an introduction to the morals and contradictions of the Victorian period. Students will begin to get a feeling for how structured the Victorian period was, both in its beliefs and in its class system. The students will utilize alternative texts, in this case recovered artifacts and statistics, to draw their conclusions. They will engage with the skill of inference. This activity will also appeal to visual learners via the pictures used and to mathematically-inclined students via the statistical calculations. The homework articles will ask students to analyze the validity of a Victorian moral code in terms of modern standards.

*See Victorian Unit Appendix for copies of notes, pictures, and articles.
Day 2
Length: 50 min.
Materials: copies of several of Charles Dana Gibson's "Gibson Girl" artwork
Notes outline on separate spheres, angel in the house, & the Cult of True Womanhood to accompany lecture.*

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-10 min.</td>
<td>Journal: In the article you read for homework, the author argued that the idea of &quot;women and children first&quot; has no place in modern society. Do you agree or disagree. Discuss why.</td>
</tr>
<tr>
<td>15 min.</td>
<td>Bring class back together to discuss their responses to the homework reading. Once students have expressed their opinions, ask them the question, &quot;Why did the Victorians have the ideal of 'women and children first'?&quot; In answer, transition students into the lecture time.</td>
</tr>
<tr>
<td>25 min.</td>
<td>Explain to students the standards and expectations for the Victorian wife. Discuss ideas of separate spheres, &quot;angel in the house,&quot; and the Cult of True Womanhood (piety, purity, submission, domesticity). Include dress standards for women. Finally, introduce Charles Dana Gibson and how his artwork was the pinnacle of female aspirations. Display several depictions of his &quot;Gibson Girls&quot; on the overhead/document camera and, as a class, create a list of the qualities of the &quot;perfect&quot; Victorian woman.</td>
</tr>
</tbody>
</table>

Homework: Remind students to begin reading The Awakening, ch. 1 – 14.

UCC connections: RL2, RL3 & 5, RI1, RI7, SL1, SL1a, SL1c, SL4

Rationale:
The journal assignment assesses whether or not the students did the homework reading. It also allows them to establish opinions prior to the class discussion on the matter. The discussion transitions the students from the previous day’s topic of the Titanic into the current day’s topic of separate spheres and the Cult of True Womanhood. Introducing Gibson’s artwork helps round out the discussion. The purpose is to help students understand the kind of physical, emotional, and social expectations of Victorian women. The discussions help students who are auditory learners and the examples of Gibson’s artwork help connect the concepts for visual learners.

See Victorian Unit appendix for a template of the notes on women's roles.
Day 3
Length: 50 min.
Materials: copies of Victorian ads ca. 1880 – 1919.

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min</td>
<td>What messages do you think ads nowadays are sending to men and women about expected gender roles? Negative messages? Positive messages? Give examples.</td>
</tr>
<tr>
<td>15 min.</td>
<td>Bring the class together for a discussion on media messages. Create a combined class list on the board of contemporary media messages. Allow the discussion to drift into personal/social consequences of these messages if the students carry it there. It can be a good reference point for future lessons.</td>
</tr>
<tr>
<td>5 – 10 min.</td>
<td>Distribute an ad from the period between 1880-ish and 1919-ish to each student. In their journal have them jot down the messages about gender expectations that the ad would have sent to a Victorian audience.</td>
</tr>
<tr>
<td>10 min</td>
<td>Combine the students into groups of 3 – 4 to discuss the expectations that they discovered in their own ad and to give new perspectives on one another’s ads.</td>
</tr>
<tr>
<td>10 – 15 min</td>
<td>Return to a full class discussion. Ask the students what they discovered in their ads. As a student offers comments, put the ad that they’re talking about on the overhead/document camera. If the students do not volunteer, put an ad on the camera and get the entire class to comment on its expectations. If students are engaged in the discussion, continue it the next day.</td>
</tr>
</tbody>
</table>

UCC connections: RL4, RL1, RI1, RI7, W1, W10, SL1, SL1b, SL1d, SL5, L5, L6

Rationale: The purpose of the journal assignment is to connect the day’s discussion of Victorian advertising messages to contemporary issues. It will “prime the pumps,” so to speak. Teenagers are very aware of modern advertising messages. It will help them to generalize the techniques that they use for modern ad analysis to the Victorian ads. The first discussion of modern ads will also aid this. Finally, the students will analyze Victorian ads on three levels: by themselves to give intrapersonal students an opportunity to work independently; in a small group to give interpersonal students an opportunity to discuss ideas; and as a whole class so that they can evaluate one another’s ideas and so that the teacher can direct ideas.
Day 4
Length: 50 min.
Materials: PBS 1900’s House film

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 – 10 min.</td>
<td>Finish advertisement discussion from previous day if it applies.</td>
</tr>
<tr>
<td>40 – 45 min.</td>
<td>Show students PBS movie 1900’s House. Film runs 220 minutes. It is</td>
</tr>
<tr>
<td></td>
<td>suggested that the teacher preview the film to select the most</td>
</tr>
<tr>
<td></td>
<td>appropriate excerpts. The goal is to show students examples of the</td>
</tr>
<tr>
<td></td>
<td>expectations that they’ve identified and to show places where the family</td>
</tr>
<tr>
<td></td>
<td>becomes bored, disenchanted, or irritated with the restrictions and</td>
</tr>
<tr>
<td></td>
<td>requirements.</td>
</tr>
</tbody>
</table>

UCC connections: RL2, RI3, RI7

Rationale:
The goal of showing the students the film is introduce what day-to-day life was like for a Victorian family. The art and advertisements that we have viewed thus far have shown society as people wanted it to be, not as it really was. It will also present the information in a medium that is very relatable for modern students. As students see examples of the things they have been discussing for the past few days, they will also begin to get a sense of frustration from the Victorian family.

Day 5
Length: 50 min.
Materials: PBS 1900’s House film

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 – 10 min.</td>
<td>Discuss with students what they had seen in the previous day’s film</td>
</tr>
<tr>
<td></td>
<td>selection.</td>
</tr>
<tr>
<td>40 – 45 min.</td>
<td>Continue showing students 1900’s House. Continue to stop film at</td>
</tr>
<tr>
<td></td>
<td>particular places of interest that demonstrate expectations. Do not stop</td>
</tr>
<tr>
<td></td>
<td>the film to point out areas of irritation/frustration. They will come into</td>
</tr>
<tr>
<td></td>
<td>play later.</td>
</tr>
</tbody>
</table>

Homework: Remind students that they are to have read The Awakening, ch. 1 – 14 by the next school day.

UCC connections: RL2, RI3, RI7

Rationale: See rationale for day 4.
Day 6
Length: 50 min.
Prepared papers with discussion questions.

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 – 10 min.</td>
<td>Journal: Out of all the characters we've met so far in <em>The Awakening</em>, whom do you feel we, as the reader, can most trust? Whose view of things is the least subjective? Defend/explain your answer.</td>
</tr>
<tr>
<td>15 min.</td>
<td>Discuss students' reaction to the book. Guide students to make connections between what they have been studying in class &amp; how it is manifest in Edna &amp; Leonce Pontellier.</td>
</tr>
<tr>
<td>10 min.</td>
<td>Break students up into groups of 3 – 4 students each. Give each group one of the following discussion topics:</td>
</tr>
<tr>
<td></td>
<td>• Chopin makes several references to birds. Look at the references on pgs. 43 &amp; 69. What are they symbolic of? Why do you think she includes them? What is the reader to understand from the parrots?</td>
</tr>
<tr>
<td></td>
<td>• Scan chapters 1 &amp; 3. What does the reader learn about Leonce Pontellier in these chapters? Give specific examples. Why is it important to see his point-of-view?</td>
</tr>
<tr>
<td></td>
<td>• In chapters 1 – 14, count the number of times that the book references &quot;impulse.&quot; How is it most often used? Why is it repeated so much?</td>
</tr>
<tr>
<td></td>
<td>• Study Edna's stories of her childhood on pages 61 – 63. What pattern do you see? What does this foreshadow for the rest of the book?</td>
</tr>
<tr>
<td></td>
<td>• Create a list of the visitors on Grand Isle (main ones). What societal roles does each character represent? Specifically consider the woman in black. When do we see her? Why is she in the book?</td>
</tr>
<tr>
<td></td>
<td>• Look at the circumstances under which Robert sings his song on pg. 88. <em>Si tu savais</em> means &quot;if you knew.&quot; Knew what? And if you did know, then what? Ask them to discuss the questions among themselves and be prepared to present their opinions to the class.</td>
</tr>
<tr>
<td>15 min.</td>
<td>Have students present their discussion conclusions. As discussion continues, important quotes to incorporate are Chopin's quote about the &quot;dual life&quot; on pg. 57 &amp; the paragraph about Edna &quot;swimming out where no woman had swum before&quot; on pg. 73.</td>
</tr>
</tbody>
</table>

UCC connections: RL4, RL1, RL2, RJ3 & 5, W2, W4, W10, SL1, SL1a, SL1b, SL1c, SL1d, SL4, L1 & 2, L6

Rationale: The journal activity is intended to assess whether or not the students have read the assigned chapters. In order to give an informed opinion, they
must be reasonably familiar with the characters in the book. The first
discussion is important because it allows the students to give immediate,
emotional reactions to the book. Initially, it does not require them to be
analytical; rather it uses their emotional reactions to further discussions.
The question of "Why?" should be used frequently, as in "Why does Edna
frustrate you?" Ultimately it will guide the students to connect what they
have been learning with the circumstances incident to the beginning of
*The Awakening*. The discussion groups ask them to go further in depth
about particular areas of the book that build the irony & conflict. In
particular, it leads to a discussion on foreshadowing and symbolism. The
lesson offers activities for both interpersonal & intrapersonal learning
styles.

Day 7
Length: 50 min.
Materials: class copies of Tennyson's "The Lady of Shallot"
class copies of Chopin's "The Story of an Hour"

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
</table>
| 5 – 10 min. | Finish up any groups that did not have a chance to present the day before. If all groups presented, do the following journal: "We saw a lot of things in the movie 1900's House that matched up with what we've been studying. What did you see in the movie that surprised you or that you weren't expecting?"
| 10 – 15 min. | Return to a class discussion and encourage the students to share their responses to the journal assignment. Direct discussion to point out that under these expectations, women became frustrated, irritated, and bored.
| 20 – 25 min. | Distribute a copy of Tennyson's "The Lady of Shallot" to each student. As a class, go through the poem line by line and discuss how the poem demonstrates the Lady's frustration with being confined to the house. (i.e. the "curse" comes upon the lady as she looks out upon the world; she can no longer stand it when she views Lancelot at his career; Lancelot sees the Lady as nothing but a pretty face; etc.)

Homework: Read Kate Chopin's "The Story of an Hour;" remind students to begin reading *The Awakening*, ch. 15 – 26.

**UCC connections:** RL4, RL1, RL2, SL1

**Rationale:** If there is time for the journal, it is a good segue from discussing the expectations for women to how women reacted to those expectations. The literature that follows it up is a British piece, but it is an excellent introduction to historical and literary reactions to Victorianism. It also demonstrates how these themes reach beyond geo-political boundaries. Analyzing the poem with the class looking at individual copies aids visual
and auditory learners and demonstrates inference skills to the students. The homework assignment will reinforce the themes discussed during class.

Day 8
Length: 50 min.
Materials: pictures that show corsetry, specifically x-rays if possible
pictures of women’s garments
material to demonstrate 18” circumference

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: According to the homework reading you did last night, what would you say was Mrs. Mallard’s strongest emotion? Defend your answer with examples from the text.</td>
</tr>
<tr>
<td>10 – 15 min.</td>
<td>In a full class discussion, outline the emotions that Mrs. Mallard, from “The Story of an Hour,” experiences. Highlight the dichotomy between appearance and reality.</td>
</tr>
<tr>
<td>25 – 30 min.</td>
<td>On the overhead/document camera, put up the x-ray picture of a woman in a corset. Leave it on as you discuss the other name for the period: The Gilded Age. Discuss the origin of the term (Mark Twain) and the reasons for it (precious appearance on the outside, base on the inside). Discuss women’s clothing during the period and the health consequences of such restrictive garments. Rotate pictures as appropriate. As you discuss corsetry, pass around some kind of material (wood, fabric) that outlines a circle with an 18” circumference. (18” was considered an excellent waist size with corsetry).</td>
</tr>
</tbody>
</table>

UCC connections: RL4, RL1, RL2, RL3 & 5, RI1, W10, SL1

Rationale: The journal and discussion wrap up the homework assignment. It also leads students to more clearly understand the irony between Victorian public appearance and private existence. The lecture following utilizes Victorian fashion to further highlight the dichotomy. The pictures aid visual learners. The 18” circle aids kinesthetic learners. The discussion can be opened to allow student questions and comments, which aids interpersonal learners, and the students take individual notes which aids intrapersonal learners. The journal assignment does the same.
Day 9
Length: 50 min.
Materials: blue painter’s tape
yarn, paper, & marker to make signs
small furniture
pictures of tenement floor plans & houses
pictures of wealthy homes & floor plans

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-class</td>
<td><strong>Preparation:</strong> On the floor, outline a 10’ x 12’ square with blue painter’s tape. Inside the square, use the tape to outline a small 3’ x 3’ square using the line of the larger square for one side. Have a small table and/or objects that can represent objects that will take up space. Make signs that students can hang around their necks for the following: Father, Mother, Child, Child, Relative, Relative, Boarder, &amp; Worker.</td>
</tr>
</tbody>
</table>
| 10 – 15 min.       | • Select 4 students and give them the signs that say Father, Mother, Child, Child. Have them make themselves comfortable in the outlined square. Explain that this square represents the dimensions of a tenement room. Explain that families of sometimes up to six or seven would occupy a single 3 – 4 room tenement and that 10’ x 12’ was the size of the larger rooms. Explain that the smaller square represents a cast-iron stove and that they cannot come into contact with it.  
• Tell the students that now, two members of the family have immigrated from Poland and need to stay with our tenement family. Select two students and give them the signs saying Relative. Tell them to make themselves comfortable in the square.  
• Tell the students that, in order to make ends meet, they must take in a boarder. Select a volunteer and give them the Boarder sign. Tell them to find a spot inside the square.  
• Move a small table or desk into the square and explain that the family has purchased a sewing machine so that they can make more shirt cuffs and, consequently, make more money. Have the occupants shuffle around to accommodate the table.  
• Tell students that now that our family has a sewing machine, they can do more work. They bring in an outside worker. Select a volunteer and give them the Worker sign. Tell them to find a spot to squeeze into the square.  
• Ask the students how comfortable they are. Once they give their opinions, allow them to return to their seats.                                                                 |
| 30 – 35 min.       | Using pictures as appropriate (overhead, document camera, or PowerPoint), discuss with the students the way that immigrants and lower-class people lived in the tenements. Point out women’s roles as |
mothers, housekeepers, and piece-work or factory workers. Compare the
lower-class housing with the “cottages” at Newport Beach for the
extremely wealthy. Show examples of the houses. Include examples of the
house plans for eclectic manses. Point out that the houses are designed for
women to have leisure and to direct servants.

**UCC connections:** RI1, RI7, SL1c, SL1d

**Rationale:** The opening activity is designed to engage students’ attention. It will aid
kinesthetic and visual learners. The goal of the activity is to help students construct, as much as possible in a short period of time, what
circumstances were like for those who lived in tenements. The pictures included as part of the lecture will also aid visual learners. The pictures of
and discussion about divergent styles of houses are used to further illustrate the main theme of the Gilded Age and to demonstrate how
expectations for women were different based on their socio-economic level. This theme will recur in future lessons. The houses are an
introduction to that concept.

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**Day 10**

Length: 50 min.

Materials: enlarged, laminated copies of maps.¹

Scavenger hunt questionnaires*

prize, if desired

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-</td>
<td>Make enlarged color copies (including legends) of each of the maps on</td>
</tr>
<tr>
<td>preparation:</td>
<td>pg. 66 – 75 of Opdycke's <em>Historical Atlas of Women in America</em>¹</td>
</tr>
<tr>
<td></td>
<td>Recommend lamination. When hanging, I recommend separating the</td>
</tr>
<tr>
<td></td>
<td>maps of “Percentage of women in the total workforce” from the</td>
</tr>
<tr>
<td></td>
<td>“Percentage of total female workforce” to avoid confusion. It may be</td>
</tr>
<tr>
<td></td>
<td>helpful to include a sign or take a moment to explain the differences</td>
</tr>
<tr>
<td></td>
<td>between these two sets of data.</td>
</tr>
<tr>
<td>5 min.</td>
<td>Journal: Consider what jobs men did versus what jobs women did.</td>
</tr>
<tr>
<td></td>
<td>Consider what kinds of jobs people would have been doing in different</td>
</tr>
<tr>
<td></td>
<td>parts of the country. Create two lists: one for jobs that you think men</td>
</tr>
<tr>
<td></td>
<td>primarily did and one for jobs that you think women primarily did.</td>
</tr>
<tr>
<td>10 min.</td>
<td>Take a few minutes for students to volunteer the ideas that they came up</td>
</tr>
<tr>
<td></td>
<td>with from their journal entries.</td>
</tr>
<tr>
<td>25 – 30 min.</td>
<td>Activity: “Women at Work” scavenger hunt. Teacher can have students</td>
</tr>
<tr>
<td></td>
<td>work individually or in groups of up to 3.</td>
</tr>
</tbody>
</table>

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• Explain rules to students: 1) No cheating. Do your own work. 2) math must be accurate in order to get credit for question. Questionnaires will not be graded, but there are prizes. 3) questionnaires will be handed in at the end of class.
• Tell students that all answer can be found on the maps hanging in different places around the room.
• Have students move desks and other obstructive materials away from walls.
• Hand out questionnaires and ring the starting bell.
• Walk about to ascertain if there are any problems that are common to most groups or students.

5 min. Bring students back together. Have them return desks to their original positions. Have students deposit questionnaires (watch for names) in a box as they exit the classroom.

**UCC connections:** RI1, RI7, W7, W9

**Rationale:**
This activity encourages the development of multiple skills. It utilizes statistics to contribute information to the main theme: gender role expectations. However, it encourages the students to develop their graph and map reading skills. (It is recommended that students who are weak in these areas be paired with students who will mentor w/o concern for winning.) Likewise, the questions will be scaled so that multiple levels of thinking skills are targeted. The activity integrates math skills, both in reading the graphs and in calculating answers. Depending on how the activity is structured by the teacher, it can encourage cooperation and interpersonal skills. It will also appeal to kinesthetic learners because it allows them to move and to visual learners because of the colorful maps. Verbal learners can process answers with group members.

*See Victorian Unit appendix for a copy of the scavenger hunt questionnaire.*

**Day 11**
Length: 50 min.
Materials: pictures & biographies of well-known prostitutes\(^2\)
questionnaires from previous day

**Outline:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 min.</td>
<td>Journal: Why do you think we did the maps &amp; graphs activity yesterday?</td>
</tr>
<tr>
<td></td>
<td>What do you think we can learn about gender role expectations from the</td>
</tr>
<tr>
<td></td>
<td>maps that you studied?</td>
</tr>
<tr>
<td>15 – 20 min.</td>
<td>Re-distribute questionnaires to the students and go over the answers. Pay</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-preparation</td>
<td>Arrange for the students to use a computer lab for the last 15 – 20 minutes of the class period.</td>
</tr>
<tr>
<td>5 min.</td>
<td>Journal: Do you think Edna’s choices are healthy for her or self-destructive? Defend your opinion with specific examples.</td>
</tr>
<tr>
<td>25 – 30 min.</td>
<td>Separate students into groups of 4, chosen by the teacher. Rather than taking a quiz on chapters 1 – 26 of <em>The Awakening</em>, have the students...</td>
</tr>
</tbody>
</table>
create quizzes on those chapters. They must include the following: 10 true/false questions, 10 multiple choice questions; 3 short answer questions, and 1 essay. Direct them to choose for the essay something that they feel like is a pattern or trend that they see being developed through the whole novel. Give instructions that essay questions should begin with words like “discuss,” “analyze,” “defend,” “explain,” or “identify.”

15 – 20 min. Arrange for the students to type their quizzes, either in the classroom or in a computer lab. If they do not finish them during this time, they must take them home in order to be able to produce a typed copy the next day. The quiz must include an answer key.

UCC connections: RL1, RL2, W2, W4, W10, SL1b, SL1c, L1 & 2, L1b, L2b, L6

Rationale: The journal assignment assesses that the students read the assigned chapters in that it asks them to use specific examples to defend their point, particularly from chapters 15 – 26. It also allows the teacher to get an understanding of how they feel, emotionally, morally, & intellectually, toward the main character. It can be the basis of a debate. The group activity up-ends traditional student-teacher expectations. It asks the students to consider what they feel are the most important points to glean from the novel. It also asks them to identify what they feel are important trends that have continued from the first part into the middle chapters. Working in groups allows the students to utilize one another’s strengths. Some may understand the book while others may be good at phrasing the questions. The goal of this is to put the students in a position to identify what they feel are important elements of the book.

Day 13
Length: 50 min.
Materials: quizzes from the previous day.

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 – 25 min.</td>
<td>Return the students to their groups from the day before, making changes to group members if needed. Give to each group one of the quizzes created by another group. Instruct students to complete the quiz, as a group. Monitor to ensure that all group members are participating.</td>
</tr>
</tbody>
</table>
| 20 – 25 min. | As a class, correct each quiz. As important points from the book arise, guide students in discussing the concepts, particularly those generated by the essay questions. Important concepts to touch upon:  
  - What Mademoiselle Reisz represents to Edna. Pay attention to Edna’s quote on pg. 138. “When I left her today… back to Earth.”  
  - Edna’s conversation with Mme. Ratignolle on pg. 97 about giving her life, but not herself, for her children. |
Homework:

- Leonce’s attitude regarding Edna after they get back to New Orleans. Incl. Dr. Mandelet’s advice.
- What is foreshadowed by Edna stamping on her wedding ring on pg. 103.
- The tales that each person tells at the dinner with Edna’s father and Dr. Mandelet. Each respective tale reveals something about that person’s personality. (pg. 123)
- What Mademoiselle Reisz tells Edna when Edna discovers Robert is coming back. (pgs. 136 – 137)

Allow students to discuss areas of interest to them.

Homework: Remind students to begin reading *The Awakening*, ch. 27 – 39.

**UCC connections:** RL4, RL1, RL2, SL1, SL1a, SL1c, SL1d, SL4, L6

**Rationale:** The purpose of this activity is to follow up on the students' creations of the previous day. It demonstrates that their ideas of what is important to know from the quiz are important to the teacher and to their peers. It gives them pride in their accomplishment, and it becomes a jumping off point for the class discussions. The two paired activities (days 12 & 13) aid verbal learners in the creation of the quizzes, auditory learners in the class discussions, and interpersonal learners in the group work.

---

**Day 14**

Length: 50 min.

Materials: picture of *Madame X* by John Singer Sargent as it originally appeared at the 1884 Paris Salon. (strap off the shoulder)

picture of *Madame X* by John Singer Sargent as it appeared after being fixed.

packets of Victorian manners & morals.*

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-preparation:</td>
<td>When the class comes in, have the desks split into two sections on opposite sides of the room (I recommend facing each other). Direct the girls to one side and the boys to another.</td>
</tr>
<tr>
<td>5 min.</td>
<td>Journal: On an overhead/document camera, put up a picture of the repaired version of John Singer Sargent's <em>Madame X</em>. Tell the students that the painting was very controversial when it first was exhibited. Have them speculate what was controversial about it. Focus on why.</td>
</tr>
<tr>
<td>15 min.</td>
<td>Bring class together. Show them original version of Sargent's <em>Madame X</em> with the falling strap. Explain how it caused such a controversy at the Paris Salon of 1884. Have student share reasons on why this small difference in the painting caused such problems for the Victorians. Tell students that the subject of the painting is American expatriate Virginie...</td>
</tr>
</tbody>
</table>
Amélie Avegno Gautreau. She was known for her beauty and for her affairs. Lead students to recognize the irony that the Victorians strongly opposed the placement of the strap on moral grounds despite the immoral behavior of the painting's subject.

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<th>Time</th>
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<tr>
<td>30 min.</td>
<td>Explain to the students that the Victorians had numerous rules, both explicit and implied, that people were expected to follow. Hand out packets of collections of rules to each group.* Have the girls work together to scan the packet and make a list of rules of behavior for the boys. Have the boys scan the packet to make a list of rules of behavior for the girls. Monitor the activity carefully to make sure that the lists that both groups draw up are appropriate. At the end of the 30 minutes, collect the two lists.</td>
</tr>
</tbody>
</table>

**Rationale:**
The journal activity puts the students in the place of the original Victorian audience (except that they are looking at the altered version of the painting.) They are asked to make a judgment and to have analytical evidence for their decision. As the original controversy is explained, it will guide the students to discovering the moral ironies of the Victorian period. The remaining time focuses on the outward, explicit moral rules. Rules were distinct based on gender; separating the students by gender is intended to foster a little bit of competition. This change in the usual seating chart and allowing the students to cluster together as they create their lists will help kinesthetic learners and students who struggle to remain seated. It allows for a little bit of license in physical movement. The artwork will help draw visual learners into the lesson. Likewise, the group work allows interpersonal students to participate. As the teacher monitors, s/he can make sure that students of all abilities are being given responsibility within the group.

*See Victorian Unit appendix for packets of Victorian morals.

**Day 15**
Length: 50 min.
Materials: lists of behavioral rules from previous day
copies of "The Storm" by Kate Chopin

**Outline:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Pre-preparation:</td>
<td>When the class comes in, have the desks split into two sections on opposite sides of the room (I recommend facing each other). Direct the girls to the same side that they were on yesterday and the boys to their same side.</td>
</tr>
<tr>
<td>15 – 20 min.</td>
<td>Return the packets &amp; lists to the groups of students. Have the two groups take turns giving the rules of behavior that they discovered. (i.e. boys give</td>
</tr>
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</table>
5 min. | Journal: Have the students respond to the rules that were listed for their gender. How do they feel about them? How easy or hard would it have been to live by them? Which one sounded the easiest? Which sounded the hardest? Were the rules equally matched? Why or why not?

If time: | If time permits, teacher can have students give their opinions and make comments aloud in a discussion setting.

20 – 25 min. | Pass out copies of the "The Storm" by Kate Chopin. Read aloud together as a class. Lead students in a discussion based on any of the following prompts:

- What is your reaction to the story?
- What do you think about Calixta's behavior?
- Does Calixta love her husband?
- Do Calixta's & Alcee's spouses deserve to know?
- How do you feel about Clarisse's response to her husband's letter?
- Which emotions in this story were honest and which ones were fake?
- Why is the story called "The Storm"?
- Is it true that what you don't know can't hurt you?
- Given what we've learned, how do you think a Victorian audience would have responded to this story?

| UCC connections: RL4, RL1, RL2, RL3 & 5, SL1, SL1c, SL1d, SL4, SL6 |

**Rationale:**

The first activity is a follow-up on the previous day. It allows the students to share what they found and creates a common knowledge bank of Victorian behavioral expectations. The journal assignment can be done as a journal or as a discussion. That is the teacher's prerogative depending on the skills and learning preferences of their class. Finally, the literature helps to further demonstrate the ironies that were touched upon the previous day. Reading it aloud as a class helps students with weaker reading skills stay caught up with the class. It also allows the teacher to stop the story at points and ask discussion questions immediately if s/he thinks it more instructive. The purpose of the discussion is not to come to a conclusion about the story and/or the characters' behavior. It is to get the students to consider multiple possibilities and to discover that for some, morals are absolute, but for others, they are conditional on the situation. It is also a lesson on tolerating differences.
Day 16
Length: 50 min.
Materials: notes template and information on childbirth*
    picture of Queen Victoria as an older woman
    pictures (PowerPoint recommended) of Victorian era gravestones

Outline:

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>5 min.</td>
<td>Journal: What do you think happens when someone dies? How do you feel about funerals and cemeteries? Why?</td>
</tr>
<tr>
<td>25 min.</td>
<td>Remind the students that one of women's primary expectations was to be the &quot;angel in the house.&quot; Part of that expectation was bearing children. Hand out notes template and deliver information to the students regarding childbirth practices in the Victorian period.*</td>
</tr>
<tr>
<td>20 min.</td>
<td>Explain to students that, given all the health risks of the period and the difficult living conditions of the poor, the Victorians were very familiar with death. Show picture of Queen Victoria as an older woman in mourning clothes. Discuss death rituals like mourning clothes, covering mirrors, etc. Show students a slideshow (PowerPoint recommended) of Victorian era gravestones. Prior to showing it, encourage the students to take note of patterns that they notice. Afterward, bring up individual pictures from the slideshow and discuss with the students what gender role expectations can be learned from how the Victorians eulogized the dead. Pay particular attention to statuary and how they appear differently; pay attention to symbols on the grave, size of monuments, inscriptions, etc.</td>
</tr>
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</table>

Extra credit: Tell students that they can earn extra credit by doing this homework assignment: Go to a local cemetery. Find graves between the years of 1875 & 1920. Write a 2 – 2½ page reflection on what symbols, statuary, and patterns you discover. Include pictures of the graves if possible. Don't just describe the graves, but draw conclusions about the people who earned & commissioned these stones.

UCC connections: RI1, RI7, SL1c, SL1d, W2, W4, W7

Rationale: This day is more lecture-based. It is important that some lessons are in this format because verbal and intrapersonal learners do well with lecture format, as do auditory learners. Both lectures can, and indeed should, be accompanied by pictures and illustrations of the topics being discussed. This will also help visual learners. The gravestones are an alternative text that will help students see that the central theme can be illustrated in unexpected ways. The extra credit assignment encourages the students to apply what they have learned to use higher order thinking skills of analysis, application, and making judgments based on inductive reasoning.

* See Victorian Unit appendix for notes template.
Day 17
Length: 50 min.
Materials: Overhead pictures or PowerPoint of Lewis Hine’s labor photography.

A selected method of assigning roles for the upcoming mock trial
Packets of information regarding the Triangle shirtwaist fire*

Outline:

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<tr>
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<th>Activity</th>
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<tr>
<td>5 min.</td>
<td>Journal: The law sets limits on where and how many hours minors can work? Do you think this is fair? Why or why not? Under what circumstances do you think it would be okay to break this law?</td>
</tr>
</tbody>
</table>
| 30 min.| Deliver to the students a lecture on working conditions in the urban centers of Victorian America. Specifically discuss:  
- Factory working conditions  
- Sweatshops  
- Child labor  
- Lewis Hine’s photography (PowerPoint or overhead pictures recommended.)  
- Upton Sinclair & The Jungle  
- Labor unrest – Homestead Strike, Pullman Strike, etc.  
- Union organization – AFL (some excluded women)  
At the end of the lecture, give the students a brief summary of the Triangle Shirtwaist fire. |
| 15 min.| Tell the students that the owners of the Triangle Shirtwaist Factory, Max Blanck & Isaac Harris, were put on trial for the deaths. Explain that you, as a class, are going to put them on trial again. Choose students for the following roles: Judge, 2 prosecuting attorneys, 2 defense attorneys, Max Blanck, Isaac Harris, 10 – 12 jurors. You can choose ahead of time or you can have a lottery. The remaining students can be witnesses. Give the students their packets of basic information. Encourage them to research information about the trial. Good websites to go to are:  
- [http://www.ilr.cornell.edu/trianglefire/](http://www.ilr.cornell.edu/trianglefire/)  
- [http://law2.umkc.edu/faculty/projects/ftrials/triangle/trianglefire.html](http://law2.umkc.edu/faculty/projects/ftrials/triangle/trianglefire.html)  
Students should come prepared the next day to conduct the trial. |

UCC connections: RI1, RI7, RI8, SL1, SL1a, SL1b, SL4, SL5, SL6, L1 & 2, L6

Rationale: This day's activity are primarily lecture-based in preparation for a large kinesthetic activity the following day. The lecture on labor gives the students a background for the testimonies and information that they'll be utilizing during the mock trial. The goal is that the students will synthesize the trial accounts with the overall picture of labor during this era. Students will then receive their roles in the trial and be given a homework assignment.
to prepare for the trial with the given information. This activity allows teachers to scaffold the learning. Those students who are most capable of higher-order thinking skills can receive larger, more research-based roles in the trial. Those who are understanding the concepts at a more basic level can receive roles that are important, but that require less intense research, analysis, and application. The trial will, nevertheless, engage all the students in some role or another.

* See Victorian Unit appendix for laws, maps, photos, & testimonies regarding the Triangle shirtwaist fire.

Day 18
Length: 50 min.
Materials: courtroom arrangements

Outline:

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<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Pre-preparation:</td>
<td>Arrange the classroom as much as possible into a courtroom setting. Have a podium &amp; gavel for the judge, a jury box off to the side, a table each for the prosecution and defense, and witness seat, and audience chairs for the witnesses.</td>
</tr>
<tr>
<td>15 min.</td>
<td>Allow this time for the prosecuting and defense lawyers to speak with their witnesses. Take this opportunity to speak with the judge. Remind them that they can overrule or allow objections, but that they must be fair and open-minded. It is also their job to instruct the jury and to keep order in their courtroom. Give the judge the following schedule to maintain:</td>
</tr>
</tbody>
</table>
|                  | • Each side gets 3 minutes for opening remarks  
|                  | • Prosecution begins by calling a witness. When finished with that witness, the defense then gets to cross-examine.  
|                  | • This goes until the prosecution has called all their witnesses.  
|                  | • The defense then calls any witnesses that they would like that have not yet been called.  
|                  | • After they are through with a witness, the prosecution can cross-examine.  
|                  | • This goes until both sides have no further witnesses.  
|                  | • Each side gets three minutes to make their closing remarks to the jury.  
|                  | • The jury will then be excused (to the hallway) to deliberate and make their decision. |
| Remaining time:  | The remaining time is given over for the trial to proceed according to the schedule outlined above. The teacher should try to allow the students to run the trial as much as possible and to only intervene under special circumstances (such as disrespect). Make a note of how far the trial got so that it can be picked up the next day. |
**UCC connections:** RI1, RI7, RI8, SL1, SL1a, SL1b, SL4, SL5, SL6, L1 & 2, L6

**Rationale:** This day's activity will especially appeal to kinesthetic learners. It is a very hands-on method of studying history. The goal of this activity is for the students to understand how complicated this issue was in its day.

**Day 19**  
Length: 50 min.  
Materials: courtroom arrangements

**Outline:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Pre-</td>
<td>Arrange the classroom as much as possible into a courtroom setting. Have a podiuim &amp; gavel for the judge, a jury box off to the side, a table each for the prosecution and defense, and witness seat, and audience chairs for the witnesses.</td>
</tr>
<tr>
<td>preparation:</td>
<td>40 min. Complete the trial as it had progressed the day before.</td>
</tr>
<tr>
<td>10 min.</td>
<td>At the trial's completion, discuss with the students how it is important to understand that, in retrospect, it is easy to see what should or shouldn't have been done, but that at the moment, there are many factors, emotional and legal, that played a part in this trial. Help the students understand how this was, almost exclusively, a women's issue, as so many of the casualties were women. Encourage the students to compare the results of their trial to that of the original trial (Blanck and Harris were acquitted). Ask them to consider how attitudes toward women's roles are reflected in the two trials themselves and in the outcomes.</td>
</tr>
<tr>
<td>Homework</td>
<td>Remind students that they are to have finished <em>The Awakening</em> by the next school day.</td>
</tr>
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**UCC connections:** RI1, RI7, RI8, SL1, SL1a, SL1b, SL4, SL5, SL6, L1 & 2, L6

**Rationale:** Again, this activity will aid kinesthetic learners. It is also good for verbal learners and interpersonal learners. It requires a multitude of higher-order thinking skills.

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45
**Day 20**  
Length: 50 min.  
Materials: none

Outline:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Journal:</td>
<td>What did you think of the end of <em>The Awakening</em>? Why?</td>
</tr>
<tr>
<td>10 min.</td>
<td>Allow the students to give opinions merely on what they thought of the end of the book. Most likely, the students emotional reactions will lead into some of the discussion questions.</td>
</tr>
<tr>
<td>40 min.</td>
<td>Conduct a full class discussion based on any the following prompts:</td>
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<tr>
<td></td>
<td>• Why does Edna have an affair with Arobin?</td>
</tr>
<tr>
<td></td>
<td>• Edna's quote on pg. 138. &quot;When I left her today... fluttering back to Earth.&quot;</td>
</tr>
<tr>
<td></td>
<td>• How do we see the metaphor of birds being carried to the end of the book?</td>
</tr>
<tr>
<td></td>
<td>• Mademoiselle Reisz's quote on pg. 145: &quot;Good night, my queen. Behave well.&quot;</td>
</tr>
<tr>
<td></td>
<td>• Poem on pg. 146. &quot;There was a graven image of Desire.&quot;</td>
</tr>
<tr>
<td></td>
<td>• Leonce's reaction. Pg. 150</td>
</tr>
<tr>
<td></td>
<td>• Why doesn't Robert stay?</td>
</tr>
<tr>
<td></td>
<td>• What change does Edna undergo at Madame Ratignolle's delivery?</td>
</tr>
<tr>
<td></td>
<td>• What is the climax of the book?</td>
</tr>
<tr>
<td></td>
<td>• What is the significance of the &quot;coiled serpent&quot; on pg. 169?</td>
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<tr>
<td></td>
<td>• Why does Edna kill herself?</td>
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</tbody>
</table>

**UCC connections:** RL1, RL2, RL4, W10, SL1, SL1a, SL1c, SL1d, SL4

**Rationale:**  
The two previous lessons on *The Awakening* were both conducted in small groups. This day's activity is a large-group discussion so that the class feels more united regarding what they think and are learning about the book. Large-class discussions are helpful for intrapersonal learners, auditory learners, and verbal learners. It can also help the teacher better assess which students were most engaged in the book. Likewise, the teacher can better direct the discussion. The goal of this class discussion is to give the students a sense of closure on the book. Another goal is to help the students connect what they have been learning about women's roles in the Victorian period with the feelings and actions of the main character at the end of the book. The goal is to apply the history to the book. Students can then make a judgment about Edna's actions.
REFLECTION

In general, I am pleased with how my units turned out. In my work as a teacher at a treatment center, the curriculum I have designed thus far has been organized for independent, paper-based study. This project was a departure from my experience; I specifically designed it to fit a more traditional classroom setting that can take advantage of discussions, group work, hands-on projects, and service learning.

Strengths

The interactive nature of this curriculum is one of its strengths because it appeals to a great deal of learning styles. For example, one activity I planned that incorporates many learning styles is the colonial-era “minute-to-win-it” activity. Based on a popular game show, it challenges the students to complete women’s colonial-era tasks (or fair reproductions) as quickly and as well as possible. This activity appeals to kinesthetic learners because the students get to move and do, handle objects and create. It appeals to interpersonal learners because the students must work in teams. The activity aids auditory learners because the directions for the activity are given aloud as each activity takes places. The pre-activity journal assignment and post-activity discussion aid intrapersonal learners since these forms of assessment are individual. This is just one example of many activities that has the ability to reach a wide range of learning styles.

Another strong aspect of the unit is the variety of texts included in the content. Some good examples of unusual but pertinent content include artifacts recovered from the *HMS Titanic*, gravestones, needlework samplers, court case transcripts, advertisements, Victorian underwear, tenement house plans, and John Singer Sargent’s
Madame X. These unusual texts will help the students gain a well-rounded perspective of each era and place the literature they are reading into a relevant historical context.

The curriculum’s connection to the Utah Common Core is another of its strengths. The varied subject matter and multiple assessment types made the connections easy. For example, the first standard under “Reading Literature” is that students will identify both explicit and inferred text meanings. In the Colonial Unit, students spend one day reading and interpreting colonial-era legal documents that pertain to women. On a factual level, the students must understand what the document is stating; on a more analytical level, the students must interpret social mores based on a few examples. This activity asks the students to both understand and analyze. As another example, standard number 1c under “Speaking and Listening” requires students to propose questions that include multiple perspectives. In the Victorian unit, the students engage in an activity that asks them to come up with quiz questions from the previous week’s reading assignment in Kate Chopin’s The Awakening. The group must come up with a variety of questions including one essay question that encourages them to identify patterns or trends. To fulfill the assignment, the students must identify questions and be open-minded about the characters and events.

An additional strength of the curriculum is the multiple writing assignments. The journal entries are informal and encourage the students to give gut reactions and think about motivations. The notes encourage paying attention to lectures and discussion and focus on increasing skills. The deviation paper and presentation is open to a great deal of potential subjects and invites students to delve into an area of history that interests them. It builds their research and writing skills, but pushes them to view historical subjects in a
new light. For example, a student might choose African-American dancer Josephine Baker and focus on how her dancing was received differently in Europe than it was in America and what this means for gender roles of the period. As another example, a student might choose Mary Surratt, and argue that her trial and execution were due, in part, to her gender. Students can choose historical figures from many areas of interest such as politics, sports, reform, entertainment, etc. Like the deviation paper, the gender collection assignment gives the students a lot of latitude. It is formal, academic writing, but it helps them to express their creativity by finding artifacts that are unusual or unexpected. They can draw on their areas of interest, such as music, physical fitness, or automobiles to find example of gender role expectations. This writing assignment empowers the students by letting them shape the content of their own collection.

One more strength of this curriculum is it invites the students to apply what they are learning to their contemporary lives. The gender collection writing assignment pushes the students to do this by having them gather artifacts from the world around them. The colonial minute-to-win-it activity referenced above begs the comparison of colonial-era tasks to today and highlights how different the expectations are for women of different eras. The Victorian activity on fashion, specifically corsets and ability to cause physical damage, will force this comparison and lead students to critically analyze modern fashion and its potentially damaging effects.

Potential Concerns

Despite the curriculum's strengths, it does have some areas that still need to be developed further. One weakness in the curriculum is the lack of activities appealing to
students whose learning style is mathematical or musical. The unit that covers the period between World War I and World War II could include music, but it is the only immediate fit. The Victorian unit does include activities that require students to analyze statistical information about women in the workforce, but it is the only lesson that requires such skills. One way of addressing this problem would be to encourage students with mathematical or musical leanings to highlight these areas in their deviation presentation or their gender collection projects. These could also be two areas around which comparison units could be built; for example, comparing music from each of the eras to one another or looking at population or mortality statistics from one era to another.

Another concern regarding the units is the timing. As an experienced teacher, I know that transitions from one activity to another always take more time than they theoretically should. My units are very tightly planned and it may not be possible to cover everything that the unit includes. To help alleviate this potential problem, I have included two blank days the first unit. These blank days allow the teacher to take more time on an activity in which the students are very involved or to accommodate unplanned holidays such as snow days. Furthermore, in light of this possible weakness in timing, I would narrow the focus of the curriculum. The subject matter was too large for one trimester, but slightly difficult to stretch out across two trimesters. The content could be narrowed to only include a few historical periods or it could be narrowed to address only a couple of areas such as society and home life or politics and public life.

Another weakness of the units that I would improve is to include more built-in modifications for students with IEP’s or students who need increased challenges. The unit does accommodate students with some mild behavioral disorders such as ADHD and
NVLD, but I could improve this aspect. One easy way to incorporate modifications would be in the requirements for the gender collection, either increasing or decreasing the amount of artifacts or varying the depth of analysis required. Another way would be to delineate roles in assigned groups – such as scribe, time-keeper, spokesman, etc. – so that more capable students take the lead and organize the tasks, but so that all students feel like they are contributing to the project.

Although the breadth and depth of the writing assignments is an overall strength of the curriculum, it is a weakness that the unit does not include much creative writing. Creative assignments such as newspaper articles that are for or against new trends or reforms, letters home from the wars, obituaries from different time periods, journal entries of homesteaders or pioneers, or letters from women of the future to women of the past would challenge the students and be another way of varying expectations based on student ability. These types of writing would also increase the students ability to internalize the concepts and strengthen their skills in persuasive, creative, or explanatory writing.

**Value to Students**

The most immediate value of my multi-genre curriculum to my students is the variety of activities available to help keep their interest, to assess them in a way in which they can succeed, and to make literature more accessible to them. I carefully chose the texts, activities, and assessments to encourage the students’ interests and abilities. The choices that I made regarding which activities to include were primarily guided by the American Studies model, which encourages the blending of literature with other areas of
study, and which I did not encounter until college, although it seems to be a natural way to approach literature studies, since it has a greater ability to reach students who are not highly interested in English.

Curriculum integration, which is closely tied to multi-genre curriculum development, is very similar to American Studies and is an approach that educators have been advocating to better reach students. This type of approach is beneficial to students because the learning becomes more student-centered. To be clear, curriculum integration occurs when two or more subjects are brought together to teach a single concept. For example, a teacher who uses global warming data and *The Lorax* by Dr. Seuss to teach the single concept of human-environment interaction has integrated literature and science. On the other hand, a multi-genre curriculum not only includes a variety of subjects, but a variety of vehicles. For example, it is curriculum integration if I use Rachel Carson’s *Silent Spring* in a literature class because I am integrating science and literature. However, it is a multi-genre curriculum if I use maps that show the depletion of songbirds’ natural habitat over the last half of the twentieth century because, for a literature class, a map is a different vehicle. A definition that I found helpful in identifying the multi-genre aspects of my curriculum is given by professor Tom Romano of the University of Miami. He was specifically speaking about papers, but the concept applies to my curriculum as well. He states that a multi-genre design is one that is "composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic" (1). An example of this difference in my curriculum is in the Colonial Unit when I use samplers to discuss gender roles. The sampler is a type of art, so I am integrating art, literature, and history. However, the
sampler is one genre. In the Victorian unit, I also integrate art, but this time it is elite art from the Paris Salon of 1884, Sargent’s *Madame X*. Both activities integrate art, but they use different genres. Curriculum integration and multi-genre curriculums are often found together, since the multi-genre artifacts tend to come from a great variety of subjects.

I chose to design my curriculum around a central theme, as that is recommended by author and educator Heidi Hayes Jacobs as the most effective method (8). I agree with Jacobs because this approach seemed to open up the curriculum to greatest variety of topics, literature, and assessment methods. This type of integration is called trans-disciplinary integration and seeks to help students discover what many different, seemingly unrelated, topics can help them understand about a single question or concept. Although curriculum integration may not be an all-encompassing solution to whatever problems schools and districts face, it is a move toward student-centered education. The ultimate purpose of curriculum integration is to make the educational experience more effective and accessible for the students, as I am confident that my curriculum does.

In addition to being student-centered, my curriculum is of value to the students because it is designed to address some individual needs that students might have, particularly students with ADHD or NVLD. As a teacher in a residential facility for students with behavioral disorders, one of my primary goals is to have student-centered curriculum geared toward addressing the students’ particular difficulties. The purpose of this aim is so that the students can begin to succeed and move forward from whatever level at which they are beginning. The alternative nature of the school at which I teach means that I have had a wide variety of students, spread out along the entire length of the intelligence and ability spectrums. However, the school is finding a disproportionate
increase in the number of students with one of two learning disorders: ADHD and NVLD. ADHD stands for Attention-Deficit/Hyperactivity Disorder and a 2007 study concluded that 8.7% of the adolescent population, or roughly 2.4 million children, have symptoms of ADHD worthy of diagnosis (Froehlich). NVLD stands for Non-Verbal Learning Disorder; it is a relatively new disorder for which diagnosis rates have not been studied. However, according to an article in Current Issues in Education, "It does appear… that the incidence of NVLD has been on the rise over the past 10 to 15 years" (Roman 49). I frequently see both of these diagnoses and they both impair students' abilities to maintain concentration and attention-span for long periods. This, combined with the increasing influence of popular media, requires a change in how teachers present information. A multi-genre curriculum can help address this problem. The curriculum that I have created utilizes a variety of activities that are visual, auditory, and kinesthetic in nature. For example, in the Victorian unit, the students will, in a matter of days, view gravestones, draw up the ten commandments of gender behavior in groups, and put Triangle Shirtwaist Factory owners Max Blanck and Isaac Harris on trial. This variety will help to hold the students' attention and increase the level to which the students engage, making it easier for ADHD and NVLD students to participate and succeed.

My curriculum also assists in students’ development of skills alongside content, which is another hallmark of an integrated curriculum (Ackerman and Perkins 78). Although teachers can emphasize either a content-based integrated curriculum or a skills-based integrated curriculum, one benefit of my unit is that it is a content-based integrated curriculum that will concurrently teach important skills. For example, in the Colonial unit, one of the skills I will demonstrate for students is note-taking. As I deliver historical
information, I model annotated note-taking. This strategy helps students understand what information is most critical from the lecture and how those critical parts come together to make an overall picture.

As another benefit to the students, my unit can be scaffolded for students at different intellectual levels, which sets a bar for each student that is challenging but attainable. While there is a great deal of assessment at the knowledge and recall level, the lessons also contain writing prompts that will not only assess what level the students are at, but further encourage analysis, synthesis, and application in those students who are capable of such skills. Likewise, the set-up of class discussions models those skills for the students. One particular example of this is in the Victorian unit. Toward the end of the unit, after a lesson on labor law, progressivism, and the Triangle Shirtwaist Fire, the students will engage in an activity in which they put the owners of the Triangle Shirtwaist Factory on trial for the murder of the 146 women who died in the fire. Students who are prepared to be challenged with an assignment that requires higher-order thinking skills can participate as judges, lawyers, and jury members. Students who are still grasping the basic concepts of how this event applies to the central theme can participate as witnesses, bailiffs, and defendants. In activities like this, the black-and-white, recall-based structure frequently found in secondary classrooms is dismantled and replaced with a scaffold-like framework which will allow the students to succeed at their own level.

Another way in which my curriculum is student-centered is my choice of a rich central theme: gender role expectations throughout history. On a practical level, I chose this core theme because it offered a multitude of artifacts, events, and literature from which to choose. In the two detailed units, the curriculum covers everything from
traditional novels to embroidery samplers to gravestones. Furthermore, I chose this theme because the issue of gender roles is a very current; the students will be able to clearly see how it manifests in their own lives. For example, a recent point of controversy in the 2012 presidential election is which candidate can most effectively appeal to women and capture the "female vote." In this case, voters are being categorized according to their gender, and candidates must figure out how to appeal to a large group, effectively figuring out how to stereotype them and devise a strategy that will appeal to that stereotype without appearing to consciously do so. The phases through which gender role expectations progressed in U.S. history can shed light on how different candidates view the female voter bloc. This issue is very relevant to contemporary students.

Taking all these benefits of an integrated, multi-genre curriculum into account, I have formulated the following goals for the students:

- Students will connect themes of past events and literature to modern equivalencies.
- Students will identify and empathize with the experiences, cultures, and problems of other groups in other time periods.
- Students will demonstrate the ability to "read" alternative texts and to synthesize how these texts apply to the overall themes.
- Students will draw conclusions based on textual evidence.
- Students will engage in discussions, assert opinions based on textual evidence, and will respectfully consider the opinions of their peers.
- Students will engage in independent research to apply the analysis methods that were demonstrated in class to new events, materials, and texts.
Professional and Peer Review

To get feedback from other, more experienced educators, I gave copies of my units to several teachers whose specialties are social studies, science, and math. These are colleagues with whom I work, some of whom have been teaching for many years and some of whom only recently graduated. I also got feedback from my supervisor, the academic director at my facility, who has a PhD in curriculum development. Unfortunately, I was disappointed with the unenthusiastic response I received from several of the teachers. Nevertheless, I did receive excellent feedback from both of the history teachers and I received some oral feedback from one science teacher and the one administrator. One conclusion that I can draw from this is that the history teachers were more familiar with curriculum integration or more open to its implementation.

I began the survey by asking the teachers if they were familiar with curriculum integration and if they had ever attempted to incorporate it into their own classroom. The teachers generally reported that the outcome of their attempts to integrate curriculum was successful, particularly, as one teacher put it, because it gave students the opportunity to "excel in a subject they might not always connect with." Unfortunately, as one teacher indicated, school-wide curriculum integration isn't feasible "due to the problems with scheduling students between two or more teachers." This teacher also noted the significant amount of time on the teachers' parts to check each other's content to insure that the students aren't "over-saturated" with the same material. In fact, time was the most frequently given reason as to why curriculum integration doesn't work. One teacher stated
that attempting to integrate many subjects into a single classroom required an inordinate amount of background work.

Despite having many cautions against curriculum integration, all the teachers who responded felt that it was a helpful approach to subject material. One of the social studies teachers who responded has been teaching for nearly twenty years. He suggested that teachers should "integrate small pieces where they fit naturally." He cited a map-making activity he had his students do that required some basic percentage math. This assignment integrated social studies and math in a natural way because the students could see how the math applied to the social studies subject about which they were learning. Another key piece of advice one teacher gave was to not get discouraged. She stressed that lessons do not go smoothly every time and they can always be revised for the next semester.

Regarding my particular units, all the teachers who responded gave them high marks (4 on a scale of 1 to 4) for utilizing multiple subjects in ways that enhance the message of the core literature. They responded with ratings of 4 that the units make a substantial effort to incorporate multiple learning styles and teach important academic skills. Most of the respondents gave high marks for "activities are relevant to the core theme and goals for student learning." Overall, other teachers responded very positively.

Reviewers suggested two weaknesses of the units. First, the units are heavy on English but rather light on science and math. To correct this, I can consider altering the map-reading unit to be partially focused on map-making, as suggested by the responding teacher. The other weakness is that the units rely heavily on discussion time. The teacher who commented on this weakness is concerned that while for some classes, discussion is lively and engaging, other classes simply don't contribute as much. That is a valid
observation. To combat that problem, I could devise individual or small group activities aimed at covering the same content but that don’t rely on discussion. Some time that ordinarily would be devoted to discussion could also be used for students to get a head start on any homework reading assignments. While a good teacher comes prepared with multiple activities to make wise use of class time, this teacher helpfully noted that I gravitate toward discussion. It is also useful for me to be aware that I have expectations for literary discussions that high school students might not be able to meet.

**Value to Me**

The most immediate value to me is that developing this curriculum has given me new ideas for lessons. This thesis only includes detailed day-to-day lesson plans for two of the six units. I would like to finish out the planning for the other four units, particularly because, as I selected artifacts, I discovered new artifacts and new ideas that improved the units. For example, I recently watched Disney’s *Peter Pan*, after not having seen it for probably twenty years. This movie was made in 1953 and as I watched, I could see how the movie reinforced gender roles of the post-WWII period and foreshadowed changes in gender roles in the early twenty-first century. I would love to design a lesson plan around this movie. I am also interested in designing other language arts and U.S. history curriculums that are built around other themes such as “technology and society,” “the frontier,” “warfare and conflict,” and “watershed events.” The empowering thing about working on this curriculum is that it has opened up a new way of looking at lesson content.
Carefully considering how to structure this curriculum has also made me a better teacher. Researching the time periods has given me a wider knowledge-base with which I can help the students connect concepts between eras. Likewise, considering how to deliver the information to the students and outlining what I expect them to learn from each day’s lesson has helped me incorporate skills-based learning into my teaching methods. As a teacher trying to meet all the individual needs of each student, it is easy to forget that students sometimes have to be taught the skills that have become automatic for me.

A more subtle value I see in doing this project is the integrated material I have put together will enable me to reach a wider variety of students. It takes into account many different learning styles, learning disorders, and levels of achievement. As cited above, a critical goal of integrated curriculums is to make learning more student-centered. If I can engage one student who has already decided that s/he doesn't like English, if the alternative activities that I planned helped one more student to get a passing grade, or if I can guide an already high-achieving student to start thinking outside the box, then I have done my job. I will have made a difference. I see this multi-genre approach to English curriculum as something that can make that difference for the students. The content can connect both literature and the past to their modern lives. The activities keep them engaged and entertained. The assignments help them to think in different ways. It brings English alive.

One of the things that I have learned from the process of designing this curriculum is that there is always more to know. There was content that I had to cut for the sake of time, such as folk songs. The more I researched, the more I found to include.
One of the reasons I would be eager to teach this unit is to see the unique texts that the students would also be able to bring to the discussions.

Despite my discovery of the actual size of the project that I undertook, what I see this project doing for me is bridging a gap between teaching levels. This curriculum is set up for a junior or senior-level high school English class. However, it could easily be adapted to college freshman or sophomore literature classes. With my Master's degree, I would like to move upward to teach history or literature at the community college level. I enjoy high school students, but I would like to teach students who are more independent and can be held to a higher standard of discourse. This project illustrates that I can effectively blend history, literature, and other subjects in innovative and useful ways that open new perspectives on central themes of American Studies.

Additionally, this project has helped me to review my teaching style to see the ways in which it can be improved or altered to greater effect. As discussed above, I had other professionals review the units to critique them and give suggestions. Undertaking this new style of curriculum design and the review process by other professionals will equip me to review student teachers and give them advice on how to improve their curriculum design and teaching methods, especially integrating their curriculum.

Finally, although this class is designed to be executed in a traditional classroom, the integration of many subject areas around a central theme, combined with the experience I have gained at Uinta Academy of curriculum design on an individually-paced, paper-based format, would qualify me to write curriculum and teach classes for an online program at either the junior college or high school level. Just as the integrated, multi-genre approach helps me reach a wider variety of students within the classroom,
this project in curriculum design can help me reach a wider variety of students in my career, whether through advanced teaching, curriculum development, or assessing future teachers.
Works Cited


Gail Collins’ book discusses the day-to-day life of women in several periods throughout American history. She covers everything from explanations of how a woman’s legal rights were complex and based on one’s past and present relationships with the men in her life to how corsetry was a social, financial, and medical issue both on its way into women’s history and its way out of women’s history. The book spans the period from the earliest settlers at Roanoke to the 1960’s. However, her book is different in that Collins adopts a very conversational tone and displays an excellent sense of humor about the ridiculous and inane parts of women’s history. Nevertheless, the book is well researched and includes an extensive bibliography. I highly recommend it as an introductory source to women’s history and gender role expectations.

Mary Dobson’s work gives an overview of diseases that have affected human history by either their scope or their resilience. She does an excellent job of placing a disease within the context of social, economic, and political history. Although the book does not single out women as a particular theme, it does highlight instances when women were a population that was greatly affected, such as syphilis or breast cancer. Unfortunately, Dobson’s book does not discuss women’s historical role as caretaker for the sick.

This book takes a very traditional textbook approach to the role of women in American history. It is very detailed and somewhat more dense than other comprehensive histories. Hymowitz and Weissman’s work covers women’s roles in history from the early Jamestown period of the tobacco wives to the New Feminism of the 1970’s; however, it is a very fact-based account, only occasionally giving primary source quotes. Although
the book is comprehensive on nearly every issue affecting women, it is not without bias, and occasionally the author’s tone cannot be separated from the material itself. Nevertheless, the author’s inclusion of material is thorough and the book is separated into historical periods for quick and easy reference.


Opdycke’s work is highly visual; it contains graphic representations of statistical information regarding women in all periods of history. The book begins with information regarding gender roles in Native American tribes and how that contrasted with the gender roles of the arriving European colonists. The book’s organization is chronological and, depending upon the section, the book contains maps of settlement patterns, graphs showing women’s percentage of the population, comparisons between the number of Anglo women and African-American women in the total population, graphs showing legal status, maps illustrating important female contributions to political developments, graphs illustrating wage comparisons, both maps and graphs showing the type of work available to women and their participation in each category, architectural illustrations as they pertained to women’s roles, and occasionally pictures that illustrate particular points. The book is incredibly comprehensive and provides a vast amount of statistical information regarding women in every period. It also contains text that elucidates the statistical information and humanizes its meaning in context.


In this book, Schlereth gives an overview of all aspects of social life in the Victorian period. He frames his subject material within the period between the Centennial Exposition of 1876 and the Panama-Pacific Exposition of 1915, noting the vast changes that took place between the two celebrations. His work covers transportation, working, housing, consumer culture, communication, leisure, birth, and death. It also includes a chapter on the Columbian Exposition of 1893, which fell between the two book-end expositions. The book is remarkably detailed and includes bibliographic information for
his sources. It does not specifically address gender roles of the period, but includes a discussion of men’s and women’s roles and expectations as it is applicable to each social category.


In her book, Showalter traces the development of women’s literature throughout American history. She begins with the new freedom available to women writers in the colonial period and pays particular attention to women’s literature as it contributed to political developments, particularly slavery and the Civil War. She also makes note of how women’s literature contributed to and changed as a result of mass culture in the antebellum period. A large portion of the book is given over to how women’s literature changed during the watershed period of the New Woman. As Showalter’s narrative extends into the 20th century, greater emphasis is given to the connection between literature and politics, especially in the latter half of the 20th century. Unfortunately, the book does not contain samples of important literature, except in excerpts as it supports the author’s point. This book leads its reader to important authors, but it is up to the reader to then locate the important works themselves.


The Wertz’s book is a comprehensive introduction to childbirth throughout history. Given its subject matter, the book is necessarily centered on the gender role expectations of women in history. The Wertzes begin with an explanation of childbirth as a social event in colonial America and the role of the midwife. They address the moral concerns of the Victorian era and some of the social attitudes that complicated childbirth. The book also addresses medical complications, contraceptives, anesthesia, the 20th century shift to hospital births, and it considers the introduction of women into the medical profession as it affected gynecology.

Nancy Woloch relies on primary documents to illustrate women’s roles through the first three hundred years of United States history. The book is divided into three main parts: colonial America (17th & 18th centuries); the antebellum period (1800 – 1860); and the early Victorian period (1860 – 1900). In each chapter within these divisions, Woloch begins by giving a short overview that places the documents in context. The documents are then given without any further commentary by the author, which the reader laments in some cases and appreciates in others. Woloch does strive to give dates to each of the documents, even if they are only approximations. The book is a fantastic resource for women’s legal issues, marriage attitudes and expectations, day-to-day lives, education, and the beliefs regarding reform and the efforts made toward its fulfillment.
Colonial Unit

Appendix
European Settlement of the Colonies

Why do the European countries want colonies?

- Spain → Central & S. Amer.
- Portugal → Brazil
- Dutch → Indonesia
- French → Canada
- England → North Amer.

Why do colonies generate money?

- Raw Materials!
  - Lumber
  - Fish
  - Sugar cane
  - Cotton

* 1585: Sir Walter Raleigh leaves some English people on an island, Roanoke. → Goes back to U.K.
* 1590: Raleigh returns, but colonists are gone.
  - Assimilated into Croan tribe?

* 1607: Virginia Company sent 144 men to Chesapeake Bay. 1st permanent settlement in N. Amer.
  - All men were 2nd son getting problem: had no survival skills.
  - Jan. 1608: only 38 men still alive.
  - John Smith: "No work = no eat" policy.
  - 1610: gunpowder accident → Swinburn goes back to U.K.

* 1610 - 1611: Starving time: people ate rats.
* John Rolfe: Two critical things:
  1. Developed tobacco strain
  2. Married Pocahontas

Colony survives!!!

How?

- Indentured servants → pay passage, get
- Headright system = pay tobacco land
- Slavery: 1619 first slaves

Population increases

* 1619: House of Burgesses established
ENGLAND CONTINUES TO COLONIZE:

* Henry VIII:
  * Married Catherine of Aragon → No heirs produced.
    * Pope says No.
  * Asked Pope for divorce
  * Divorces Catherine
  * Marries Anne Boleyn
  * Seizes all Catholic property
  * Henry VIII dies

Mary Tudor (C.'s daughter) takes throne.

**PROBLEM:** Mary is Catholic.

Protestantism = official religion of U.K.
Catholics = keep it hidden.

PEACE → 1553:
  * Elizabeth takes throne (Anne's daughter)
  * Foreign war; Elizabeth defeats Spain

PROBLEM: Divine Right of Kings: To challenge C. of E. is to challenge king. God chooses the king. King is head of gov't & church.

PURITANS CHALLENGE THE CHURCH: Opposed to: sacraments, mediators

* Nov. 1620: Mayflower sets sail for Amer. colonies. Blown off course. Land @ Plymouth in New England.
Puritans (cont.)

- Established Mayflower Compact
- 1620-1621: another "Standing Time"
- 1621: Mythological First Thanksgiving
- 1630: 1,000 more people (Puritans) come to colonies
- 1630-1640: 20,000+ people come

Puritan Beliefs
1. Forest & evil
2. God is in the details
3. Community & Virtue
4. Predestination

Puritan Structure
- Town meeting
- Education
- Hard work

**Problem:** Success → ↑ People → ↓ Puritan control

* Roger Williams & Anne Hutchinson
  - Dissent from MA Puritans ~ 1638
  - Flee to RI

* Thomas Hooker
  - Flee to CT
  - With Fundamental Orders of CT

* William Penn
  - Establishes PA for Quakers. Only truly tolerant colony.

* Maryland established as haven for Catholics.

* N & S. Carolina
  - Established as proprietary colony. Split over economic differences.

* North: Religious, subsistence Ag., Shipping
* South: Commercial Ag., Slavery
- North: exports, fishing, ship-building, iron, rum, timber, subsistence farming
- South: plantation economy, tobacco, cotton, rice, indigo, some ports

* Navigation Acts:
  1. All goods carried on English ships
  2. Tobacco, timber, sugar sold only to England
  3. All imports go through English ports
  4. Tax on goods not shipped to England.

**Why?**

**TRIANGLE TRADE:**
- Rum & iron from Eur. to Af.
- Slaves from Af. to W. Indies & Americas
- Sugar, timber, resources from Amer. to Eur.

**PIRATES!** (of the Caribbean)

\[ \text{As } \$ \downarrow, \text{ settlers } \uparrow \]
- As settlers \( \uparrow \), more land claimed.
- As more land claimed, Indians gut mad.

**King Philip's War**
- NE towns attacked
- Puriants \( \uparrow \) turn to Wampanoag's enemies for help.
- Uprising collapsed.

As southern colonists got \( \$ \), some rich & lots poor.
- Poor wanted land \( \Rightarrow \) only land available is Indian land
- Nathaniel Bacon: demand got help w/ Indians. Govt. says NO.
1. As colonies got $, slavery ↑
   2. Why?
   a. Europeans needed workers; Slaves accustomed to heat. Allowed economy to grow.
   BUT...
   Slaves fought back
   - work slowly
   - foreign languages
   - changed tools
   - foreign language barriers

PHILOSOPHY

* Great Awakening: Religious return to Protestant ideas.
  * 1730s & 1740s: Jonathan Edwards preaches like a celebrity

* The Enlightenment: turn to science over religion.


DAILY SOCIAL

- Aristocracy
  - Elite
  - Middle class
  - Peasants

- Laborers
  - Poor

- Slaves

Faction

1. Why does America have a larger middle class?
   2. Mobility!!
   Free = middle class. No titles
### Who worked?

<table>
<thead>
<tr>
<th>Men</th>
<th>Women</th>
<th>Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Trade</td>
<td>* Cooking</td>
<td>* Moms</td>
</tr>
</tbody>
</table>
| * Farming | * Soap-making | @ 6 = "breachad."
| * Council work | * Spinning & weaving | Means now semi-adults |
| * Church leaders | * Candles | @ 13 = apprenticed |
| * Gardens | * Farm work | 85% literacy |
|       |       | * orphans indentured |

### What did homes look like?

<table>
<thead>
<tr>
<th>North</th>
<th>South</th>
</tr>
</thead>
<tbody>
<tr>
<td>* House lows: 20.5 32°F</td>
<td>* Temp lows: 48-55°F</td>
</tr>
<tr>
<td>* Double exterior: clapboard</td>
<td>* Central heat = breeze</td>
</tr>
<tr>
<td>* low ceilings</td>
<td>* brick exterior (hold heat &amp; cold)</td>
</tr>
<tr>
<td>* Built in kitchens</td>
<td>* Fireplaces at ends</td>
</tr>
<tr>
<td>* Root cellars</td>
<td>* Separate kitchens</td>
</tr>
<tr>
<td>* many fireplaces</td>
<td></td>
</tr>
</tbody>
</table>
1754 - 1763: French & Indian War

- Why is it called The French & Indian War?
  - Because the colonists (who were British, technically) were fighting against the French & Indians.

- Why fight?
  - Ohio River Valley! Both sides want it.

- Indians have "w" relations w/ French due to for trading
- French set up Fort Duquesne
- French attack & defeat G.W.
- 21 yr. old. G.W. builds Fort Necessity
- British attacks Quebec in night. Unexpected.
- Treaty of Paris (1763) ends war

1776 - 1783: Revolutionary War

- How did it get started?
  - Several events led up to it.

  - Proclamation of 1763: settlers can't cross Appalachian Mtns.
    RESULT: King is disconnected from colonists' needs.

  - Quartering Act: Colonists must house troops.
    P: expensive for colonists.
Sugar Act: lowered tax on sugar, but enforced it.
(R: haven't been previously.)

R: colonists had to pay tax.

Q: Why was that important?
R: No. British citizens = paying taxes
BUT... They wanted to have a vote.

"No Taxation W/O Representation"

Stamp Act: all documents carry stamp showing tax was paid.
R: affects everyone. Wills... Playing Cards.

Tea Act: tax on tea.
R: Boycotts! → Boston Tea Party.

Declaration Act: Parliament repeals Stamp Act. Passes Townsend Acts says it has the right to tax colonies.
R: violence erupts → Boston Massacre

Townshend Acts: tax on all kinds of goods & search warrants.
R: personal invasion. Boycotts. Violence

Intolerable Acts (Coercive Acts):
- closed Boston port until tea paid for
- banned town meetings
- increased governor's power
- prevented colonists from trying British officials
- house troops in private dwellings
R: First Continental Congress meets.

* April 18, 1775: B. troops ordered to arrest S. Adams & J. Hancock.
Paul Revere & William Dawes ride to warn that

"The Redcoats Are Coming"

One is by land
Two is by sea...

Colonists warned!

Concord
- B. burn "supplies"
- mostly flour
- return to Lex.

Population Split

Minutemen
- B. vs. Minutemen
- "Shot heard 'round the world"
- B. march on to Concord.

Patriots
- Rebel blue & buff
- Avoided all British (i.e. right side)

Tories
- Peace Comm.
- Paine writes "The Crisis"
- Washington pardons
- Olive Branch Petition

Battles: War moves North to South

- Siege of Boston: Colonists win by stealing artillery from Fort Ticonderoga.

- Battle of Bunker Hill: British win but sustain big losses.
**REV. WAR CONT.**

- **Battle of New York**: British win by having mercenaries.
- **Trenton**: Colonists win by attacking @ night on Christmas Eve through the fog & ice. Also left decoy campfires. "Washington Crossing the Delaware"
- **Battle of Saratoga**: Colonists win. **TURNING POINT**
  - Convince the French to aid U.S.
- **Valley Forge**: Sit out winter. Cold & wetterened.
  - **Marquis de Lafayette**: Washington's personal secretary. Used salary for men.
  - **Baron von Steuben**: Polish impersonator & military tactician. Turned rag-tag colonists into army.
- **Atlantic**: encouraged privateers.
  - **John Paul Jones**: attacked ships on Britain's coast. "I have not yet begun to fight."
- **Battle of Charleston**: British win.
  - **Col. Francis Marion**: Swamp Fox.
- **Battle of Yorktown**: Colonists win w/ help of French.
  - **Rochambeau**: commanded French forces

**BRITISH SURRENDER.**
Why did Americans win?

- home court advantage
- distance from England
- do-or-die
- French help ($ & %)

* 1783: Treaty of Paris officially ends the war.

CONT.

* 1776: Congress sets up Articles of Confederation.

**Problem:** Shay's Rebellion

**Why Congress could only:**

- foreign affairs
- war & peace
- issue & borrow $
- Western Territories
- Indian affairs
- Postal service


**Constitutional Convention:**

- Virginia Plan = separate into 3 branches.
- Great Compromise = VA plan, NJ plan
  - Based on population
  - Equal vote

- 2 houses
  - Senate = equal #s
  - H. of R. = based on population

- 3/5 Compromise = Slaves count as 3/5 of a person for representation purposes.
  - 5 slaves = 3 people

- Slavery: allowed for 20 yrs., then Congress can control trade.
Federalists
- wanted strong central govt.
- economy based on industry & manuf.
- Pro-constitution

Anti-Federalists
- weak central govt.
- economy based on farming
- concerned for rights of individual

Solution:
Bill of Rights: amendments 1-10.

# Precedent: doing based on how it's been done.
- "Mr. President"
- Two terms
- Didn't debate 4th Congress.
Colonial Unit Day 3 – Women’s roles notes: ¹
"It is not knowen whether man or woman be the most necessary."

NUMBERS:
First American woman: Virginia Dare – born Aug. 18, 1587 to Eleanor Dare on Roanoke.
  Dares disappeared w/ the rest of Roanoke colony.

Jamestown settled 1607 ---→ no women!
  ? Why
  A: Temporary money-making venture. Didn't expect to need to farm, etc.

First women in Jamestown: wife of Thomas Forrest and her maid, Anne Burras, in 1608.
  = 1 woman for every 100 men.

1609 – 1610 starving time ---→ 20 women / 470 men. Cut down population to 60 people.
  Record of one man killing his wife and eating her to survive.
  Anne Burras survived (14 yrs. old) Married 28-year-old Virginia farmer.

TOBACCO BRIDES:
? How did they get women?
A: They bribed them.

Few men in England ---→ companies ran ads for women advertising marriageable men in colonies:
  ✓ "If any Maid or single woman have desire to go over, they will think themselves in the Golden Age, when Men paid a Dowry for their Wives; for if they be but civil, and under 50 years of Age, some honest Man or other will purchase them for their Wives" (6)¹
  ✓ Advertised that colonies made women fertile. (North Carolina)
  ✓ Advertised women need to have good reputation and sense of adventure.
  ✓ Got free passage & trousseaus
  ✓ When married, husband paid 120 lbs. of tobacco. ---→ could claim 50 acres under headright system.

1620: 90 "tobacco brides" arrive. Youngest: 15; oldest: 28
  ✓ Had to provide clerical references.

Owen Evans: 1618 arrested for kidnapping women and selling them in colonies.
Some women sent to the colonies instead of jail terms.

? How likely was it that things would turn out well for indentured servants?
A: Not very.
  25% died
20% (MD) became pregnant – no recourse against rape.
No recourse against abuse

WORK:
? What did women do?
A: Everything!
*Old gender rules were gone*

Reason was not enlightened or philosophical. Just needed women too much to enforce old rules about proper behavior.

Tasks:
- Farm laborers
- Paddle canoes
- Shoot guns
died
- Butcher game
- Cure tobacco
- Tie hogs

Cook
Chop wood
Sew
Make sausages
Churn butter
Doctor sick (ppl & anim.)

Make candles
Make soap
Manage farm if husband
Raise children
Raise livestock
Make shoes

? What legal rights did women have?
A: Few.

IF women married, THEN they lost all rights.
* No holding property
* No contracting business
* No suing in court
* No borrowing money
* No voting
* No holding public office

Unmarried women could maintain their rights.

? Why get married?
A: Secured someone to provide.

Few women stayed single long.

BUT
Few women were married for long. Disease, Indian attacks, poor medical care, accidents, etc. made life expectancy short. --→ Could potentially build large estates off several husbands.

OR
Could be dead. Women had all same dangers, plus childbirth.

Usually married before 20.

On average, had 7 children.

Nursed babies for 12 – 18 mo. --→ only birth control.

In South, 50% of children died before reaching adulthood. (North had lower child mortality rate.)

Childbirth was communal event for women. (birth & nursing)

Superstitions: a. women would miscarry if denied what they wanted.
   b. if surprised or upset, babies would be deformed.
PURITANS

? What about in the northern colonies?
A: It was even worse.

19 women aboard the Mayflower. → all but 4 died. 1 fell (jumped?) overboard.
? Why?
A: Bleak. Supposed to land in/near Virginia. Blown off course, supplies low, kicked off the ship. NO SUPPLIES. i.e. spinning wheels. Had to make everything.
When Mayflower returned to England, offered free passage to any woman. None accepted.

? Did Puritan women have rights?
A: No. All the same rights denied as women in other places, but also had no say in church.

Women seen as morally weak (thanks to Eve).
Could not resist temptation.
Women took blame for unmarried pregnancies
• Nine lashes punishment for fornication. = rarely enforced.
• 1720 – 1740: 10% of babies arrived before 9 mo.
  1760 – 1780: 44% of babies arrived before 9 mo.
• Puritans: adultery was married woman & any man; married men were only guilty of fornication. For women = capital punishment (not often enforced.)
• Believed that if woman lay on her right side, she’d have a boy; if she lay on her left side, she’d have a girl.
IF husband died, THEN you could do things. 10% of merchants in Boston were widows. In 1742 in Boston, 1/3 of all married women were widowed (1200 women)
Men could beat their wives w/o repercussion.
Girls got little to no education. Educated if learned to read & write (music, dancing, sewing, painting china, etc. for wealthy.) In VA, 1/3 women could sign their names.

? What jobs could women do?
A: innkeepers, domestic service, midwives (some doctors), milliners & dressmakers, laundry, printing shops.
• A Mistress Allyn served as an army surgeon during King Philip's War. She was paid 20 pounds. (Excellent pay for women, less than a man would have made.) (27)
• BUT, women paid about 1/7 of what men were paid.
• Welfare was entirely through churches.
• BUT women led boycotting prior to Rev. War.
Unfortunately, some of the women in those jobs were the first to fall to the Salem witchcraft trials.
• Female slave, Tituba, was the first Victim
• Followed shortly by Sarah Good & Sarah Osborne, beggar and pauper, respectively. Outsiders targeted. Eventually, accused came from all walks of Puritan life.
• Women were the accusers: young girls from good families. Other women joined in.
• Historians blame Puritan repression as potential cause.
• Eventually, governor's wife was accused. Governor immediately stepped in and outlawed spectral evidence.
POINT: Women on edges (both low and high) were accused by other women.

What was daily life like in the colonies?

A:
• Dark. No electricity. Only beeswax gave white light and it was expensive. Women had to make their own candles. Hot, long, smelly business. Occasionally used pitch knots as "mini-torches" (47).
• Cold. In the North, only heat came from fires. Result: huge fireplaces. Still had to stand close = dress burns. Fires were somewhat dangerous.
• Uncomfortable. Church pews were wooden. Beds were rope & feather or straw ticking. Chairs were not padded, usually stools.
• Hard. Women often had to help in the fields. Gardens had to be planted, watered from the river, & harvested.
• Dangerous. Malaria, yellow fever, starvation. Women had to deal with childbirth.
• Dirty. No deodorant. Little bathing, as heating up water was too hard. No oral hygiene. Greasy hair was hid under caps. No word on menstruation, but cloth was very expensive so it was unlikely they had much to waste. Continual pregnancy & nursing and a bad diet probably restricted bleeding.
• Smelly. Candles & soap smelled like the fat scraps used to make them. Fireplace scorch things. Always cooking. Also had to brew beer. (Fermenting hops smell.) Each house had trash heap close to house. Vinegar used for freshening.
• Busy. As mentioned above, women had lots of tasks to do. Had to harvest cotton, spin thread, dye thread, weave cloth, sew cloth into clothes, patch clothes. Make candles & soap. It took six bushels of ashes & 21 pounds of grease to make one barrel of soap. Women worked from sun-up to sun-down. No down-time. Day began at 5:00 a.m.
• Lonely. If women lived on farms (which most did), they had to work to socialize with other women. Esp. in South. Special occasions became events that lasted for days. No dancing w/ opposite sex until late 18th century.

Was it crappy all the time?
A: No. Late 17th century:
Many consumer goods became available: silk, lace, teapots, books, art, glass, carpets, individual eating utensils, chairs, etc. At least in towns and on large plantations.

Standards of cleanliness went up as wealth went up.

Women's roles changed as wealth went up = focus on delicate skills & ornamentation.

POINT: women were getting opposite signals:
1. be able to do all kinds of tasks, like your mom could.
   BUT
2. be beautiful, as though you've never done those tasks.
   (Intelligence not valued)
3. pre-marital pregnancy rates went through the roof
   BUT
4. colonial society developed ideal of virtuous courtship.
   (despite earlier ideal of women's inability to resist temptation, wealthy courtship expectation was for women to be "virtually hostile" (75).

Laws began to focus on forcing fathers of illegitimate children to pay child support.

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Colonial Unit Day 4 – "Minute-to-Win-It" Chores Round

Put the following chores in the order which they should be done in the morning. 1 is the first thing to do; 11 is the last.

1. empty bedpans
2. start fire in stove
3. draw well water
4. start outdoor fire
5. feed chickens
6. cook breakfast
7. put water to boil on stove
8. start bread for next day
9. put laundry on to boil
10. change baby's diaper
11. do dishes
Colonial Unit Day 4 – "Minute-to-Win-It" Matching Round

Match each colonial term with its correct meaning.

a. Flip
b. Riven
c. Charger
d. Piggin
e. Shagreen
f. Tallow
g. Shift
h. Leicester
i. Dorking
j. Awl
k. Patten
l. Indigo
m. Horn

_1_. nightdress / underwear
_2_. serving platter
_3_. blue dye
_4_. ring of iron on which to stand to increase one's height.
_5_. finely split wood
_6_. five-toed chicken
_7_. fat for candle-making
_8_. small bucket with handle
_9_. breed of sheep with a long, coat.
_10_. tool used in shoe-making
_11_. wood slat (like a clipboard) which children learned letters.
_12_. alcoholic drink with eggs, & rum
_13_. shark skin
For each description of symptoms, diagnose the disease.

1. Fever; griping; filmy excrements streaked with blood; constipation & diarrhea.
   ____ bloody flux (tuberculosis)______________________

2. A quick pulse; a pain in the side stomach, or bowels; swelled belly; tainted breath; greedy appetite.
   ____ worm fever (hookworm)_________________________

3. Yellowed skin, eyes, & urine.
   ____ jaundice____________________________________

4. Swelling of the legs/ankles; difficulty breathing. Follows a large loss of blood or opium addiction.
   ____ dropsy ____ (congestive heart failure)___________

5. Peeing a lot, with a greasy film to it; low fever; prefer to drink than eat; listlessness.
   ____ diabetes_____________________________________

6. Thumping of the heart; croaking of the gut; gas; heaviness & dejection of spirit.
   ____ vapours ____ (?)______________________________

7. Pain across the loins; urine tinged with blood & sand; inclined to vomit.
   ____ gravel (kidney stones)__________________________

8. Hard lumps or swelling in the breasts, lips, or glandular parts of the body; painful sores.
   ____ cancer_______________________________________
9. Wandering pain that shifts from one joint to another; small fever.
  ________rheumatism_ (arthritis)______________________________

10. Brisk fever; sharp, shooting pains in side; difficulty drawing breath; cough.
  ________pleurisy______________________________

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Colonial Unit Day 5 – Bradstreet & Wheatley Poems

On Virtue

O Thou bright jewel in my aim I strive
To comprehend thee. Thine own words declare
Wisdom is higher than a fool can reach.
I cease to wonder, and no more attempt
Thine height t' explore, or fathom thy profound.
But, O my soul, sink not into despair,
Virtue is near thee, and with gentle hand
Would now embrace thee, hovers o'er thine head.
Fain would the heav'n-born soul with her converse,
Then seek, then court her for her promis'd bliss.
Auspicious queen, thine heav'ny pinions spread,
And lead celestial Chastity along;
Lo! now her sacred retinue descends,
Array'd in glory from the orbs above.
Attend me, Virtue, thro' my youthful years!
O leave me not to the false joys of time!
But guide my steps to endless life and bliss.
Greatness, or Goodness, say what I shall call thee,
To give me an higher appellation still,
Teach me a better strain, a nobler lay,
O thou, enthron'd with Cherubs in the realms of day.

- Phyllis Wheatley

Discussion Questions:
1. What is the paradox that Wheatley brings up in lines 1 – 4?
2. When does Wheatley say it is most important to have virtue? Why would she say that?
3. What is she talking about when she says, "Leave me not to the false joys of time"? (line 16)
4. Who is Wheatley's main audience?
5. What does this poem say about expected gender roles?
To a Lady and Her Children

O'erwhelming sorrow now demands my song:
From death the overwhelming sorrow sprung.
What flowing tears? What hearts with grief opprest?
What sighs on sighs heave the fond parent's breast?
The brother weeps, the hapless sisters join
Th' increasing woe, and swell the crystal brine;
The poor, who once his gen'rous bounty fed,
Droop, and bewail their benefactor dead.
In death the friend, the kind companion lies,
And in one death what various comfort dies!
Th' unhappy mother sees the sanguine rill
Forget to flow, and nature's wheels stand still,
But see from earth his spirit far remov'd,
And know no grief recalls your best-belov'd:
He, upon pinions swifter than the wind,
Has left mortality's sad scenes behind
For joys to this terrestrial state unknown,
And glories richer than the monarch's crown.
Of virtue's steady course the prize behold!

What blissful wonders to his mind unfold!
But of celestial joys I sing in vain:
Attempt not, muse, the too advent'rous strain.

No more in briny show'rs, ye friends around,
Or bathe his clay, or waste them on the ground:
Still do you weep, still wish for his return?
How cruel thus to wish, and thus to mourn?
No more for him the streams of sorrow pour,
But haste to join him on the heav'nly shore,
On harps of gold to tune immortal lays,
And to your God immortal anthems raise.

- Phyllis Wheatley

Discussion Questions:
1. Explain the circumstances of the subjects of the poem.
2. What advice does Wheatley give them in the last stanza?
3. What expectations does this imply for the woman in the poem?
To the University of Cambridge

While an intrinsic ardor prompts to write,
The muses promise to assist my pen;
'Twas not long since I left my native shore
The land of errors, and Egyptian gloom:
Father of mercy, 'twas thy gracious hand
Brought me in safety from those dark abodes.
Students, to you 'tis giv'n to scan the heights
Above, to traverse the ethereal space,
And mark the systems of revolving worlds.

Still more, ye sons of science ye receive
The blissful news by messengers from heav'n,
How Jesus' blood for your redemption flows.
See him with hands out-stretcht upon the cross;
Immense compassion in his bosom glows;
He hears revilers, nor resents their scorn:
What matchless mercy in the Son of God!
When the whole human race by sin had fall'n,
He deign'd to die that they might rise again,
And share with him in the sublimest skies,
Life without death, and glory without end.

Improve your privileges while they stay,
Ye pupils, and each hour redeem, that bears
Or good or bad report of you to heav'n.
Let sin, that baneful evil to the soul,
By you be shun'd, nor once remit your guard;
Suppress the deadly serpent in its egg.
Ye blooming plants of human race divine,
An Ethiop tells you 'tis your greatest foe;
Its transient sweetness turns to endless pain,
And in immense perdition sinks the soul.

- Phyllis Wheatley

Discussion Questions:
1. Who is Wheatley writing to?
2. What advice does she give them?
3. How does she refer to herself in this poem?
4. What does it say about implicit gender role expectations?
A Letter to Her Husband

Absent upon Public Employment

My head, my heart, mine eyes, my life, nay more,
My joy, my magazine, of earthly store,
If two be one, as surely thou and I,
How stayest thou there, whilst I at Ipswich lie?
So many steps, head from the heart to sever,
If but a neck, soon should we be together.
I, like the Earth this season, mourn in black,
My Sun is gone so far in's zodiac,
Whom whilst I joyed, nor storms, nor frost I felt,
His warmth such fridged colds did cause to melt.
My chilled limbs now numbed lie forlorn;
Return; return, sweet Sol, from Capricorn;
In this dead time, alas, what can I more
Than view those fruits which through thy heart I bore?
Which sweet contentment yield me for a space,
True living pictures of their father's face.
O strange effect! now thou art southward gone,
I weary grow the tedious day so long;
But when thou northward to me shalt return,
I wish my Sun may never set, but burn
Within the Cancer of my glowing breast,
The welcome house of him my dearest guest.
Where ever, ever stay, and go not thence,
Till nature's sad decree shall call thee hence;
Flesh of thy flesh, bone of thy bone,
I here, thou there, yet both but one.

- Anne Bradstreet

Discussion Questions:
1. What are the circumstances of this poem?
2. How does Bradstreet describe herself in her husband's absence?
3. What does this say about gender role expectations?
The Author to her Book

Thou ill-form'd offspring of my feeble brain,
Who after birth did'st by my side remain,
Till snatcht from thence by friends, less wise than true,
Who thee abroad expos'd to public view,
Made thee in rags, halting to th' press to trudge,
Where errors were not lessened (all may judge).
At thy return my blushing was not small,
My rambling brat (in print) should mother call.
I cast thee by as one unfit for light,
Thy Visage was so irksome in my sight,
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I wash'd thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
I stretcht thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet.
In better dress to trim thee was my mind,
But nought save home-spun Cloth, i' th' house I find.
In this array, 'mongst Vulgars mayst thou roam.
In Critics' hands, beware thou dost not come,
And take thy way where yet thou art not known.
If for thy Father askt, say, thou hadst none;
And for thy Mother, she alas is poor,
Which caus'd her thus to send thee out of door.

- Anne Bradstreet

Discussion Questions:
1. Bradstreet is making a comparison. What is she comparing?
2. How does the author talk about herself?
3. What does her choice of comparison reveal about gender role expectations?
Before the Birth of One of Her Children

All things within this fading world hath end,
Adversity doth still our joys attend;
No ties so strong, no friends so dear and sweet,
But with death's parting blow are sure to meet.
The sentence past is most irrevocable,
A common thing, yet oh, inevitable.
How soon, my Dear, death may my steps attend,
How soon't may be thy lot to lose thy friend,
We both are ignorant, yet love bids me
These farewell lines to recommend to thee,
That when the knot's untied that made us one,
I may seem thine, who in effect am none.
And if I see not half my days that's due,
What nature would, God grant to yours and you;
The many faults that well you know I have
Let be interred in my oblivious grave;
If any worth or virtue were in me,
Let that live freshly in thy memory
And when thou feel'st no grief, as I no harmes,
Yet love thy dead, who long lay in thine arms,
And when thy loss shall be repaid with gains
Look to my little babes, my dear remains.
And if thou love thyself, or loved'st me,
These O protect from stepdame's injury.
And if chance to thine eyes shall bring this verse,
With some sad sighs honor my absent hearse;
And kiss this paper for thy dear love's sake,
Who with salt tears this last farewell did take.

- Anne Bradstreet

Discussion Questions:
1. What possible future is Bradstreet looking forward to?
2. What does this reveal about gender expectations in the colonial period?
3. What plea is Bradstreet making toward the end?
4. What does this reveal about concerns for colonial women? And responsibilities for colonial men?
Charlotte: Chapters 1 – 10

1. For whom does the author say that this book is intended?
   a. Young girls
   b. Young boys and girls
   c. Mothers whose daughters are reaching marriageable age
   d. All of the above

2. What is the relationship between Montraville and Belcour?
   a. They are brothers
   b. They are father and son
   c. They are business associates
   d. They are military friends

3. How old is Charlotte when this story begins?
   a. 13
   b. 15
   c. 17
   d. 19

4. Mr. Temple is a wealthy aristocrat whose debts have forced him to find the wealthiest suitor possible for his daughter.
   a. True
   b. False

5. Montraville has no second thoughts about getting into a relationship with Charlotte.
   a. True
   b. False

6. Why does Mr. Eldridge owe money?
   a. Because his gambling got him in trouble.
   b. Because his business failed.
   c. Because Lucy would not marry Mr. Lewis.
   d. All of the above.

7. Why can’t Lucy’s brother get Mr. Eldridge out of debtor’s prison?
   a. He’s out of the country with the military.
   b. He’s in America.
   c. He’s dead.
   d. He is ashamed of his father and won’t help.

8. Mr. Temple marries Miss Weatherby so that he can use the fortune to help Lucy Eldridge.
   a. True
   b. False
9. Charlotte is the Temples’ only child.
   a. True
   b. False

10. Charlotte meets with Montraville unbeknownst to the teachers at her school.
    a. True
    b. False

11. At first, Charlotte dislikes Montraville.
    a. True
    b. False

12. What does the author believe is the one thing that makes Charlotte like Montraville?
    a. He flatters her.
    b. He is in the military.
    c. He listens to her.
    d. He has a large fortune.

13. Mademoiselle La Rue encourages Charlotte to throw Montraville’s letter into the fire.
    a. True
    b. False

14. From chapter 7, list at least five things that Mademoiselle La Rue does to manipulate Charlotte:

15. What are the results of Charlotte reading the letter?
    a. She writes back to Montraville.
    b. She feels guilty and admits to Madame Du Pont what she has done.
    c. She spends a sleepless night wondering what to do about the letter.
    d. She makes arrangements to meet Montraville.

16. What keeps Charlotte from showing the letter to her Madame Du Pont?
    a. She is afraid of upsetting her mother.
    b. She is afraid that Mademoiselle La Rue will be fired.
    c. She is afraid she will be punished.
    d. She is afraid Montraville will be punished.
17. The author states that Belcour, Montraville’s friend, worships ___________.
   a. Himself.
   b. Charlotte
   c. Mademoiselle La Rue
   d. Nothing and no one.

18. When she goes to meet Montraville, Charlotte believes that she will end their relationship.
   a. True
   b. False

19. Montraville plans to ask Charlotte’s father if he can marry Charlotte.
   a. True
   b. False.

**KEY**
1. a
2. d
3. b
4. b
5. b
6. c
7. c
8. b
9. a
10. b
11. a
12. b
13. b
14. answers could include: she insults Charlotte; she implies that Charlotte is young and naïve; she acts offended when Charlotte doesn’t want to go again; she cries; she plays the victim role; she catastrophizes consequences; she insults Montraville; she warns Charlotte that Charlotte will never see Montraville again if she doesn’t open the letter; she makes Charlotte feel guilty about not reading the letter;
15. d
16. b
17. a
18. a
19. b
Columbian Exchange: (44)¹
Tons of foods & diseases were new!

From North America to Europe:
tobacco    potatoes
pumpkins    corn
sweet potatoes    beans
avocados    vanilla
peppers    chocolate
tomatoes    syphilis
peanuts    amoebic dysentery

From Europe to North America:
coffee    sugar cane    cattle    measles
peaches    onions    sheep    typhus
pears    honeybees    pigs    malaria
olives    grains (wheat, rice, barley, oats)
citrus fruit    turnips    horses
bananas    grapes    smallpox

Tomatoes thought to be poisonous. (77)²

Starving Times:
----→ 1609 – 1610: Puritan starving time.
   • 50% of the population died.
   • People reduced to eating rats, dogs, horses, mice, & snakes.
   • One man killed & ate his wife
----→ 1609 – 1610: Jamestown starving time
   • Population reduced to 60 people. (4)³

? What did they eat?
A: Whatever they could make.
   • Men did hunting, (turkey, quail, goose, pigeon, venison, bear, raccoon,
rabbit, boar, muskrat, opossum, beaver, sturgeon ["Albany beef"])
   (78)² but women expected to clean animals. Oysters popular (77)²
   • Used as much of meat as possible. Women made sausages out of
     intestines.
     * "break" a goose
     * "thrust" a chicken
     * "spoil" a hen
     * "pierce" a plover (65)³
   • Made own butter & cheese.
   • Bones could be boiled down for tallow & soap fat.
• Women grew gardens: beans, cabbage, lettuce, parsnips, carrots, turnips, beets, cucumbers, radishes, onions, garlic, peppers, squash, peas, muskmelon, watermelon, pumpkins, & herbs (51).³
• Women responsible for making alcohol.³

Borrowed foods
• Chowder (from the French)
• Coleslaw (from the Dutch & Germans)
• Cookies & waffles (from the Dutch) (79)²

Typical diet
• Beef, mutton, or pork
• Stews (giant cooking pot over the fire)
• Puddings
• Boiled vegetables;
• Disliked vegetables on the whole – thought it was hog food (74)⁴
• Beer
• Liked sweets: candied fruit, marzipan, ice cream, cake
• Nuts (79 – 81)²

? What did they drink?
A: Alcohol!
   Non-alcoholic
   • Water was dangerous ---→ cholera
   • Tea, BUT boycotts nearer to Rev. War.
   • Coffee BUT thought to cause insanity & sterility (86)² ---→ coffee caught on when tea was boycotted.
   • Chocolate, BUT expensive.

   Alcoholic
   • Beer was poor-man's drink (½ to 1% alcohol content) ---→ enough to kill bacteria.
   • Wine was for upper-class.
   • Mead made out of fermented honey.
   • Hard liquor = whiskey, gin, rum. (86 – 88)²

? How did they cook them?
A: Several ways.
• New styles of cooking: barbecue and clambakes (77)²
• Pudding was done in a bag over the fire
• Single cooking pot over hearth fire on cranes
• Boiling; no frying.
• Roasting
• Pies (stew in a crust)
• Ovens – they tested the heat by how long they could hold an arm inside.
  Bakers had no hair on their arms (83)²

? How did they eat?
A: wood was used for most utensils; glass was used for bottles; iron & brass for pots, etc.; leather for mugs; silver & pewter for utensils; sometimes bone for handles; forks came around in the late 1700's (83 – 84)²

? What about in the winter?
A: Food had to be preserved.
  • Meat was dried & salted
  • Fruit was dried (like leather) or brandied.
  • Vegetables were pickled.
  • Herbs were dried.
  • Root vegetables put in cold cellar in North.
  • Pemmican was like a fat-based granola bar.
  • Bread was dried into hardtack. (84 – 85)²

Problems with food:
  • Always worried about starvation.
  • Mold & fungus. One theory: Salem witchcraft trials caused by ergot in the rye. Fungus that causes hallucinations.
  • Scurvy – lack of vitamin C.

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Day 8 Sampler Information & Pictures

Definition: "cloth used to practice stitches and stitch combinations... means of learning to execute embroidery patterns and designs." (7)
- Unframed
- Meant to roll up like scroll (so few survive)
- Like a dictionary to be consulted.
- Predecessor to pattern books (7)

? Who made samplers?
A: Upper-class girls.

? Why them?
A: No one else had time. Poor had chores to do; married women did regular sewing.

? Were they art?
A: Not at first; later (late 1700's, early 1800's) they were displayed on the walls at home & at girls' schools.

? How did they learn?
A: governesses and girls' schools.

? Was it a waste of expensive cloth?
A: No. Late 1700's had more cloth (yea for cotton-growing Southerners!) & wealthy people could afford it. Besides, the girls embroidered their own pillowcases, napkins, tablecloths, etc.

Definition changes: end of 18th century, Samuel Johnson said a sampler was "a pattern of work; a piece worked by young girls for improvement" (8).

1600's: American samplers basically same as European samplers
? Why?
A: Everyone is an immigrant.
1700's: Become distinctly more American. "naturalistic and looser, unrestrained... more individualized... flamboyant" (8).

? What were they made of?
A: Wealthy: silk cloth & cotton thread.
   Middle class: linsey-woolsey or muslin cloth & wool thread

? How big were they?
A: 16 – 29 inches. Started out as long, vertical banners; became more square as they became more American.
? What was stitched on them?
A: lots of stuff
  - Borders
  - Letters
  - Flowers
  - Willow trees
  - Public buildings
  - People
  - Bible scenes (Adam & Eve were wildly popular)
  - Birds
  - Animals (cats, rabbits, horses) usually in action
  - Farm animals later on
  - Landscapes
  - Verses
  - Their names & dates
Charlotte: Ch. 11 – 20 Quiz

1. Charlotte’s parents are sending the carriage for her one day before she intends to run away with Montraville.
   a. True
   b. False

2. What makes Charlotte finally decide to meet with Montraville one last time?
   a. Her parents’ letter telling her that she can’t come home for her birthday.
   b. Mademoiselle La Rue intimates that Charlotte’s promise to go will become known.
   c. She decides that she loves Montraville more than her parents.
   d. She gets in trouble and runs away with Montraville to escape it.

3. How is Charlotte’s disappearance discovered?
   a. Her grandfather comes and she is not there.
   b. She is seen sneaking out.
   c. She is late for morning prayer.
   d. She does not come down to breakfast.

4. Who sent the note informing the school of Charlotte’s departure?
   a. Montraville
   b. Mademoiselle
   c. Charlotte herself
   d. It is unsigned

5. How do the relationships change on the oversea voyage?
   a. Mademoiselle La Rue leaves Belcour for Colonel Crayton.
   b. Montraville leaves Charlotte for Mademoiselle La Rue.
   c. Charlotte leaves Montraville for Colonel Clayton.
   d. Belcour leaves Mademoiselle La Rue for Charlotte.
   e. All of the above
   f. None of the above
   g. a & b
   h. a & d
   i. b & d

6. What word does Charlotte hear being spoken about herself that makes her realize that her character is fallen?
   a. depraved
   b. contempt
   c. ingenuine
   d. pity
7. After being married, Mademoiselle La Rue turns against Charlotte.
   a. True
   b. False

8. How does Montraville meet Julia Franklin?
   a. She is a friend of Charlotte’s.
   b. She is a friend of La Rue’s.
   c. He helps out when her house catches on fire.
   d. His company of soldiers is staying at her father’s house.

9. Chapter 19 shows us that Montraville and Charlotte are alike in what way?
   a. They are incapable of sticking to a resolution.
   b. They do not actually love each other.
   c. They are both trying to find a way to get back to England.
   d. All of the above.
   e. None of the above.

10. The author believes that once a woman has fallen victim to one mistake, she will inevitably make another.
    a. True
    b. False

11. Mademoiselle La Rue changes for the better after she marries Colonel Crayton.
    a. True
    b. False

12. Charlotte realizes, even before the elopement, that to run away with Montraville will be her ruin.
    a. True
    b. False

13. What does Montraville do to finally get Charlotte to elope with him?
    a. Gets angry.
    b. Tells her that they’ll go get the approval of her parents
    c. Threatens to tell everyone that she has been meeting him secretly.
    d. Threatens to kill himself.

14. When Mrs. Temple discovers what Charlotte has done, she is relieved that Charlotte has eloped rather than died.
    a. True
    b. False

15. After her elopement, Charlotte tries to let her parents know where she is and what she has done.
    a. True
    b. False
16. The author expresses the idea that even though women who have made this mistake are to be pitied, they are also to be forgiven.
   a. True
   b. False

17. Montraville marries Charlotte upon arriving in America.
   a. True
   b. False

KEY
1. b
2. b
3. c
4. d
5. h
6. d
7. a
8. c
9. a
10. b
11. b
12. a
13. d
14. b
15. a
16. a
17. b
Colonial Unit Day 11 – Legal Matters

Colonists supplanted English law.

Common law:
- "feme sole" = spinster or widow could "buy, own, & sell property; sue & be sued; make contracts; administer estates; & hold power of attorney" (90).
- "feme covert" = married woman "could not sue, be sued, make wills, sign contracts, buy property, or sell it" (90). Her property & income went to her husbands. Husband gets custody of kids.
- In return for "coverture" laws (thought to protect a woman), husband was obliged to support her, was responsible for her debts, was responsible for crimes she committed, could not "cause her grievous injury, imprison her for long periods, or beat her to death" (90).
- Husband had to leave his wife 1/3 of his estate (called "dower right"). Couldn't sell dower property.

Equity law:
- Ante-nuptial agreements. (protected property)
- Post-nuptial agreements. (legalized separation, allowed for maintenance of wife)

!!! Colonies provided for separation.

In England, marriage was a sacrament → no divorce, act of parliament separation, BUT no remarrying.

In colonies, marriage was a civil contract → allowed for divorce in cases of desertion, prolonged absence, adultery, bigamy. Allowed remarrying.

MA granted 27 divorces over a 53 year period.  
* a vinculo, or absolute divorce = remarrying for injured party.  
* a mensa et thoro = no remarrying & support to injured party.

? Did most unhappy marriages seek divorces?  
A: No. Most resorted to desertion.  
→ PROBLEM: a deserted wife doesn't exist! Still married = no legal rights; no husband = no one to do things for her.

Antenuptial Agreement: MA 1653

Articles of agreement, dated Apr. 30, 1653, between Joseph Jewett of Rowley, merchant, and Ann, late wife to Capt. Bozoon Allen, deceased...; joseph Jewett, in consideration of a marriage shortly to be solemnized between between him and Ann, widow of said allen, and with recept of her thirds and 600li., the children's portions, agreed in case of his death to leave the 600li. to his wife, and also agreed that his wife might dispose of 100li. during her life to her children by said Allen; that the eldest son should be brought up to learning, kept at a good school, found in diet, apparel,
and books until he should be fitted for the University, and to be there maintained; that
the other children should be brought up to learning and be supported until the age of
twenty-one or marriage; that said Anne might give away to any of her children, a
feather bed, bolster and pillow, with a bedstead, covering, pair of blankets, pair of
fine sheets, five pillowbeers, curtains and wrought valance, livery cupboard and
cupboard cloth of needle work suitable for the valance, two wrought cushions, two
tables, one chair, two wrought stools, two trunks, two chests, two cases with glasses,
one silver tankard, one silver bowl, six silver spoons, two gold rings, one silver dram
cup, with the childbed linen in the trunk; that Joseph agreed to pay to Priscilla, the
eldest daughter of said Anne 20li. over and above her portion; also that the mares
which Captain Allen left, mentioned in the inventory, be allowed to run with their
increase as the profit of that part of the double portion of John Allen until he came of
age, and that said Joseph pay to John, Priscilla, Deborah, Isaac, and Bozoan
Allen the portions their father left them in corn or cattle, when they become of age or
are married, etc. Wit: Thomas Broughton, Thomas Buttolph, and Tho. Roberts.
Acknowledge, 1:8:1653, before William Hibbins. Recorded, Feb. 3, 1653, by Edward

Custody Hearing, 1677

Upon the petition of Elizabeth Griswold, the late wife of John Rogers, that she might
have her children continued with her and brought up by her and not with John Rogers,
he being so hettridox in his opinion and practice; the Court having considered the
petition, and John Rogers having in open Court declared that he did utterly renounce
all the visible worship of New England, and professedly declare against the Christian
Sabbath as a mere invention, &c., the Court see cause to order that the two children
shall be and remain with her the said Elizabeth and her father Matthew Griswould, to
be brought up and nurtured by them (in the admonition and fear of the Lord) during
the pleasure of this Court. And this Court doe order John Rogers to pay unto the sayd
Elizabeth towards the maintenance of his children, the sume of twenty pownds, to be
payd five pownds a yeare, for fower yeares, next following; and in case he fayle of
payment, the reversion of the land by sayd john rogers made over to Elizabeth his late
wife, at Mamacoq, is to be and stand for securety for the payent of the sayd sun1e of
twenty pownds. (98).

Divorce Case, 1657

This Court duey & seriously considering what evidence hath bene p'sented to them
by Robert Wade, of Seabrooke, in reference to his wives unworthy, sinfull, yea,
unnaturall carriage towards him the said Robert, her husband, notwthstanding his
constant & commendable care & indeavo15 to gaine fellowship wth her in the bond of
marriage, and that either where [were] shee is in England, or for her to live wth him
here in New England; all wth being slighted 7 rejected by her, disowning him &
fellowship wth him in that sollemne covenant of God betwene them, & all this for
neare fifteene yeares; They doe hereby declare that Robert Wade is from this time free from joane Wade, his late wife & that former Covenant of marriage betwene them (97).

---

**Separation Decree (prbly abuse-related), 1680**

Whereas at a Councill held at the State house the second Day of November Anno One Thousand Six hundred and Eighty upon the complaint of Elizabeth Tennison wife of john tennisson of St. Maries county against her husband the said John Tennisson to this board this Day exhibited that she could not live peaceably & quietly with him but in danger and hazard of her life, and therefore craved the allowance of a competent maintenance to be awarded her apart from her s'd husband, which complaint as also the Defence made by the said John Tennisson thereunto, and the allegations on both side duely heard and examined, The said john Tennisson alledgeing that he was ready and willing to take his wife home and to afford her a reasonable maintenance but withal openly and plainely acknoledgeing and confessing that he could never respect her soe as to love cherish countenance and maintaine her as a man ought to Doe his wife, all w'ch being Dueley considered by this board it is this Day ordered That the said John Tennisson forthwith deliver unto his said wife or her ordr one good bed and furniture called by the name of her owne bed, all her weareing apparel, and allow her yearely for the time to come three hundred pounds of meate, three barrels of Corne, and one Thousand pounds of tobacco for and towards her maintenance dureing her naturall life to be paid and allotted her in such part an dplace of this Province as she shall Desire and appoint, and that the said John Tennisson give good security for his true pformance of what is hereby required of him before the Hon'ble William Digges Esqr who is hereby Authorised and empowered (at such time as he shall think fitt) to summon before him the said John Tennisson and take of him such security as aforesd such as he shall approve of (102 – 103).

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**An Act for the Better Securing of Debts Due from Any Person... and to Subject a Feme Covert That Is a Feme Sole Trader to Be Arrested and sued for Any Debt Contracted by Her As a Sole Trader, 1712**

Wheres several *feme covert* in this Province that are sole traders, do contract debts in this Province with design to defraud the persons to whom they are indebted by sheltering and defending themselves from any suit brought against them by reason of their coverture, whereby several persons re defrauded of their just dues, for the prevention of which, *Be it enacted*, by the authority aforesaid, that any *feme covert* being a sole trader in this Province, shall be liable to any suit or action to be brought against her for any debt contracted as a sole trader, and all proceedings thereupon to judgment and execution as if such woman was sole and not under coverture, any law or custom to the contrary thereof in any wise notwithstanding (104 – 105).
Sentencing, ca. 1680

Mary Punnell being imprisoned for her committing of Fornication & called before the Court to answer for the same, Shee appeared & confessed the Fact & brought her Childe into the Court with her charging one James Jarret to bee the Father thereof. The Court having considered of her offence doe Sentence her to bee whip't with Fifteen stripes & to pay Fees of Court & prison And doe Order that Shee bee returned to Milton from whence Shee came & if Shee bee not able to pay her charges nor can procure any Friend to doe it, that then the Town of Milton pay the same & entertain her according to law (109).

Runaway Indenture, ca. 1680

Sarah Phillips Servant unto Wm Green of Boston convict'd in Court by her own confession of Stealing mony from her Ma' rideing away in mans Apparrell and having a bastard Childe She knoweth not (Shee Saith) by whome begotten, Sentenced to bee forthwith whip't with Fifteen Stripes and a Fortnight after to bee whip't again at Charlestown with Fifteen Stripes and to pay unto her Ma' Green 3ble damages according to Law, hee defalkeing what hee hath already received, and to pay fees of Court and prison standingn committ'd &c and order yt in case her Ma' do not discharge her of the prison upon receiving her 2d punishm the keeper is ordered to dispose of her for his Satisfaction and to pa the overplus to her Master (112).

Maintenance Order, ca. 1680

Upon complaint made to this Court by Elizabeth Waters that her Husband Wm Waters doth refuse to allow her victuals clothing or fireing necessary for her Support or livelihood and hath acted many unkindnesses and cruelties towards her: The Court having sent for the s'd Wm Waters and heard both partys, do Order that the s'd Waters bee admonish't for his cruelty and unkindness to his wife, and that hee forthwith provide Suitable meate drinke and apparel for his s'd wife for future at the Judgem't of M'r Edward Rawson and M'r Rich'd Callacot or allow her five Shillings per weeke (112).

Will, ca. 1753

In the name of God, Amen, December 15, 1753. I, Isaac Fryor, of Albany. I leave to my son John 20 shillings on account of his birth right, in full bar as eldest son and heir at law. I leave to my wife Elizabeth the use of all estate, movable and immovable, for her maintainance and support so long as she remains my widow. After the death or marriage of my wife I leave to my son John £60. To my daughter Catharine "my
Great Cupboard or Kass" after my wife's decease, "or sooner if my wife should think proper." To my son Isaac my weaver's loom. I leave to my sons William and Isaac and my daughter Catharine all my now dwelling house in Albany, in the First Ward, with the lot, and all the rest of my estate. It is my will that my son Isaac and my daughter Catharine shall dwell in the house until married. I make my wife and my friend, Jacobus Hilton, executors.


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I wish you would ever write me a letter half as long as I write you, and tell me, if you may, where your fleet are gone; what sort of defense Virginia can make against our common enemy; whether it is so situated as to make an able defense. Are not the gentry lords, and the common people vassals? Are they not like the uncivilized vassals Britain represents us to be? I hope their riflemen, who have shown themselves very savage and even blood-thirsty, are not a specimen of the generality of the people. I am willing to allow the colony great merit for having produced a Washington—but they have been shamefully duped by a Dunmore.

I have sometimes been ready to think that the passion for liberty cannot be equally strong in the breasts of those who have been accustomed to deprive their fellow-creatures of theirs. Of this I am certain, that it is not founded upon that generous and Christian principle of doing to others as we would that others should do unto us.

Do not you want to see Boston? I am fearful of the small-pox, or I should have been in before this time. I got Mr. Crane to go to our house and see what state it was in. I find it has been occupied by one of the doctors of a regiment; very dirty, but no other damage has been done to it. The few things which were left in it are all gone. I look upon it as a new acquisition of property—a property which one month ago I did not value at a single shilling, and would with pleasure have seen it in flames.

The town in general is left in a better state than we expected; more owing to a precipitate flight than any regard to the inhabitants; though some individuals discovered a sense of honor and justice, and have left the rent of the houses in which they were, for the owners, and the furniture unhurt, or, if damaged, sufficient to make it good. Others have committed abominable ravages. The mansion house of your President is safe, and the furniture unhurt while the house and furniture of the Solicitor General have fallen a prey to their own merciless party. Surely the very fiends feel a reverential awe for virtue and patriotism, whilst they detest the parricide and traitor.

I feel very differently at the approach of spring from what I did a month ago. We knew not then whether we could plant or sow with safety, whether where we had tilled we could reap the fruits of our own industry, whether we could rest in our own cottages or whether we should be driven from the seacoast to seek shelter in the wilderness but now we feel a temporary peace, and the poor fugitives are returning to their deserted habitations.

Though we felicitate ourselves, we sympathize with those who are trembling lest the lot of Boston should be theirs. But they cannot be in similar circumstances unless pusillanimity and cowardice should take possession of them. They have time and warning given them to see the evil and shun it.

I long to hear that you have declared an independency. And, by the way, in the new code of laws which I suppose it will be necessary for you to make, I desire you would remember the
ladies and be more generous and favorable to them than your ancestors. Do not put such
unlimited power into the hands of the husbands. Remember, all men would be tyrants if they
could. If particular care and attention is not paid to the ladies, we are determined to foment a
rebellion, and will not hold ourselves bound by any laws in which we have no voice or
representation.

That your sex are naturally tyrannical is a truth so thoroughly established as to admit of no
dispute; but such of you as wish to be happy willingly give up the harsh title of master for the
more tender and endearing one of friend. Why, then, not put it out of the power of the vicious
and the lawless to use us with cruelty and indignity with impunity? Men of sense in all ages
abhor those customs which treat us only as the vassals of your sex; regard us then as beings
placed by Providence under your protection, and in imitation of the Supreme Being make use
of that power only for our happiness. April 5.

I want to hear much oftener from you than I do. March 8th was the last date of any that I have
yet had. You inquire of me whether I am making saltpetre. I have not yet attempted it, but
after soap-making believe I shall make the experiment. I find as much as I can do to
manufacture clothing for my family, which would else be naked. I know of but one person in
this part of the town who has made any. That is Mr. Tertius Bass, as he is called, who has got
very near a hundred-weight which has been found to be very good. I have heard of some
others in the other parishes. Mr. Reed, of Weymouth, has been applied to, to go to Andover to
the mills which are now at work, and he has gone.

I have lately seen a small manuscript describing the proportions of the various sorts of
powder fit for cannon, small arms, and pistols. If it would be of any service your way I will get
it transcribed and send it to you. Every one your friends sends regards, and all the little ones.
Adieu.¹

Colonial Unit Day 12 Disease Notes

**YELLOW FEVER:**
Symptoms: * yellow skin & eyes
* vomit black blood

Cases ranged from mild to severe → 20 – 50% death rate

Came from Africa to the colonies via slaves & soldiers (infected ships had 'Yellow Jack' flags.)
- transmitted by mosquito BUT colonists didn't know it.
- Blamed: fouls smells, communicable, oysters, rotting coffee beans

!! No cure. Didn't even know cause until 1900.

1793: Philadelphia had a major epidemic. 4000 – 5000 deaths (10% of population)
(10% more fled city)

Very common in swampy places like New Orleans & the Carolinas.
Odd to colonists: slaves seemed resistant.

**SCURVY:**
Symptoms: * spongy, purple, bleeding gums
* tooth loss
* spotted skin (pooling blood)
* weakness
* sores
* putrefaction & death

? Why?
A: lack of vitamin C.
? Why was it lacking.
A: sailors had bad diets: salt meat, hardtack w/ weevils, rum, vinegar water

Attempted cures: bleeding, purging, sulphuric acid, mercury paste

1747: Dr. James Lind on *HMS Salisbury* tests scurvyed sailors and discovers that daily dose of lemon and/or orange juice helped sailors recover from scurvy.

**SYPHILIS:**
Symptoms: * stage 1 = genital sores
* stage 2 = rash, fever, aches → goes latent
* stage 3 = abscesses eat away at face, bones, & internal organs → paralysis, blindness, insanity, death.
Irony: went from natives tribes to Spanish conquistadors to rest of Europe, back to colonies.
!! It was everywhere.
  Why?
  A: spread by sexual contact: prostitutes – military – nobility
  * pre-marital pregnancy rate @ 40% in late 1700's.

Problem: No cure = cause not discovered until 20th century.

No one wanted responsibility:
  English, Germans, & Italians = French disease
  French = disease of Naples or Spanish pox
  Polish = Russian disease
  Turks = Christian disease
  Japanese = Chinese Pox

Treatments: bleeding, sweating, mercury —> led to insanity.

CHOLERA:
? How do you get it?
A: bacteria transmitted in fecal matter
? Why were people eating fecal matter?
A: Unintentional. Usually spread through water. (Water also spread dysentery)
  !! Colonists didn't really know what caused it. All they knew was that water = danger
  Thought cholera came from miasma

Symptoms:  * diarrhea until you die. Die of dehydration.

GENERAL HEALTH:

Smallpox was another epidemic disease:
"...for want of bedding and linen and other helps they fall into a lamentable condition... they lie on their hard mats, the pox breaking and mattering and running one into another, their skin cleaving by reason thereof to the mats they lie on. When they turn them[elves], a whole side will flay off at once, as it were, and they will be all of a gore blood, most fearfull to behold. And... they die like rotten sheep." (81)²


Colonials felt that smelly substances were helpful in preventing and eradicating disease. Would burn leather, feathers, or use a substance called asafetida (known as "devil's dung.") (82)²

Favored homeopathic medicine. Believed that everything God created was to be used for human purpose.
Pinecones = helped wrinkles
Kidney beans = helped to strengthen kidneys
Eggs of turkey buzzard = helped aged
Wolf fangs = cured children of fright

Rattlesnakes were especially medicinal: infirmity, bellyache, gout, "frozen limbs" (83)²

Doctors were few; midwives did much of doctoring; barbers still did surgery & dentistry.

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Charlotte: Ch. 21 – End Quiz

1. Which of the following made Charlotte write to her mother?
   a. Mrs. Beauchamp suggested it.
   b. Montraville abandoned her.
   c. She is going to have a baby.
   d. La Rue informed her that her grandfather had died.
   e. a & b
   f. a & c
   g. a & d

2. Who finally ruins Montraville’s sense of obligation to Charlotte?
   a. Julia Franklin
   b. Belcour
   c. LaRue
   d. Mrs. Beauchamp

3. Although Charlotte writes to them, her parents never receive the letters.
   a. True
   b. False

4. From whom does Charlotte find out that Montraville is married?
   a. Mrs. Beauchamp
   b. Montraville
   c. Belcour
   d. None of the above

5. When Charlotte can’t pay the rent, to whom does she turn?
   a. Belcour
   b. Montraville
   c. Mrs. Beauchamp
   d. La Rue

6. Charlotte gives birth to a baby ________.
   a. girl
   b. boy

7. Where does Charlotte have her baby?
   a. Mrs. Crayton’s (La Rue’s)
   b. the servant’s house
   c. the hospital
   d. She dies before she can have the baby
8. Who arrives just in time for Charlotte’s death?
   a. Mrs. Beauchamp
   b. Montraville
   c. La Rue
   d. Mr. Temple

9. What ultimately happens to Belcour?
   a. Nothing; he returns to England.
   b. He is killed in the war.
   c. He duels with Montraville and is killed.
   d. He realizes what he has done and goes insane.

10. Who, according to the author is “a striking example that vice, however prosperous in the beginning, in the end leads only to misery and shame?”
   a. Charlotte
   b. Montraville
   c. Belcour
   d. La Rue

11. Why does Mrs. Beauchamp worry about helping Charlotte out?
    a. La Rue has told Mrs. Beauchamp lies about Charlotte.
    b. Mr. Beauchamp forbids his wife to help.
    c. Society would look down on Mrs. Beauchamp for helping.
    d. Mrs. Beauchamp hasn’t much money and she doesn’t know how it will stretch to help Charlotte.

12. Why does Belcour bribe the servant?
    a. To let him know when Montraville visits.
    b. To let him know when Charlotte has the baby.
    c. To let him know when the Beauchamps return.
    d. All of the above.
    e. None of the above.

13. Montraville blames himself for Charlotte’s original downfall.
    a. True
    b. False

14. Why does La Rue (Mrs. Crayton) not help Charlotte?
    a. She doesn’t want her husband to know about that time of her life.
    b. She is worried about what society will think.
    c. She doesn’t realize that it is Charlotte asking for help.
    d. All of the above.
15. What ultimately happens to Montraville?
   a. Nothing; he survives.
   b. He is killed in the war.
   c. He duels with Belcour and his killed.
   d. He kills himself when he realizes it is Charlotte’s funeral he is watching.

16. Which of the following characters is a BAD example of the author’s moral that all vice (sin, wickedness, or disobedience) eventually leads to shame and misery?
   a. La Rue
   b. Charlotte
   c. Mrs. Beauchamp
   d. Montraville

17. Which of the following characters never finally admits that it was their fault that Charlotte lived and died as she did?
   a. Belcour
   b. Montraville
   c. La Rue
   d. Charlotte

KEY
1. f
2. b
3. b
4. c
5. d
6. a
7. b
8. d
9. c
10. d
11. c
12. e
13. a
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16. d
17. a
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<td>57</td>
<td>168</td>
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<td>144</td>
<td>140</td>
<td>93</td>
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Total on board Titanic = 2229

Total survivors = 713

Percentages:
- 1<sup>st</sup> Cl. Women survivors to 1<sup>st</sup> cl women passengers: 97%
- 1<sup>st</sup> Cl. Men survivors to 1<sup>st</sup> cl men passengers: 33%
- 1<sup>st</sup> Cl. Women survivors to 1<sup>st</sup> cl men survivors: 2.5:1
- 1<sup>st</sup> Cl. Women survivors to all 1<sup>st</sup> cl passengers: 43%
- 1<sup>st</sup> cl. Men survivors to all 1<sup>st</sup> cl passengers: 18%
- 2<sup>nd</sup> Cl. Women survivors to 2<sup>nd</sup> cl women passengers: 86%
- 2<sup>nd</sup> cl. Men survivors to 2<sup>nd</sup> class men passengers: 8%
- 2<sup>nd</sup> cl. Women survivors to 2<sup>nd</sup> class men survivors: 5.7:1
- 2<sup>nd</sup> cl. Men survivors to all 2<sup>nd</sup> cl passengers: 28%
- 3<sup>rd</sup> cl men survivors to 3<sup>rd</sup> cl men passengers: 16%
- 3<sup>rd</sup> cl women survivors to 3<sup>rd</sup> cl women passengers: 46%
- 3<sup>rd</sup> cl women survivors to 3<sup>rd</sup> cl men survivors: 1:1
- 3<sup>rd</sup> cl women survivors to all 3<sup>rd</sup> cl passengers: 11%
- 3<sup>rd</sup> cl men survivors to all 3<sup>rd</sup> cl passengers: 11%
- 1<sup>st</sup> cl women survivors to 2<sup>nd</sup> cl women survivors: 175%
- 2<sup>nd</sup> cl women survivors to 3<sup>rd</sup> cl women survivors: 105%
- 1<sup>st</sup> cl women survivors to 3<sup>rd</sup> cl women survivors: 184%
- % of women passengers: 31%
- % of women survivors: 59%

---

Titanic relic pictures for journal assignment: 2

Bracelet

Currency
Baker's hat

clarinet

deck chair
chess board

teacups
hygiene basin

life boat flag

C deck directional sign

Courtesy RMS Titanic, Inc
men's toiletries

perfume bottles

80 YEARS AGO: WOMEN AND CHILDREN FIRST?
ANNIVERSARIES

80 YEARS AGO: WOMEN AND CHILDREN FIRST? When the Titanic sank on April 14, 1912, more than 80% of those who drowned were men. Many had relinquished lifeboat seats to members of the gentler sex. Eight decades later, the dictates of Edwardian civility no longer hold much water. In a survey the Pittsburgh Post-Gazette learned that only 35% of the men on a Titanic II today would cede their lifeboat spots to children or women who weren't their wives. A mere 54% would give up seats for their mothers and 67% for their spouses.


Forget the Female-in-peril Cliché — is it time to abandon the women and children first protocol?

Rose Metcalf, a 23-year-old from Dorset working as a dancer on the Costa Concordia, is an extremely impressive young woman.

Interviewed on her return to the UK, she described, without bravado, her actions as the deck beneath her feet listed 80 degrees into the Tyrrhenian Sea. Fetching her lifejacket, Ms Metcalf reported to her muster station, took a roll call of passengers and helped them into a lifeboat.

She then stayed on board, waiting either for rescue or the appropriate moment to try to swim to shore. She rated her chances at around 50-50, writing a note to her parents in case she didn't survive.

Despite increasingly desperate invitations by interviewers to resort to the female-in-peril clichés beloved by the media on these occasions, Ms Metcalf remained as composed and clear-headed on television as she obviously had on the holed liner. Of course, as a crew member, in one respect she was only doing her job. Even so, those passengers under her care were lucky people. I didn't know whether to fall in love with Ms Metcalf on the spot or simply feel very proud to be British. So I did both.

When the Titanic went down 100 years ago this April, the survival rates by gender were 74 per cent for women, 52 per cent for children and 20 per cent for men.
Bad luck for us chaps: either we embraced our doom with a brandy, a cigar and a merry quip, or we risked being branded a coward for the rest of our days, as many male survivors were, even those who scrupulously waited their turn.

On the Titanic, the survival rate for poor immigrant women in steerage was higher than it was for wealthy men in first class.

John Jacob Astor IV, one of the richest men in America, perished. Almost all female crew members survived. Four-fifths of male crew died. Your social class played a part in your chances, but not nearly as much as your sex or age. The protocol "women and children first", although never enshrined in maritime law, was rigidly adhered to.

With luck, the number of fatalities on the Costa Concordia will prove insufficiently numerous to allow for meaningful statistical analysis. Even so, it is obvious from Ms Metcalf's story that, while children first (one hopes) presumably still holds, women first does not. Is this a good thing?

I think the logic of gender equality compels you to say yes, as you must to women soldiers going into combat.

Had I been shepherded into a life raft by Ms Metcalf, along with relief I would have felt, I think, a tremor of atavistic unease as I pulled away to safety, leaving this young woman in danger. And yet all reason suggests she — competent, calm, fit, a feminist icon if ever there were one — was far better equipped to survive.

And so it proved.

After the Great Ship Went Down
Paul Grondahl

April 12--ALBANY -- Gilbert M. Tucker Jr., 31, of Albany, made a split-second decision and climbed into lifeboat No. 7 with his three female companions and a Pomeranian dog wrapped in a blanket.

No. 7 was the first lifeboat launched from the starboard side and was less than half-full when it was lowered by ropes from the disabled British passenger liner, RMS Titanic, which had struck an iceberg.

Tucker survived the sinking of the Titanic on April 15, 1912, which claimed the lives of 1,509 people, including 56 children and 114 women.

He spent a lifetime trying to outrun that fact.

His notoriety as a Titanic survivor, particularly in the early years after the disaster, was felt in the sting of mocking whispers of "women and children first" as he walked the streets of his hometown. There were reports of Tucker getting in scuffles with folks who harassed him.

Rumors circulated that Tucker had disguised himself as a woman to secure his place in the lifeboat. Tucker was among 325 men, including two others in the No. 7 lifeboat, who survived.

On the eve of the 100th anniversary on Sunday of one of the worst maritime disasters in history, a gripping narrative that spawned more books, movies and myth than any other ship sinking, Albany's connection to the Titanic remains an enigmatic one -- shrouded in mystery and heartache.

Mostly, it's a footnote long forgotten.

"We haven't had any inquiries. Nobody seems to know we have Titanic survivors," said John Buszta, registrar of Albany Rural Cemetery, where Tucker and Arthur John Bright, an even lesser-known Titanic survivor, are buried.

Tucker was buried in a family plot in section 19. Bright was laid to rest next to strangers in section 36 in a plot owned by St. George's Benevolent Society. It assisted those who lacked sufficient funds to pay for their own burial. Both men have gray granite markers with no mention of the Titanic.

Tucker bore the brunt of scrutiny in a post-Victorian era in which chivalry was highly valued. His decision to save himself when so many women perished did not measure up in the eyes of many.
"My father knew Tucker well and told me that if people knew all the facts, Tucker had nothing to be ashamed of," said Harry Meislahn, an Albany attorney whose late father, Harry Meislahn, was a headmaster of Albany Academy, where Tucker was a trustee.

Tucker graduated in 1898 from Albany Academy and in 1901 from Cornell University. He was the author of four books, a leading voice for Georgists, a tax-reform group based on the writings of economist Henry George. Tucker's father was also an author and editor of an agricultural journal, Country Gentleman, where Tucker worked.

Tucker joined his parents and sisters on a European tour in 1912. He boarded the Titanic by himself because he was smitten with a woman he had met on the tour, Margaret Hays, a 24-year-old high school teacher from New York City. Hays, a girlfriend and her girlfriend's mother took cabin C-54. Tucker, who was in C-53, offered to be their official escort during the Atlantic crossing.

Hays eventually rebuffed Tucker, and he married Mildred Stewart in 1922 when Tucker was 41. The couple had no children and lived for decades in Glenmont in an 1830s brick mansion and sprawling family estate called Rock Hill Farm. The Tuckers later moved to an Arts & Crafts bungalow in Pine Hills. In the 1960s they moved to California, where they lived in an assisted living center in Carmel. Tucker died in 1968, his wife in 1981.

The only remnant of Tucker at Rock Hill Farm today is a slat from an old wooden packing crate stamped with G.M. Tucker and shipped from a Chicago mill.

"I consider this a survivor's house," said owner Amy Musiker, who moved into the long-neglected 6,000-square-foot mansion two years ago. She is slowly restoring the house and reclaiming the property's overgrown acres.

In his later years, Tucker was recalled as a slight, soft-spoken and well-dressed fellow who enjoyed a life of leisure. He kept a small office with a secretary in the old D&H Building, now the SUNY headquarters, at the foot of State Street and Broadway. He tracked his investments, including early shares of IBM stock that performed spectacularly well.

By the time Tucker was a septuagenarian, he had managed to turn the page on his brush with infamy.

"I never heard him say one word about the Titanic," recalled Norman Rice, 85, of Menands, emeritus director of the Albany Institute of History & Art who socialized with Tucker and his wife in the 1950s and '60s. Rice took dance lessons with the Tuckers, dined frequently with them, joined them on Cape Cod and visited them in California.

"I didn't know anything about him surviving the Titanic until after he died," Rice said. "I would have asked him about it had I known. I missed a golden opportunity."
Arthur John Bright, a 41-year-old Englishman and quartermaster on the ship, was in the last lifeboat. He testified before Congress at an inquiry into the Titanic sinking and provided the most detailed description of the ship's final moments.

Bright, who slept through the impact with the iceberg, said he heard the popping of rivets ("like a rattling of chain") and watched the ship as it rose up in back and broke into two pieces. The front section sank several moments before the stern section went down. "The lights stayed on the stern until she finally settled under the water," Bright testified.

Bright later moved from England and settled in Albany. He lived at 50 Dove St. and died on May 21, 1921 at age 49, reportedly from tuberculosis.

Peter Hess, a local historian and former president of the board of Albany Rural Cemetery, chronicles the Titanic survivors in his book "People of Albany," and believes that "Tucker got a bad rap."

Tucker left his estate in two trusts to Albany Academy, where the library is named for his father, Gilbert M. Tucker Sr. The school has received money from the first trust. The second trust, which is much larger, was set up as a life income beneficiary instrument. Tucker named two children of the couple's longtime aides who will receive interest from the trust until they die. The children are now in their late 60s and live on the West Coast.

After their deaths, the last of the money accumulated by the Titanic survivor will go to Albany Academy. The trust is invested and has a current value of nearly $2 million, Meislahn said.

Tucker left a copy of his book, "The Path to Prosperity," published by Putnam in 1935 to his alma mater. He inscribed it "To the Albany Academy from a devoted son."

Victorian Unit – Day 2: Women's Roles Notes Template

Separate Spheres: men and women presided over "separate spheres:" men in the public/business world and women over the domestic world.

"Angel in the House:"

Women influenced _the outside world_ through _the inspiring effect_ they have on their children and husbands.______________________.

Cult of True Womanhood:

1. piety
2. purity
3. submissiveness
4. domesticity

Female Dress:

Pre-age 18: hair left long, dresses that came just below the knee, high-button shoes;

Post-age 18: pinned hair up in chignon; dresses to the pavement; day-time dresses vs. evening dresses. Jewels are right-of-passage.

Clothing items: chemise, stockings, petticoat, corset, bustle, dress, gloves, high-heeled or high-button shoes; hairpins, hatpins.


"Gibson Girl:"

| Long neck | coiffed hair |
| S-shape   | graceful     |
| Athletic  | supercilious |
| can shape men | well-dressed |
| etiquette | (other observations as given by students) |
Victorian Unit – Day 10: "Women at Work" Scavenger Hunt; 1

Name: ________________________________

1. What region of the U.S. has the greatest percentage of women engaged in agriculture?
   Southeast

2. What region of the U.S. has the greatest percentage of women engaged in trade & transport?
   Northeast

3. Why do you think very few women were engaged in domestic and personal service in the Western U.S.?
   Women who homesteaded were working on their own farms & homes. There were not enough wealthy families who could afford domestic servants.

4. What percent of manufacturing workers were women in ___(your state)____?
   Utah: 12 – 15%

5. Were more women engaged in professional fields on the east coast or the west coast?
   West coast

6. What region had the smallest percentage of women workers engaged in professional fields?
   Southeast

7. Of all the workers in the trade & transport field in ___(your state)___, what percent were women?
   Utah: 9-10%

8. In ___(your state)___, were more women engaged in professional fields or domestic service?
   Utah: domestic service

9. In what field was the greatest percentage of the female workforce engaged in the South?
   Agriculture

10. Of the total workers in all fields, which field had the most women workers in ___(your state)___?
    Utah: trade & transport
11. In what region were the most women engaged in manufacturing?  
   New England States

12. In what region was the smallest percentage of women engaged in manufacturing?  
   Western States

13. Between 1870 and 1900, which region saw a decrease in the percentage of women engaged in manufacturing?  
   New England States

14. What was the decrease for that region?  
   21.1%  

15. Which region saw the largest increase in the percentage of women engaged in manufacturing?  
   Central States

16. What was the increase for that region?  
   11.1%  

17. What was the legal number of working hours for women in (your state) in 1920?  
   Utah: 8 hours

18. In 1920, which states still had no law on the maximum number of hours women could work?  
   New Mexico, Florida, Georgia, Alabama, Iowa, Indiana, West Virginia, Vermont, & New Hampshire.

19. How many states set the maximum number of working hours for women at 8 hours in 1850?  
   None

20. What was the maximum number of hours women could work in the only states that had laws regulating it in 1850?  
   9 hours

21. Which states saw an increase in the number of hours that women could legally work between 1850 & 1920?  
   Pennsylvania

22. What region of the U.S. had the most states that set the maximum number of hours women could work at 8 hours in 1920?  
   The Southwest
23. What state had the most Knights of Labor organizations composed entirely of women?

   Virginia

24. How many organizations did that state have?

   40

25. How many more organizations is that than those existing in (your state)?

   Utah: 40

26. What are the only western states to have Knights of Labor organizations for women?

   California & Colorado

27. Why do you think there are so many more Knights of Labor organizations for women on the East Coast than on the West Coast?

   Women had been in the workforce longer and more women were engaged in jobs that unionized such as trade & transport or manufacturing.

28. What region of the U.S. had the greatest concentration of colleges that admitted women in 1891?

   The Midwest

29. How many colleges admitting women existed in (your state) in 1891?

   Utah: 1

30. What states had zero colleges admitting women in 1891?

   Arizona, New Mexico, Wyoming, Idaho, Oklahoma Virginia, Rhode Island, New Hampshire

31. Why were there more colleges for women in the Midwest than on the East or West coasts?

   western states had fewer established colleges anyway and eastern states had more high profile colleges that clung to tradition, including not admitting women.

32. In 1891, how many hospitals in the U.S. were willing to train female doctors?

   Six

33. How many hospitals training female doctors were there in (your state)?

   Utah: zero

34. How much did a male employee make in the cotton textile industry in a year?

   $480
35. How much did a female employee make in the cotton textile industry in a year? $280

34 How much more did a male employee make in the cotton textile industry than a female employee in the same business in 1875? $200

35. What state had the smallest percentage of women workers (compared to the total workforce) in every field? Montana

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Victorian Unit – Day 14: Victorian Morals Packet

**Attending a concert:** On entering the hall, theater or opera house the gentleman should walk side by side with his companion unless the aisle is too narrow, in which case he should precede her. Upon reaching the seats, he should allow her to take the inner one, assuming the outer one himself. (1882)

**Bicycling:** The ordinary woman is at a great disadvantage in riding long distances with her husband or escort, when both are mounted upon single wheels. Man is the stronger sex, and will continue to be for some time, let us hope, so why, if he can, should he not give of his strength for the comfort of his weaker companion, even in the matter of cycling. (1897)

A marked feature of social life is the introduction of the bicycle. No woman of good sense will practice scorching (speeding). Neither will she offend the law by riding on the sidewalk, or donning an immodest costume, or make new acquaintances while on her wheel. One becomes intoxicated with delight in the swift rush in the open, and forgets convention. Objectionable intimacies have been formed between riders whose acquaintance began in the street. (1898)

**Bowing:** [Ladies must] never accept a seat from a gentleman without acknowledging the courtesy by a bow and an audible expression of thanks. (1889)

A gentleman should always make a bow to a lady when asking her to dance, and both of them should bow and say "Thank you" when the dance is over. (1887)

**Calling:** Keep your hat in your hand when making a call. This will show your host that you do not intend to remain to dine... with him. In making an evening call for the first time, keep your hat and gloves in your hand until the host or hostess requests you to lay them aside and spend the evening. (1875)

The considerate husband will never let his wife go to church alone. (1892)

Gentlemen will not congregate in the vestibule or on the church steps to stare at the ladies as they pass out. Only boors do this. (1892)

**Chaperoning:** The chaperone has now become an important figure in society. She accompanies the girl to the place of public amusement. She attends her at the social function in a private house. She goes driving with her in the park, and if the girl is quite young, she is not permitted to shop or to call unless she has the older woman with her. (1910)

**Cleanliness:** If the husband wishes to be held in pleasurable esteem by a sensitive and refined wife, or, if the wife hopes to retain the affections of a refined husband, each should avoid offending the olfactory nerves of the other. (1916)
Conversation: Mimicry is the lowest and most ill-bred of all buffoonery. Swearing, sneering, private affairs either of yourself or any other, have long ago been banished out of the conversation of well-mannered people. (1869)

Strictly avoid anything approaching absence of mind. There can be nothing more offensive than a pre-occupied vacant expression. (1869)

Courtship: The young man who makes a proposal of marriage to a young lady on brief acquaintance is not only indiscreet, but presumptuous. A woman who would accept a gentleman at first sight can hardly possess that discretion needed in a good wife and we therefore counsel the impetuous lover to restrain his ardor, thus avoiding the chances of disappointment. Discretion is as wise in love as it is in war. (1892)

When a man finds the way to a woman's heart a boulevard, he has taken the wrong road. (1901)

Some young ladies pride themselves upon the conquests which they make, and would not scruple to sacrifice the happiness of an estimable person to their reprehensible vanity. Let this be far from you. If you see clearly that you have become an object of especial regard to a gentleman, and do not wish to encourage his addresses, treat him honorably and humanely, as you hope to be used with generosity by the person who may engage your own heart. Do not let him linger in suspense; but take the earliest opportunity of carefully making known your feelings on the subject. (1881)

When a young lady encourages the addresses of a young man, she should behave honorably and sensibly. She should not lead him about as if in triumph, nor take advantage of her ascendancy over him by playing with his feelings. She should not seek occasions to tease him, as that may try his temper. Neither should she affect indifference, nor provoke a lovers' quarrel for the foolish pleasure of reconciliation. (1892)

Some men select a wife as they would a horse, paying due attention to appearance, gait, disposition, age, teeth, and grooming. (1901)

The lover who assumes a domineering attitude over his future wife invites her to escape from his tyranny while yet she may, and if she be wise she will escape, for the chances are that he will be worse as a husband than as a lover. (1892)

It is not wise to marry for beauty alone, as even the finest landscape, seen daily, becomes monotonous... The beauty of today becomes commonplace tomorrow; whereas goodness, displayed through the most ordinary features, is perennially lovely. (1886)

Dear girls, be happy, be merry, have all the harmless fun that the good God sends your way. But for the sake of the man who may one day seek you and win you – for
the sake of the womanhood that he would honor – let all men know that you are labeled – "HANDS OFF!" and that you are not to be cheaply gained. (1905)

To all gentlemen, I would say; Learn to dance. You will find it one of the best plans for correcting bashfulness. (1875)

The master of the house should see that all ladies dance; he should take notice, particularly of those who seem to serve as drapery to the walls of the ball-room (or wall-flowers, as the familiar expression is,) and should see that they are invited to dance. (1891)

A lady cannot refuse the invitation of a gentleman to dance, unless she has already accepted that of another, for she would be guilty of an incivility which might occasion trouble... (1881)

A young lady should not dance with the same partner more than twice unless she desires to be noticed. (1892)

**Fashion:** The low-neck dress is a fatal lure to many a woman who ought to know better than to display her physical imperfections to the gaze of a pitiless world. (1892)

In America, some women think that anything is good enough to wear at home. They go about in slatternly morning dresses, unkempt hair, and slippers down at the heel. "Nobody will see me," they say, "but my husband." (1916)

The pride of a man is a handsome, well-kept beard. (1893)

A gentleman's dress should be so quiet and so perfect that it will not excite remark or attention. The suspicion of being dressed up defeats an otherwise good toilet. (1910)

A snuffbox, watch, studs, sleeve-buttons, watch-chain, and one ring are all the jewelry a well-dressed man can wear. (1875)

**Duty:** It is the duty of a gentleman to know how to ride, to shoot, to fence, to box, to swim, to row, and to dance. He should be graceful. If attacked by ruffians, a man should be able to defend himself, and also defend women against their insults. (1893)

A real boy is worth half a dozen fops or dudes. (1885)

Never nod to a lady in the street but take off your hat; it is a courtesy her sex demands. (1910)

Home is the woman's kingdom and there she reigns supreme. (1882)

A bride is not expected to begin her lifelong task of darning stockings and sewing on buttons until the honeymoon has become a thing of the past. (1910)
No lady should use the piano of a hotel uninvited if there are others in the room. It looks bold and forward to display even the most finished musical education in this way. It is still worse to sing. (1910)

Choosing a Husband: A young woman should take pains to find out the defects and weaknesses of the man who would make her his life companion, for defects he will have, else he is not of the earth. (1916)

Never marry a genius. As the supply of geniuses is very limited, this advice may seem superfluous. It is not so, however, for there is enough and to spare of men who think that they are geniuses, and take liberties accordingly. (1886)

The plain duty of the husband is to make a frank statement of his income to his wife. Otherwise she cannot properly regulate her expenses and he will be constantly in fear lest she pass the limit of his ability to pay. (1892)

Choosing a Wife: The girl who brings to her husband a large dowry may also bring habits of luxury learned in a rich home. (1886)

It is not to sweep the house and make the beds and darn the socks and cook the meals, chiefly, that a man needs a wife. If this is all he wants, hired servants can do it cheaper than a wife. What the true man most wants of a wife is her companionship, sympathy and love. The way of life has many dreary places in it and man needs a companion to go with him. (1916)

A coarse laugh is a great blemish in either girl or woman. (1907)

Do not indulge in invidious comparisons. Your mother and sisters were undoubtedly superior in household arts, but forbear to mention the fact. Many a wife has been alienated from her husband's family by injudicious and ungenerous references to "the way mother did it" and the man who thus wounds a tender and susceptible heart is unworthy of its devotion. (1892)

Introductions: No woman should allow a man to be introduced to her unless her permission has been first obtained. (1904)

It is not allowable for a young man, on being presented to a young lady, to shake hands with her unless she first offers hers. (1889)

Marriage: Proposals by women, while permissible, are not customary, and, although they are yearly becoming more and more popular, are still regarded as an innovation. If the proposal is rejected, good taste and kindly consideration demand that the gentleman should keep it more or less a secret. (1908)

Do not sell yourself. It matters not whether the price be money or position. (1880)

Because you are married is no excuse for neglecting your personal appearance. (1910)

You are both young and it is best to let matters drift, rather than try to force them. Above all, do not make advances yourself, for nothing frightens away the average man like a wooing maiden... (1907)

Have the comfort and happiness of your husband always in view, and let him see and feel that you still look up to him with trust and affection – that the love of other days has not grown cold. Dress for his eyes more scrupulously than for all the rest of the world; make yourself and your home beautiful for his sake; try to beguile him from his cares; retain his affections in the same way that you won them. Be polite even to your husband. (1916)

No girl wants to be proposed to when her hair is disheveled, her collar wilted, and her soul distraught by pestiferous mosquitoes. (1901)

Nothing strengthens a woman's self-confidence like a proposal. (1901)

No wise girl would accept a man who proposed by moonlight or just after a meal. The dear things aren't themselves then. Food, properly served, will attract a proposal at almost any time, especially if it is known that the pleasing viands were of the girl's own making (1901).

Given a pair of hands, a brave heart, and a small salary, a young man should not be afraid to ask a sensible girl to share his lot. (1910)

A written proposal is extremely bad form. A girl never can be sure that her lover did not attempt to fish it out of the letter-box after it had slipped from his fingers. (1901)

The proper thing to do before a man and a girl are definitely betrothed is for him to ask the consent of her parents to the arrangement. (1910)

It is not always necessary to take a lady's first refusal as absolute. (1882)

A woman of considerate feelings will not keep a lover in suspense. When she sees clearly that she has become the object of his especial regard, and she does not wish to encourage his addresses, she will take the earliest opportunity offering to make known the state of her mind. She will not be harsh, but generous and humane. (1892)

Motoring: Name you car for your wife.
If a woman wants to learn how to drive and to understand a motor-car, she can and will learn as quickly as a man. Hundreds of women have done and are doing so, and there is many a one whose keen eyes can detect, and whose deft fingers can remedy, a loose nut or a faulty electrical connection in half the time that the professional chauffeur would spend upon the work. (1909)

**Money:** It is a defect of our civilization that women are forced to become breadwinners. Young girls who ought to be training in the school at home for the high and holy duties of wifehood and motherhood are compelled by social and industrial maladjustments to enter the hurly-burly of the great work-a-day world, competing with those who ought to support them in the desperate struggle for existence... (1892)

No man in this land suffers from poverty, unless it be more than his fault – unless it be his sin. (1875)

**Smoking:** If you smoke, and you are to wear your clothes in the presence of ladies afterward, you must change them to smoke in. (1875)

If a woman has true regard for herself, she should not indulge in smoking; if she does, it should be in absolute privacy. (1904)

A gentleman always throws away his cigar when he turns to walk with ladies. (1910)

**Streets:** When a lady is crossing a muddy street, she should gather her dress in her right hand, and draw it to her right side. (1910)

Gentlemen lift their hats when passing ladies who are strangers on staircases, in corridors, in elevators, and entering public rooms. (1910)

It is rude to stare at ladies in the street. (1910)

Be careful walking with or near a lady, not to put your foot upon her dress. (1875)

On a cold day, when a man stands talking with a woman with his head uncovered, she should say, "Pray put on your hat! I'm afraid you will catch cold." (1905)

**Traveling:** Women, in particular, should remember that they have not chartered the whole car, but only paid for a small fraction of it, and be careful not to monopolize the dressing room for two or three hours at a stretch, while half a dozen or more fellow-travelers are waiting outside to arrange their toilets. (1910)

Should all the seats in the depot be occupied, let the men always give up theirs to the woman who may not be seated and let the younger men give theirs to the aged and feeble men. (1899)
The practice of some young girls just entering into womanhood, of flirting with any young man they may chance to meet, either in a railway car or on a steamboat, indicates low-breeding in the extreme. If, however, the journey is long, and especially if it be on the steamboat, a certain sociability may be allowed, and a married lady or a lady of middle age may use her privileges to make the journey an enjoyable one, for fellow-passengers should always be sociable to one another. (1882)

No gentleman swings his stick or umbrella about when walking, as he would be in danger of bestowing a gratuitous and unexpected blow on a passer-by, who might make him rue his carelessness and rudeness. (1885)

**Wives:** It is upon the wife that the happiness of home chiefly depends. (1892)

The young wife can not be too careful in her expenditures. (1892)

She should never indulge in fits of temper, hysteric, or other habits of ill-breeding, which, though easy to conquer at first, grow and strengthen with indulgence. (1882)

Dear girls, if you want to be popular, or if you want to have sincere friends, never indulge in sarcasm, for there is nothing loveable or attractive about a sarcastic woman. (1897)

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In 18th century, a woman spent up to 40% of her married life pregnant.\(^1\)

**RISK #1:**

Puerperal fever: *illness affecting post-partum women. Fever, inflammation, blood poisoning.*

*Reached epidemic proportions in 1840.*

<table>
<thead>
<tr>
<th>Real cause</th>
<th>Assumed cause</th>
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<tbody>
<tr>
<td>Lacerations in Vagina; badly</td>
<td>Self-poisoning by vaginal fluids that were not allowed to drain or putrefying pieces of placenta.</td>
</tr>
<tr>
<td>Packed wounds</td>
<td></td>
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*Some doctors blamed… a woman's moral condition.*

In 1846, **Dr. Oliver Wendell Holmes** surmised that puerperal fever may be transmitted by **doctors**.

? How was his theory received?
A: **Not well; doctors were considered gentlemen, therefore their hands were automatically clean.**

**Dr. Ignaz Semmelweis** conducted an experiment:

Separated maternity ward into two groups: one presided over by medical students; one by midwives. Midwife section had only 105 deaths; student section had 459 deaths.

**Result:** He made all students wash their hands in a chloride of lime solution.

Although the cause was finally discovered in the 1880's, the disease continued to rage until…

**Penicillin was discovered in the 1940's.**
RISK #2

Prolapsed uterus: when ligaments supporting the uterus are too weak to hold up the uterus. It falls onto the bladder, causing tremendous pain.

*Treatments: cold baths, herbal tonics, injections of cold water & alum. Avoid fatigue; remove corsets.

*Pessaries: objects inserted into the vagina to uphold the uterus.

*Problems: irritation, ulceration, smell

RISK #3

Anesthesia:

Diets: fruit diet, water diet

Goal: produce a baby with soft, flexible bones. I.e. easier birth for mother.

Ether: respiratory drug. Deadened pain but depressed systems of baby.

"Twilight Sleep:"  
*developed in _1914_.

*two drugs: morphine & scopolamine

*benefits: painless birth w/ amnesia of birth process.

*problems: depression of uterine contractions & baby's systems, amnesia for days; urinary retention, dry mouth, hallucinations, thrashing

*solution: tied women to bed, covered eyes, stuffed ears w/ cotton.

MORAL JUSTIFICATION:

*1st Timothy 2:15: women paying for Eve's sin. Scripture says, "She shall be saved in child-bearing.

*A deformed child was the result of... sins of the parents.

*Beliefs:

1. Everything necessary to create child was present in mother.
2. Parents' mental condition at time of conception affected disposition of the child. 3

*Responsibility for shaping character of child rested entirely with ___ the mother _____.

*Options:
   Birth control? Y / N
   Abortion? Y / N 3

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3 Pancoast, S. M.D. The Ladies' Medical Guide: A Complete Instructor and Counsellor Embracing A Full and Exhaustive Account of the Structure and Functions of the Reproductive Organs; the Diseases of Females and Children, with their Causes, Symptoms and Treatments; the Toilet considered in reference to Female Health, Beauty and Longevity, etc., etc., etc. Philadelphia: John E. Potter and Company, 1875. Print.

The Triangle Shirtwaist Fire Trial:
Building and Safety Laws

Factory Exit Doors

New York State Labor Laws (Article 6, Section 80):

"All doors leading in or to any such factory shall be constructed as to open outwardly, where practicable, and shall not be locked, bolted, or fastened during working hours."

Triangle Shirtwaist Company Compliance:

Whether Section 80 was violated was the key issue in the trial of Harris and Blanck. The case turned on whether the ninth floor staircase door on the Washington Place side was locked at the time of trial.

The prosecution contended the door was locked and introduced witness who testified that at the time of the fire she tried the door "in and out, all ways" and was unable to open the door. The prosecution also showed that many of the victims of the fire died in front of the door. The prosecution argued that Harris and Blanck kept the door locked, especially near quitting time, to force exiting workers to pass through the only other exit, where they could be inspected if they were suspected of trying to pilfer waistcoats.

The defense contended that the door was open, but that the fleeing workers were unable to exit through the door because of fire in the stairwell. The defense introduced a witness who said that on the day of the fire a key was tied to the lock with the string and that she used the key to open the door. (The prosecution claimed the witness lied.)

It was also shown that the ninth floor staircase door did not "open outwardly," but inspectors failed to note a violation because only the width of a stair separated the door from the stairs, making it not "practicable" for the door to open outwardly.

Staircases

New York Law:

Buildings with more than 2,500 square feet per floor--but less than 5,000 square feet per floor--require two staircases. Each additional 5,000 square feet per floor requires an additional staircase.
## Triangle Shirtwaist Company Compliance:

The Triangle Shirtwaist Company floors had 10,000 square feet of space. Any additional floor space would have required a third staircase. As it was, two staircases— the number the Triangle factory had— sufficed.

### Fire Escapes

**New York Law:**

New York law left the matter of fire escapes to the discretion of building inspectors. The building inspector for the Asch building insisted that the fire escape proposed for the building "must lead down to something more substantial than a skylight." (The architect's plans showed a rear fire escape leading to a skylight.)

**Triangle Shirtwaist Company Compliance:**

The Asch building architect promised "the fire escape will lead to the yard and an additional balcony will be put in." In the final construction, however, the fire escape still ended at a second floor skylight. During the fire, the fire escape collapsed under the weight of the fleeing workers.

### Non-Wood Surfaces

**New York Law:**

Buildings over 150 feet high must have metal trim, metal window frames, and stone or concrete floors. Buildings under 150 feet high have no such requirements.

**Triangle Shirtwaist Company Compliance:**

The ten-story Asch building was 135 feet high. If it had one more floor, it would have required non-wood surfaces.

### Sprinklers

**New York Law:**

In 1911, sprinklers were still not required in New York City buildings.

**Triangle Shirtwaist Company Compliance:**

The Asch building contained no sprinkler system.
## Fire Drills

### New York Law:

Fire drills were not required to be conducted.

### Triangle Shirtwaist Company Compliance:

The Triangle Shirtwaist Company never conducted a fire drill.

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Triangle Shirtwaist Fire Maps & Photos: 1

Maps:
Pictures which were available to the press:

Asch Building
Max Blanck & Isaac Harris
Firemen hosing down Asch Building
Triangle Shirtwaist Factory post-fire
Bodies of workers who jumped, laid out on sidewalk.
Crumpled fire escape

Triangle Shirtwaist Fire Testimonies

Edward F. Croker
New York City Fire Chief – retired
Croker was called as a witness to attest to building codes and compliance. He discussed what new buildings were made of; their layout and construction; if stairways or elevators were used; and what methods of fire escapes were required and implemented. He was asked if he had seen locked doors on his building inspections. He then was asked to testify on whether or not such a great loss of life would have occurred in this particular case if New York City code had been properly complied with. He must have made an inspection of the Asch building, post-fire, because he testified as to the compliance conditions.

G.I. Harmon
Labor Department Inspector
He had examined the Triangle Shirtwaist Factory on the 27th of February, 1911. Great emphasis was put on whether or not the owners of the factory had prior warning of his visit so that they could temporarily remedy safety violations. Harmon found defective safety guards, lack of facilities for the employees, inward opening doors, & inadequate lighting. They greatly debated whether or not Harmon was required to report inadequate space for employees to get out in case of fire. He also reported fabric refuse and cigarette burns on the furniture, although he saw no one smoking.

William L. Beers
Fire Marshall – retired
Beers inspected the Triangle Shirtwaist Factory after the fire. He determined that the fire began on the 8th floor under a cutting table in a bin where leftover fabric was placed. He concluded that a match lit by one of the cutters (to smoke) was improperly put out. He found that the single fire escape was inadequate for the number of people who worked there. It was also shuttered. The employees tried to put out the fire, but it spread too rapidly and they could not get water to the fire-hose.

Charles Laugh
Fireman
He testified that all employees on the 8th and 10th floors escaped, but that all the bodies were found on the 9th floor.

William Bernstein
8th floor employee
He testified that he was leaving as the fire broke out. He tried to get some water to put it out, but found that the exit was already rapidly clogging with people, so he tried to get out. He also testified that he saw people coming down from the 9th floor.
Ethel Monick
9th floor worker – age 16
She testified that the Greene St. exit was clogged, that she had heard the elevator "fall down," and that when she ran to the Washington Place door, it was locked. She also testified that she couldn't get onto the fire escape because it was too crowded. On cross-examination, she testified that she was afraid to bring up the locked door to Harris or Blanck, but her timidity was put into question. Her story also didn't add up as to where she went when. She was foreign and had a hard time testifying in English.

Katie Weiner
9th floor cutter – age 17
She testified that she spent the first few minutes of the fire looking for her sister. She tried the Greene St. exit but it was full of smoke. She tried to get onto an elevator but it was not making very many runs because the corridor was full of smoke. She also testified that she tried the Washington Place door but that it was locked. She escaped by jumping onto the top of the elevator and holding on to the cable.

Kate Alterman
9th floor worker
She testified that the flames were blocking the Greene St. exit. She attempted to open the door on the Washington Place exit, but it was locked. She testified that one of the male workers was jumping out the window. She also testified that she saw people overcome with smoke and beginning to burn. She covered her face with her fur coat lapel and ran through the flames (kicking at another girl who was grabbing her skirt) and she managed to get into the Greene St. exit and escape to the roof. She was very stringently cross-examined, as the defense thought that her testimony had been coached. They kept asking her un-related questions about her family and where she lived to see if she would change her story. She held up fairly well under cross-examination.

Fannie Selmanowitz
Examiner – 9th floor
She testified that the glass was beginning to explode and the girls were jumping out the windows. She crammed herself into the Greene St. elevator and stated that the operator did not close the door and that the girls were scraping against the walls as the elevator went down.

Lena Yaller
Operator – 9th floor – age 19
She gave a very scattered testimony. (She was probably foreign.) She focused a great deal on how the wood was burning and the girls she left behind were dead. Somehow (it wasn't clear) she made it up onto the roof. The prosecutors also cross-examined her in an effort to show that her testimony was coached.
George F. Dunn
Fireman – engine company 33
He testified that when his company arrived, engine 72 was already connecting the firehoses, intending to enter the building at the 8th floor and up to the 9th. He testified that there were no girls coming down from the Washington Place exit, but did caution it that they arrived 8 or 9 minutes after the alarm had sounded, so any girls who could have come down would already have done so. He testified that he saw bodies on the 9th floor when he entered.

Thomas Meecham
Fireman – engine company 33
He testified that he connected the fire hose at the 8th floor and then proceeded up to the 9th. The door he found was partially destroyed, but the bottom panel and the hinges were still connected. They had to kick it in.

John D. Moore
Consulting engineer – hired by District Attorney
He could not testify as to the thickness of the door because so much of it was burned. He testified that the Greene St. stairs were wider than the Washington Place stairs and that they were considerably more worn. The Washington Place stairs so very little wear. The Washington Place firehose was unusable. He testified that the fire escape was the "ladder and balcony" type and was unprotected. From there, the ladder extending to the roof was a "goose neck" ladder.

The defense argued against the introduction of the lock into evidence on the basis that firemen, coroners, family members, and the public had been allowed to come in and out of the building and that it cannot be established that it is even the real lock. He also said that too much time had passed to validate the authenticity of the lock. The prosecutors argued that it could only be either the Washington Place lock or the Greene St. lock as the only other rooms that were locked were dressing rooms and that they used padlocks. They argued since they could trace the lock from its manufacturer. They also stated that the Washington Place lock and the Greene St. lock were different, as the Washington Place lock was put on later.

Francis Flynn
Employee for the detective agency that found the disputed lock
She testified that she saw the detectives pick the lock out of the debris and that it laid 11 ft. from the door.

Josie Nicolosi
8th floor worker
She testified that the Washington Place door was locked. She testified that it was always kept locked. She also testified that an employee named Louie Brown opened the lock for the girls when approximately 30 girls had accumulated. She testified that
any time they went between floors, they used the Greene St. stairway. She also
testified that the bosses (she references Mr. Blanck specifically) treated the girls
better during the strike because they were trying to retain their workers. However,
once the strike was over, they were no longer treated as well.

**Irene Seivos**
8th floor worker
She testified that she could not get out the Washington Place exit because it was
locked. She testified that the elevator did not stop at the 8th floor so they broke out the
glass in the elevator. She said that she went to the window and contemplated jumping.
Then she simply stated that she got out on the elevator.

**Minnie Wagner**
8th floor worker
She testified that when she went to the Washington Place door it was locked. She also
said that Eva Harris, Isaac Harris's sister, tried the door and was shocked to find it
locked.

**Kate Gartman**
9th floor operator
She testified that she pushed her way onto an elevator. She says she briefly
contemplated jumping, but reminded herself that she was on the 9th floor and would
be killed. She debated the actions of the panic-stricken girls with the prosecutor. She
also testified that the smoke grew very thick and she was unable to see her way
around the floor.

**Mae Caliandrolevantini**
9th floor worker
She stated that she thought the elevator might have fallen, so she went to the
Washington Place door. She stated that the key was in the door, that she had no
trouble opening it, and that when she did, she saw girls running down from the 8th
floor. However, flames & smoke were beginning to fill the stairway, so she went back
to the elevator to see if she could get down that way. She testified that she got down
by standing in the partition between the elevators (in the shaft) and going down by
holding onto the elevator ropes. She testified that the skin was burned off her hands
and her hair was burned off. The firemen removed her from the shaft. She says that
when she stepped down off the elevator car, she stepped on dead bodies. She was
cross-examined about the key and she clearly testified that it was attached to the door
by a string, colored & ½ an inch wide. She stated that she was the first to get to the
door while the other girls banged on the elevator doors. She testified that she did not
lock the door once she decided not to go down the Washington Place stairway.

**Ida Mittleman**
She testified that she and another woman, Mae Levantini, exited through the
Washington Place door. She did not go down that stairway, but ran back inside to get
her sister. She testified that the smoke was thick and that people were walking down
the Washington Place stairway. She and her sister went to the elevators to get on. She got on and her sister jumped onto the car when it was halfway down the shaft. She was cross-examined as to what she saw in the Washington Place stairway and she said that she did not see flames. She also testified that the key hung on a string next to the doorway.

**Samuel Bernstein**
Superintendent (like a foreman) and a brother-in-law to Blanck, cousin to Harris through marriage
He testified that he was in the process of paying a worker when he heard the cry go up (by Eva Harris). He went to where it looked like it had started and found cutters with pails of water trying to douse the flames. He testified that he tried to use both the 8th and 9th floor hoses but that neither had water pressure. He then said that he went to where the girls were and began directing them out. He admitted to slapping one who was hysterical. He made a particular point of saying that he would not let the girls go back for their coats or pocketbooks, but that he stayed at the Greene St. exit getting as many girls out as possible. He testified that his cousin, Dinah Lifschitz, was trying to reach the 9th and 10th floors on the telephone, but that she could not. He told her to drop the phone and then he headed to the 9th floor to find relatives. He skipped the 9th floor due to flames and went to the 10th where he found everyone, including both owners, "running around like wildcats... crying." He states that he told everyone to go to the roof. A salesman was standing on a table trying to knock out a skylight. Mr. Blanck had his two children with him and was trying to get them to the roof. He states that he was the last one to leave the 10th floor and that he carried an unconscious forelady up to the roof. He states that the first men to make it to the roof ran away instead of staying to help others get out, but that he chastised them. He states that Mr. Harris stayed and helped hoist people up to the roof and onto an adjoining roof. He states no one was there to hoist him up so he ran across the rooftop and went up a ladder on the Washington Place side, where he looked down and saw girls jumping from the window.

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Common Core Standards That Apply to the Units: ¹

**State Curriculum Correlations:**

**Reading Standards for Literature (RL)**
- RL 1 – explicit and inferred text meanings
- RL 2 – building themes in a text
- RL 4 – denoted 7 connoted word meanings.
- RL 3 & 5 – impact of text structure

**Reading Standards for Informational Texts (RI)**
- RI 1 – explicit & implicit meanings
- RI 3 – development & interaction of text elements
- RI 7 – multiple sources & formats as they relate to a single question
- RI 8 – evaluate legal texts’ reasoning

**Writing Standards (W)**
- W 1 (a – e) – develop cohesive argument based on evidence
- W 2 (a, b, & e) – explanatory writing based on multiple examples
- W 4 – produce grade-appropriate writing appropriate to task & audience
- W 7 – conduct research to address a problem/question
- W 8 – integrate multiple sources to support research question
- W 9 – draw info from literary or information texts to support research
- W 10 – continuous writing over extended time frame

**Speaking & Listening Standards (SL)**
- SL 1 – participate in discussions
- SL 1a – come to discussions prepared
- SL 1b – teamwork to delineate & reach discussion goals
- SL 1c – propose questions and include multiple perspectives
- SL 1d – synthesize comments and apply to discussion purpose
- SL 4 – present informed line of reasoning on a specific topic
- SL 5 – make appropriate use of visual media
- SL 6 – adapt speech to multiple presentation/discussion types

**Language Standards (L)**
- L 1 & 2 – demonstrate appropriate use of conventions in speaking & writing
- L 1b – utilize resources to resolve convention/usage problems
- L 2b – spell correctly
- L 4a – determine context clues
- L 5 – determine nuance meanings of words
- L 6 – gain domain-specific vocabulary & skills appropriate for college preparation

Excerpted from the Introduction to the Common Core State Standards: English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects pp.3-7, http://www.corestandards.org/

Led by the Council of Chief State School Officers (CCSSO) and the National Governors Association (NGA), the present work builds on the foundation laid by states in their decade-long work on crafting high-quality education standards. The Standards are (1) research and evidence based, (2) aligned with college and work expectations, (3) rigorous, and (4) internationally benchmarked. A particular standard was included in the document only when the best available evidence indicated that its mastery was essential for college and career readiness in a twenty-first century, globally competitive society.

By emphasizing required achievements, the Standards leave room for teachers, curriculum developers, and states to determine how those goals should be reached. Thus, the Standards do not mandate such things as a particular writing process or the full range of metacognitive strategies that students may need to monitor and direct their thinking and learning. Teachers are thus free to provide students with whatever tools and knowledge their professional judgment and experience identify as most helpful for meeting the goals set out in the Standards.

The Standards insist that instruction in reading, writing, speaking, listening and language be a shared responsibility within the school. The grades 6-12 standards are divided into two sections, one for ELA and the other for history/social studies, science and technical subjects. The division reflects the unique, time-honored place of ELA teachers in developing students’ literacy skills while at the same time recognizing that teachers in other areas must have a role in this development as well.

Part of the motivation behind the interdisciplinary approach to literacy promulgated by the Standards is extensive research establishing the need for college and career ready students to be proficient in reading complex informational text independently in a variety of content areas. Most of the required reading in college and workforce training programs is informational in structure and challenging in content. Students who are college and career ready demonstrate independence, build strong content knowledge, comprehend as well as critique, value evidence, use technology and digital media strategically, understand other perspectives and cultures, and respond to the varying demands of audience, task, purpose, and academic disciplines (p.7)

Note: The three appendices on the Common Core website are critical to understanding the implications of the Common Core Standards for teaching and learning: A (Supporting Research); B (Text Exemplars and Sample Performance Tasks) and C (Samples of Student Writing).
### Common Core to Eleventh Grade Utah English Language Arts Core

#### 11-12 Grades Common Core

<table>
<thead>
<tr>
<th>11-12RL1</th>
<th>KEY IDEAS AND DETAILS (GRADES 11-12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
<td>1122b,c</td>
</tr>
</tbody>
</table>

| 11-12RL2 | Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. | 1113b,c | X | For multiple pieces vs. single text |

| 11-12RL3 | Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). | 1112b | X | Compare plot structures 11th |
| 1113a | X | 12th Evaluate 7th Identify |

#### 11th Grade

<table>
<thead>
<tr>
<th>Location(s) in Utah Core</th>
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</thead>
</table>

### Reading Standards for Literature (Grades 11-12)

#### RL

<table>
<thead>
<tr>
<th>11-12RL4</th>
<th>CRAFT AND STRUCTURE (GRADES 11-12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of</td>
<td>1123a</td>
</tr>
<tr>
<td>1111c</td>
<td>X</td>
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<tr>
<td>Connotation/Denotation 9th</td>
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<tr>
<td>Common Core to Eleventh Grade Utah English Language Arts Core</td>
<td>11th Grade</td>
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<tr>
<td><strong>11-12 Grades Common Core</strong></td>
<td><strong>Eleventh Grade Utah Core</strong></td>
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<tr>
<td>specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
<td>1113e,f</td>
</tr>
<tr>
<td>11-12RL5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
<td>1113a</td>
</tr>
<tr>
<td>11-12RL6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
<td>1113a</td>
</tr>
<tr>
<td><strong>RL INTEGRATION OF KNOWLEDGE AND IDEAS (GRADE 11-12)</strong></td>
<td></td>
</tr>
<tr>
<td>11-12RL7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</td>
<td>1131c</td>
</tr>
<tr>
<td>11-12RL8 Not applicable to literature</td>
<td></td>
</tr>
<tr>
<td>11-12RL9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including</td>
<td>1113</td>
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<tr>
<td>Common Core to Eleventh Grade Utah English Language Arts Core</td>
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<tr>
<td><strong>11-12 Grades Common Core</strong></td>
<td><strong>Eleventh Grade Utah Core</strong></td>
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<td></td>
<td>Location(s) in Utah Core</td>
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<tr>
<td></td>
<td>how two or more texts from the same period treat similar themes or topics.</td>
</tr>
<tr>
<td><strong>RL</strong></td>
<td><strong>RANGE OF READING AND LEVEL OF TEXT COMPLEXITY (GRADE 11-12)</strong></td>
</tr>
<tr>
<td>11-12RL10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.</td>
<td>1113f</td>
</tr>
<tr>
<td><strong>READING STANDARDS FOR INFORMATIONAL TEXT (GRADE 11-12)</strong></td>
<td><strong>KEY IDEAS AND DETAILS (GRADE 11-12)</strong></td>
</tr>
<tr>
<td><strong>RI</strong></td>
<td>Location(s) in Utah Core</td>
</tr>
<tr>
<td>11-12RI1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
<td>1131c,d 1122 b 1112</td>
</tr>
<tr>
<td>11-12RI2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</td>
<td>1112b 1121 1132c</td>
</tr>
<tr>
<td><strong>11th Single</strong> 12th Variety of text</td>
<td><strong>11th Grade</strong></td>
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<tr>
<td><strong>11-12 Grades Common Core</strong></td>
<td><strong>Eleventh Grade Utah Core</strong></td>
</tr>
<tr>
<td>11-12RI3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</td>
<td>Location(s) in Utah Core</td>
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<tr>
<td></td>
<td>1112</td>
</tr>
<tr>
<td><strong>RI CRAFT AND STRUCTURE (GRADES 11-12)</strong></td>
<td></td>
</tr>
<tr>
<td>11-12RI4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</td>
<td>Location(s) in Utah Core</td>
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<tr>
<td></td>
<td>1111c 1111</td>
</tr>
<tr>
<td>11-12RI5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</td>
<td>Location(s) in Utah Core</td>
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<tr>
<td></td>
<td>1112a,b</td>
</tr>
<tr>
<td>11-12RI6 Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</td>
<td>Location(s) in Utah Core</td>
</tr>
<tr>
<td></td>
<td>1131c 1112</td>
</tr>
</tbody>
</table>
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<tr>
<td><strong>RI</strong> \ <strong>INTEGRATION OF KNOWLEDGE AND IDEAS (GRADES 11-12)</strong></td>
<td><strong>11th Grade</strong></td>
</tr>
<tr>
<td>11-12RI7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</td>
<td>Location(s) in Utah Core: 1131b,c 1133d 1112c 1112</td>
</tr>
<tr>
<td>11-12RI8 Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).</td>
<td>1112</td>
</tr>
<tr>
<td>11-12RI9 Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.</td>
<td>1112</td>
</tr>
</tbody>
</table>

**RI** **RANGE OF READING AND LEVEL OF TEXT COMPLEXITY (GRADES 11-12)**
By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.

**WRITING STANDARDS GRADES 11-12: THREE TYPES – 1) argument; 2) informative/explanatory; 3) Narrative**

<table>
<thead>
<tr>
<th>W</th>
<th>TEXT TYPES AND PURPOSES (GRADES 11-12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12W1</td>
<td>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</td>
</tr>
<tr>
<td>11-12W1a</td>
<td>Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</td>
</tr>
<tr>
<td>11-12W1b</td>
<td>Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the</td>
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</tbody>
</table>
strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.

<p>| 11-12W1c | Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. | 1121b; all of Obj2; Obj3c | x | Oral Communication Standard 3 Obj3 11th |
| 11-12W1d | Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. | 1123a | x | Voice from the editing/revision on old core |
| 11-12W1e | Provide a concluding statement or section that follows from and supports the argument presented. | 1123a | x | Standard 2 Obj2c 8th, 9th, and 11th |</p>
<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
<th>Location(s) in Utah Core</th>
<th>Complete Match</th>
<th>Strong Partial Match</th>
<th>Weak Partial Match</th>
<th>No Match</th>
<th>Notes</th>
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<tbody>
<tr>
<td>11-12W2</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
<td>1121 &amp; 2</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td>The Utah Core briefly addresses each of these items, Standard 2 grades 7-12.</td>
</tr>
<tr>
<td>11-12W2a</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
<td>1121 &amp; 2</td>
<td></td>
<td>x</td>
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<tr>
<td>11-12W2b</td>
<td>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</td>
<td>1121 &amp; 2</td>
<td></td>
<td>x</td>
<td></td>
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<tr>
<td>11-12W2c</td>
<td>Use appropriate and varied transitions and</td>
<td>1121 &amp; 2</td>
<td></td>
<td>x</td>
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<tr>
<td>Common Core to Eleventh Grade Utah English Language Arts Core</td>
<td>11-12 Grades Common Core</td>
<td>Eleventh Grade Utah Core</td>
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<td>Strong Partial Match</td>
<td>Weak Partial Match</td>
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<td>Notes</td>
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<tr>
<td>syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
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<tr>
<td>11-12W2d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>1121 &amp; 2</td>
<td>x</td>
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<tr>
<td>11-12W2e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
<td>1121 &amp; 2</td>
<td>x</td>
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<tr>
<td>11-12W2f Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
<td>1121 &amp; 2</td>
<td>x</td>
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<tr>
<td>11-12W3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</td>
<td>1121 &amp; 2</td>
<td>x</td>
<td></td>
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<td></td>
<td>Utah core does not specifically name narrative in high school core. Writing Standard 8 obj 6b 1st – 6th grades then also in 8th</td>
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<tr>
<td>11-12W3a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple</td>
<td>1121 &amp; 2</td>
<td>x</td>
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<td><strong>11-12 Grades Common Core</strong></td>
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<tr>
<td>11-12W3b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</td>
<td>1121 &amp; 2</td>
<td>x</td>
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<tr>
<td>11-12W3c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</td>
<td>1121 &amp; 2</td>
<td>x</td>
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<tr>
<td>11-12W3d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</td>
<td>1121 &amp; 2</td>
<td>x</td>
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<tr>
<td>11-12W3e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</td>
<td>1121 &amp; 2</td>
<td>x</td>
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</tbody>
</table>

**W : PRODUCTION AND DISTRIBUTION OF WRITING (GRADES 11-12)**

| 11-12W4 Produce clear and coherent writing in which | 1123 | x |
the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

| 11-12W5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.) | 1123 | x |

| 11-12W6 | Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information. | 1123b | x |

**W: RESEARCH TO BUILD AND PRESENT KNOWLEDGE (GRADES 11-12)**

<p>| 11-12W7 | Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden | 1121b | x |</p>
<table>
<thead>
<tr>
<th>Common Core to Eleventh Grade Utah English Language Arts Core</th>
<th>11-12 Grades Common Core</th>
<th>Eleventh Grade Utah Core</th>
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<tbody>
<tr>
<td>the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</td>
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<tr>
<td><strong>11-12W8</strong> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</td>
<td>1121 &amp; 2</td>
<td>x</td>
</tr>
<tr>
<td><strong>11-12W9</strong> Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
<td>1122</td>
<td>x</td>
</tr>
<tr>
<td><strong>11-12W9a</strong> Apply grades 11-12 Reading standards to literature (e.g., &quot;Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics&quot;).</td>
<td>1113, 1122</td>
<td>x</td>
</tr>
</tbody>
</table>

Research ethics & organization

Begins Standard 1 Obj1b 4th and continues through 12th

Focus specifically on 11th and 12 standards
| Common Core to Eleventh Grade Utah English Language Arts Core 11-12 Grades Common Core | Eleventh Grade Utah Core 11th Grade |
|---|---|---|---|---|
| 11-12W9b | Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”). | Location(s) in Utah Core | Complete Match | Strong Partial Match | Weak Partial Match | No Match | Notes |
| | | 1112 | | | | | Focus specifically on 11th and 12 standards |

**W: RANGE OF WRITING (GRADES 11-12)**

| 11-12W10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. | | | | | x |

**SPEAKING AND LISTENING STANDARDS: GRADES 11-12**

<p>| 11-12SL1 | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and opinions. | Location(s) in Utah Core | Complete Match | Strong Partial Match | Weak Partial Match | No Match | Notes |
| | | 1133 all | | | | | These are not mentioned specifically in the Utah Core and shows up separately as follows: 7th Communicate ideas/info. In class setting |</p>
<table>
<thead>
<tr>
<th>Common Core to Eleventh Grade Utah English Language Arts Core</th>
<th>11th Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12 Grades Common Core</td>
<td>Eleventh Grade Utah Core</td>
</tr>
<tr>
<td>Location(s) in Utah Core</td>
<td>Complete Match</td>
</tr>
<tr>
<td>expressing their own clearly and persuasively.</td>
<td></td>
</tr>
<tr>
<td>11-12SL1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
<td>1131 b,c,d</td>
</tr>
<tr>
<td>11-12SL1b Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.</td>
<td>1131a,b</td>
</tr>
<tr>
<td>11-12SL1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</td>
<td>1133b,c</td>
</tr>
<tr>
<td>Common Core to Eleventh Grade Utah English Language Arts Core</td>
<td>11th Grade</td>
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<tr>
<td><strong>11-12 Grades Common Core</strong></td>
<td><strong>Eleventh Grade Utah Core</strong></td>
</tr>
<tr>
<td><strong>11-12SL1d</strong> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</td>
<td>Location(s) in Utah Core: 1133b,c</td>
</tr>
<tr>
<td><strong>11-12SL2</strong> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</td>
<td>Location(s) in Utah Core: 1133d, 1131c</td>
</tr>
<tr>
<td><strong>11-12SL3</strong> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</td>
<td>Location(s) in Utah Core: 1133bc</td>
</tr>
<tr>
<td><strong>SL</strong> PRESENTATION OF KNOWLEDGE AND IDEAS (GRADES 11-12)</td>
<td></td>
</tr>
<tr>
<td><strong>11-12SL4</strong> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning.</td>
<td>Location(s) in Utah Core: 1131 &amp; 3 all</td>
</tr>
<tr>
<td>Common Core to Eleventh Grade Utah English Language Arts Core</td>
<td>11th Grade</td>
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<td>Eleventh Grade Utah Core</td>
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<td>Location(s) in Utah Core</td>
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<tr>
<td>alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</td>
<td>1133d</td>
</tr>
<tr>
<td>11-12SL5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</td>
<td>1133d</td>
</tr>
<tr>
<td>11-12SL6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)</td>
<td>1133ad</td>
</tr>
</tbody>
</table>

**LANGUAGE STANDARDS GRADES 11-12**

| 11-12L1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. | 1123b | X | This is more vague than the Utah Core; also, the Utah core does not include anything about spoken usage or grammar. |
| 11-12L1a Apply the understanding that usage is a matter | | X | There is not a similar usage standard in |
### Common Core to Eleventh Grade Utah English Language Arts Core

#### 11-12 Grades Common Core

<table>
<thead>
<tr>
<th>11-12L1b</th>
<th>Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster’s Dictionary of English Usage, Garner’s Modern American Usage) as needed.</th>
<th>Location(s) in Utah Core</th>
<th>Complete Match</th>
<th>Strong Partial Match</th>
<th>Weak Partial Match</th>
<th>No Match</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>11-12L1b</td>
<td>1111</td>
<td>X</td>
<td>There is no mention of using reference materials in the vocabulary section of the Utah core.</td>
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</tbody>
</table>

| 11-12L2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. | 1123b | X |

| 11-12L2a | Observe hyphenation conventions. | 1123b | X | Hyphenation is not specifically mentioned in the Utah core |

| 11-12L2b | Spell correctly. | 1123b | X | The Utah core only says grade level words. |

#### L KNOWLEDGE OF LANGUAGE (GRADES 11-12)

<table>
<thead>
<tr>
<th>11-12L3</th>
<th>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</th>
<th>Location(s) in Utah Core</th>
<th>Complete Match</th>
<th>Strong Partial Match</th>
<th>Weak Partial Match</th>
<th>No Match</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>11-12L3</td>
<td>1111, 1111b,c</td>
<td>X</td>
<td>The Utah core refers to context, but does not go this deep.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>11-12L3a</th>
<th>Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an</th>
<th>Location(s) in Utah Core</th>
<th>Complete Match</th>
<th>Strong Partial Match</th>
<th>Weak Partial Match</th>
<th>No Match</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12L3a</td>
<td>11-12L3a</td>
<td>1111, 1123a</td>
<td>X</td>
<td>The Utah core contains sentence fluency standards, but does not have a reading/analysis component.</td>
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<td>Common Core to Eleventh Grade Utah English Language Arts Core</td>
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<tr>
<td><strong>11-12 Grades Common Core</strong></td>
<td>Utah Core</td>
<td>Complete Match</td>
<td>Strong Partial Match</td>
<td>Weak Partial Match</td>
<td>No Match</td>
<td>Notes</td>
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<tr>
<td><strong>11-12L4</strong> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</td>
<td>Complete Match</td>
<td>X</td>
<td>The CCRS are more specific than the Utah core.</td>
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<tr>
<td><strong>11-12L4a</strong> Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
<td>Complete Match</td>
<td>X</td>
<td>This strongly parallels the Utah objective.</td>
<td></td>
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<tr>
<td><strong>11-12L4b</strong> Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</td>
<td>1111a</td>
<td>X</td>
<td>Prefixes, suffixes, and roots are more specifically mentioned in the Utah core.</td>
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<tr>
<td><strong>11-12L4c</strong> Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</td>
<td>1111c</td>
<td>X</td>
<td>There is no mention of using reference materials in the vocabulary section of the Utah core.</td>
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<tr>
<td><strong>11-12L4d</strong> Verify the preliminary determination of the word or phrase.</td>
<td>1111c</td>
<td>X</td>
<td>The first part of this standard</td>
<td></td>
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<tr>
<td>11-12 Grades Common Core</td>
<td>Location(s) in Utah Core</td>
<td>Complete Match</td>
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<td>meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</td>
<td>1111</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>(determining context) is in the Utah core, but the second part (checking the meaning) is not. Dictionary usage specifically mentioned for general use in 4th</td>
<td></td>
</tr>
<tr>
<td>11-12L5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
<td>1113e</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>Utah refers to irony, tone, and mood, but does not go into this level of detail. Introduced 6th grade, stated specifically 10th-12th</td>
<td></td>
</tr>
<tr>
<td>11-12L5a Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</td>
<td>1113e</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>Utah refers to irony, tone, and mood, but does not go into this level of detail. Introduced 6th grade, stated specifically 10th-12th</td>
<td></td>
</tr>
<tr>
<td>11-12L5b Analyze nuances in the meaning of words with similar denotations.</td>
<td>1111</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>Nuance in denotation does not have a Utah core parallel. Specifically stated 9th</td>
<td></td>
</tr>
<tr>
<td>11-12L6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</td>
<td>1123a</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>The Utah core refers to the 6+1 traits of writing (esp. Word choice), but does not go to the level of detail contained in the CCRS.</td>
<td></td>
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</tbody>
</table>