

# Colonial Era to Reconstruction

---

Acting History. Bring History to Life with Original Plays

# ● Table of Contents ●

<b>Introduction</b> .....	<b>1</b>
<b>Women Rebels.</b>	
<b>Anne Hutchinson and Mary Dyer.</b> .....	<b>5</b>
Women Rebels. The Stories of Anne Hutchinson and Mary Dyer .....	6
Anne Hutchinson and Mary Dyer Questions. ....	16
Separation of Church and State Essay. ....	17
“Women Rebels” Vocabulary Activity .....	18
<b>The Instrumental Influential Not-So-Conventional Constitutional Convention of 1787.</b> .....	<b>19</b>
The Instrumental Influential Not-So-Conventional Constitutional Convention of 1787. ....	20
Constitutional Convention Questions. ....	32
Amending the Constitution .....	33
Convention Vocabulary Activity .....	34
<b>The Unfortunately Great Life of Thomas Paine</b> .....	<b>35</b>
The Unfortunately Great Life of Thomas Paine .....	36
Thomas Paine Questions .....	45
“Personal Life” Essay .....	46
Thomas Paine Vocabulary Activity .....	47
<b>There Are Two Sides to Every Bill.</b>	
<b>The Andrew Jackson Story</b> .....	<b>48</b>
There Are Two Sides to Every Bill. The Andrew Jackson Story .....	49
Andrew Jackson Play Follow-up .....	58
Andrew Jackson Essay .....	59
Andrew Jackson Vocabulary Activity .....	60
<b>The Alamo!</b> .....	<b>61</b>
The Alamo! .....	62
Alamo Questions .....	72

# ● Table of Contents ●

American and Mexican Perspectives on the Alamo . . . . .	73
Alamo Vocabulary Activity . . . . .	74
<b>The Reconstruction Production . . . . .</b>	<b>75</b>
The Reconstruction Production . . . . .	76
Reconstruction Questions . . . . .	86
Your Reconstruction Plan . . . . .	87
Reconstruction Vocabulary Activity . . . . .	88
<b>Teacher Feedback Form . . . . .</b>	<b>89</b>

## Introduction

### Some Strategies to Maximize the Effectiveness of Plays

1. **Open with the Vocabulary Activity.** Each unit has a vocabulary practice worksheet. Completing this exercise before acting out the play prepares students for difficult words and helps them make sense of the content. It can also be a good idea to practice pronouncing these words as a class.
2. **Read stage directions aloud during the play.** This reminds students of what to do and allows you to direct while you read.
3. **Consider assigning yourself the narrator's role.** Due to the number of high-level vocabulary words, the job of the narrator can be tough for many students. If a student is going to play the part, make sure he or she is a strong reader.
4. **Give students time to highlight or practice their lines.** This could be done for homework or at the beginning of class.
5. **Choose a lead who is extroverted and a good reader.** Both qualities in a lead help to make the play more enjoyable and fluid.
6. **Assign roles ahead of class.** Although it can be fun to have students lobby for certain parts, preassigned roles make for a calmer start. Also, if you need to assign two roles to one person, it gives you time to make sure they aren't in overlapping scenes.
7. **Read through the play with room set-up in mind.** You will want to think ahead of time about where some scenes will take place and what extra furniture you might want at the front of the room.
8. **Be sensitive to student responses to stage directions.** One of the most fun aspects of these plays is students acting out stage directions (running, high fiving, dropping to the floor, etc.). That being said, some students will be reticent, particularly if the directions require contact between girls and boys. These situations can't be totally planned for since girls often end up playing boys' parts. Be flexible and conscious of this while students act out their parts. Students will let you know what parts they don't want to do.
9. **Facilitate a discussion about historical accuracy.** It can be helpful to remind students that even though the dialogue and some of the actions are fictional, everything is based on historical facts.

10. **Perform the play twice.** Often, students want to perform the play again. Not only does this give them another opportunity to hear and learn about the history, but the plays also run more smoothly the next time through. It can also be fun to allow students to trade parts for the second show.
11. **Edit the play.** Add to or change the plays to better fit your class's focus. You also might want to edit some of the vocabulary to minimize students stumbling over words.

## **Common Core Standards**

### ***Reading Standards for Literacy in History/Social Studies » Grades 6–8***

- CCSS.ELA-LITERACY.RH.6-8.1 Cite specific textual evidence to support analysis of primary and secondary sources.
- CCSS.ELA-LITERACY.RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
- CCSS.ELA-LITERACY.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
- CCSS.ELA-LITERACY.RH.6-8.8 Distinguish among fact, opinion, and reasoned judgment in a text.
- CCSS.ELA-LITERACY.RH.6-8.10 By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

### ***Writing Standards for Literacy in History/Social Studies » Grades 6–8***

- CCSS.ELA-LITERACY.WHST.6-8.1 Write arguments focused on discipline-specific content.
- CCSS.ELA-LITERACY.WHST.6-8.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
- CCSS.ELA-LITERACY.WHST.6-8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCSS.ELA-LITERACY.WHST.6-8.9 Draw evidence from informational texts to support analysis, reflection, and research.

- CCSS.ELA-LITERACY.WHST.6-8.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

***English Language Arts Standards in Speaking and Listening » Grade 8***

- CCSS.ELA-LITERACY.SL.8.2 Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
- CCSS.ELA-LITERACY.SL.8.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

***English Language Arts Standards in Writing » Grade 8***

- CCSS.ELA-LITERACY.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

# Women Rebels

## Anne Hutchinson and Mary Dyer

### Characters

- Narrator
- Anne Hutchinson
- Mary Dyer
- Statue of Anne Hutchinson
- Statue of Mary Dyer
- Nervous Woman
- Sarcastic Woman
- Random Woman 1
- Random Woman 2
- Random Man 1
- Random Man 2
- John Winthrop
- Siwanoy Indian 1
- Siwanoy Indian 2
- Redheaded Daughter
- Lots of Kids
- William Dyer
- John Endicott
- Follower
- The Executioner
- Captain John Everad
- Minister

### act 1, scene 1. Boston State House, Present Day

MARY DYER and ANNE HUTCHINSON (*both ghosts*) stand at the front of the room on the left gazing at THE STATUE OF ANNE HUTCHINSON. THE STATUE OF MARY DYER stands on the right side of the room. The statues should do their best to make no movements or sounds for the whole scene.

ANNE HUTCHINSON. Can you believe this? After all they did to me—to us. Now they have our statues up at their state capitol?

MARY DYER. You should be honored, my friend. It shows our message stood the test of time.

ANNE HUTCHINSON. Well yes, but you'd think they could've come to their senses a bit during our lifetime. They kicked us out of their state! And had you hung! A statue can't make up for that.

MARY DYER. But it does, and more. Yes, they won during *our* lifetime, but we have won for lifetimes still to come.

ANNE HUTCHINSON. Perhaps. Shall we see yours now?

MARY DYER *nods and they walk across the room to THE STATUE OF MARY DYER.*

MARY DYER. I'm honored, but I must admit it's a little disconcerting. And they got my ears all wrong.

MARY DYER *reaches out and pulls on THE STATUE OF MARY DYER'S ears.*

MARY DYER. And my hair... (*She takes some of the statue's hair in her hands.*) I never wore it like this.

Name. \_\_\_\_\_

Date. \_\_\_\_\_

# Anne Hutchinson and Mary Dyer Questions

1. How were Anne Hutchinson and Mary Dyer similar? How were they different?
2. What was controversial about Anne Hutchinson's bible study groups?
3. Why is it ironic that Anne Hutchinson and Mary Dyer were persecuted in Massachusetts for their religious beliefs?
4. Why did Mary Dyer continue going back to Massachusetts?
5. Why did Massachusetts eventually make statues of both women?
6. What is your definition of "Religious Freedom?"
7. What is your definition of "Separation of Church and State?"