



The Museum Learning Center at the Honolulu Academy of Arts presents the

# Curriculum Guide

## for the school tour

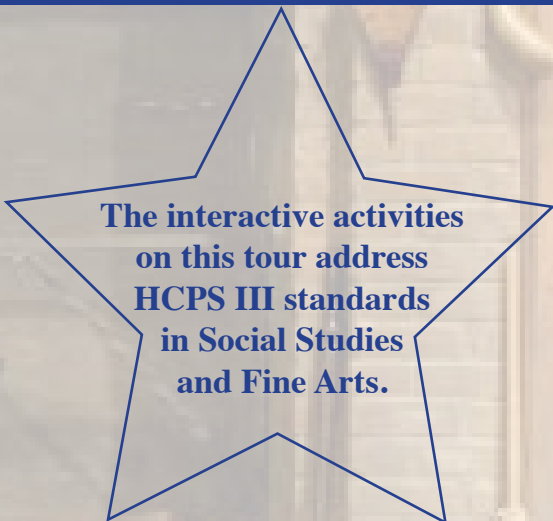
# ART AND LIFE IN COLONIAL AMERICA

(this tour is for students in grade 5)

Welcome to the Honolulu Academy of Arts! We are very excited that you will be joining us on a school tour of our museum.

**TOUR GOAL** Students will explore the life of early American colonists through the art in the Academy's collection (objects, paintings, furniture, and a house setting).

**TOUR LENGTH** 1.5 hours



The interactive activities on this tour address HCPS III standards in Social Studies and Fine Arts.

This Curriculum Guide contains:

- Frequently Asked Questions ..... p. 1
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*That our children of many nationalities and races, being far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors.*

~the vision of Anna Rice Cooke, founder of the Honolulu Academy of Arts

This program is supported by a grant from the Hawai'i Council for the Humanities.



## FREQUENTLY ASKED QUESTIONS

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### How can the Curriculum Guide help me?

This guide was developed to enhance your trip to the Academy by providing you with images you can share with your students and worksheets and activities for them to do before and after the tour. It also identifies connections between the tour and the HCPS III Standards so that you can relate what your students learn at the Academy to what they are learning in the classroom.

### How can I prepare my students for their tour?

You should show your students the video *A Trip to the Art Museum*, which you can stream from [www.honoluluacademy.org/teacher](http://www.honoluluacademy.org/teacher). This video gives your students an overview of the museum and what they can expect to see. You should also go through the materials in this Curriculum Guide with your students, especially the images and the activity sheets. The lesson plans are for after your tour.

### What are the images in this guide?

There are six images in the packet, including an image of the Academy and of the Academy's founder, Mrs. Anna Rice Cooke. These two images include general background information on the Academy so you can explain to your students where they are going on their field trip. The other four images are artworks that they will see on their tour.

### Why is it important to share images from the tour with my students?

When students have seen a reproduction of a work and have a basic understanding of that work before they see it in person, they have a much stronger connection to the object than if they have never heard of it before. They can relate to it better and appreciate it more. Additionally, the children enjoy comparing the object in real life to what it looked like as a reproduction, especially concerning differences in size, color, and three-dimensionality.

### How can I get the most out of these images?

Each of the images is complemented by basic background information that can guide your discussion with your students about the work. Additionally, leading your students through the process of Observing, Describing, Interpreting, and Evaluating, as illustrated by the questions on the following page, can help your students gain a solid understanding of and appreciation for each work.

### How can I present these images to my students?

You can print out the images and distribute them to your students, or you can project them directly from your computer onto a screen so everyone can view them at once. If you have this PDF open on your computer and you are connected to the Internet, you can click on the image to get a full-size version from our website.

### What are the activities in this guide?

This guide has both pre- and post-visit activities for you to do with your students, including several worksheets. We recommend that you complete the activity sheets before you come to the Academy so that your students are best prepared for their tour. After you return from your tour, the lesson plans can help your students remember and elaborate on what they learned at the Academy.

**DON'T FORGET TO BRING A CAMERA TO PHOTOGRAPH  
YOUR STUDENTS IN COLONIAL CLOTHING!**

# RECOMMENDED PROCESS FOR LOOKING AT ART

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## OBSERVE, DESCRIBE, INTERPRET, EVALUATE

More information on this process can be found in the ARTS FIRST *An Essential Arts Toolkit*, which is a supplement to the Hawai'i Department of Education's Arts Instructional Guide.

### STEP 1: OBSERVE

First have your students silently look at the artwork.

### STEP 2: DESCRIBE

Then ask them questions that require them to describe what they have observed.

- Is this a painting, sculpture, drawing, ceramic, print, textile, photograph, piece of jewelry, etc?
- What colors and shapes do you see?
- What materials did the artist use to make this work of art?
- What is the title of this work and who is the artist?
- What is the subject of this work of art?
- Compare this work to another work - what are the similarities and differences?

### STEP 3: INTERPRET

Now ask them questions that have them interpret what they have observed and described.

- What is happening in this artwork?
- What does this work remind you of?
- What mood or feeling does the artist convey?
- Through the use of what elements does s/he convey this mood or feeling?
- What does this work explain about the time and culture in which it was created?
- Why did the artist make this work?

### STEP 4: EVALUATE

Once they have a deeper understanding of the work and what it could stand for, ask them to evaluate it.

- Do you like this work?
- What would you do differently if you were the artist of this work?
- Should other people experience this work of art? Why or why not?

## IMAGE 1

### *The Honolulu Academy of Arts*

The Honolulu Academy of Arts is Hawai'i's premiere art museum, with over 50,000 works of art in its collection. The museum was founded by Anna Rice Cooke (see Image 2) in 1927 to educate the children of Hawai'i about the diverse cultures that make up our island home. Today, annual visitors to the museum exceed 300,000, and about 10% of those visitors are school children who come on docent-led tours. The Academy's 31 galleries are arranged around pleasant, open courtyards and hold the museum's treasures of paintings, sculptures, and other works of art from all over the world.

Approaching the museum from Beretania Street, one looks upon a simple but definitely Hawaiian exterior. The peaked roof is borrowed from Polynesian structures and the lanai is a local adaptation of the New England veranda. The design of the many courtyards is based on the architecture of China and Spain. The Academy and the arrangements of its courts and galleries represent the meeting of East and West—right here in the Pacific.

## IMAGE 2

Charles Bartlett; *Mrs. Charles Montague Cooke*, 1927; oil on canvas

Before Anna Rice Cooke founded the Honolulu Academy of Arts in 1927, she opened her home to local children so she could share with them her extensive personal art collection and expose them to the value of studying art and culture. Her house was located where the Academy stands today, but she found it was not large enough to accommodate all of her visitors, so she had the home torn down and the museum built in its place.

Mrs. Cooke's vision for the Academy is on the cover page.

## IMAGE 3

### John Singleton Copley; *Portrait of Nathaniel Allen*, 1763; oil on canvas; America

John Singleton Copley, who was essentially self-taught, became one of Boston's leading portrait painters before the Revolutionary War. Copley's stylistic characteristics emphasize directness in the representation of his subjects and heightened sense of realism conveyed through effects of chiaroscuro, reflecting the undercurrents of pragmatism and idealism in colonial America. In this portrait of the prosperous Nathaniel Allen (1718-1778), the artist has made no attempt to idealize the sitter's appearance. He sits behind the table with dignity and importance surrounded by the tools of his trade: he was a merchant in Gloucester, Massachusetts. Copley's love for depicting different materials is seen in the handling of the cloth and letters, and his careful treatment of the table top.

On your tour, your students will complete an interactive activity based on portraits, landscapes, and furniture that will include this and the following two images. It will address the following HCPS III Standards:

FA.5.1.5 Analyze works of art from selected historical periods

FA.5.1.6 Compare works of art from various regions of the United States

SS.5.2.2 Judge the past in the context of the time instead of imposing present norms and values on historical events

## IMAGE 4

William Guy Wall; *Cauterskill Falls on the Catskill Mountains, Taken from Under the Cavern*, ca. 1827; oil on canvas; America

This view of Cauterskill Falls represents an early example of a developing genre in nineteenth-century American art: images of the nation's natural scenery. The Catskill Mountains site depicted in this composition rivaled Niagara Falls as one of the most popular destinations for tourists and artists alike. William Guy Wall chose to position the viewer at the back of the cavern looking out, with the mouth of the rock formation framing the forested mountains that lay beyond. This tremendous arc of rock lends a dramatic effect to the painting, yet also remains true to the topography of the scene. The explorations of the five adventurers included in Wall's work represent firsthand experience of America's natural beauty, a nineteenth-century preoccupation seminal to the young country's development and identity.

See note on page 5 regarding interactive activity.

## IMAGE 5

American Cabinetmaker Salem; *Tambour Secretary-Front Desk and Bookcase*, ca. 1790; mahogany and mahogany veneer with dark and light wood inlays; America

The tambour secretary desk, often referred to as a roll top desk, was first introduced from France to England in the early eighteenth century, and from England to America shortly thereafter. The tambour, first seen in America during the Federal period, is created by gluing thin pieces of wood to a cloth backing in order to create a flexible sliding door.

See note on page 5 regarding interactive activity.



## IMAGE 6

### *View of Fireplace, ca. 1700; America*

The Colonial exhibit at the Academy features a portion of a house originally built in New England around 1700. “Tongue-in-groove” woodwork, heavy beams, and a large brick fireplace are typical of early Colonial dwellings. The fireplace was the center of cooking activities and the only source of heat in Colonial homes. In this picture can be seen cooking utensils, a bed warmer, a butter churn, a flintlock musket, and other items essential to the daily lives of the colonists.

On your tour, your students will complete interactive activities in this gallery, such as handling colonial artifacts, trying on colonial clothing, and weaving on a loom. These activities address the following HCPS III Standards:

- SS.5.2.2 Judge the past in the context of the time instead of imposing present norms and values on historical events
- SS.5.3.2 Examine the interactions between Europeans and Native Americans in North America
- SS.5.3.3 Describe the hardships experienced by European settlers in colonial America
- SS.5.3.9 Describe the role of Puritans and Quakers in shaping colonial society

# Overview of Pre- and Post-Visit Activities

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## Pre-Visit Activities

- VIDEO: Show your students the introductory video *A Trip to the Art Museum*, which you can download at [www.honoluluacademy.org/teacher](http://www.honoluluacademy.org/teacher).
- VOCABULARY: Introduce your students to the following vocabulary words, many of which are on the video or are discussed in this guide: **museum, docent, gallery, art, artist, portrait, landscape, furniture, decorative arts, representational, nonrepresentational, unity, and harmony.**
- ACTIVITY SHEETS: Although these can also be done after the tour, we recommend you work on the activity sheets before your visit to the Academy to introduce your students to what life would be like for the early colonists. The activity sheets are from Mary Strohl's and Susan Schneck's book *Colonial America: Cooperative Learning Activities* (see bibliography). The authors give teachers permission to reproduce these activity sheets for classroom use.

### Colonial Recipes Activity Sheets (p. 10)

work with your students to create a variety of colonial dishes

### Colonists' Journey Activity Sheets (p. 13)

use these worksheets to help your students understand the challenges the colonists faced when crossing the Atlantic Ocean.

### Colonial Education Activity Sheets (p. 15)

have your students practice colonial penmanship

### Colonial Weaving Activity Sheet (p. 17)

practice weaving on this loom you can make with your students

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## Post-Visit Activities & Lesson Plans

- DRAW OR DESCRIBE: Ask your students to recall the work to which they most closely related on the tour. Have them sketch the work or describe it in detail and ask them why they chose to focus on this particular work.
- COMPARE: Ask your students to compare the images from this guide to the real works and have them explain how seeing them in person differs from seeing the reproductions. You can also have your students compare different works to each other, focusing on their subjects and materials.
- POETRY: Have your students draw an image from the tour and write a poem about the work.
- STORYTELLING: Make up a story based on someone in history you learned about at the Academy. Describe an average day in this person's life, and be accurate with your descriptions of his/her clothing, food, and daily pursuits. You can have your students do this individually, in groups, or as a class. Have your students make oral presentations of their stories.
- LESSON PLANS: Each of the four lesson plans refers to knowledge gained from the Academy tour, so please complete these after your field trip. The lesson plans are intended to enrich your classroom experience by relating your lessons on American History, Language Arts, and Fine Arts to what your students have learned at the Honolulu Academy of Arts. Each lesson has instructional aids that you can use to further your students' knowledge of the subject and a recommended assignment that you can use to assess your students' understanding of both the content and the HCPS III Standards.

### I. Early Life at Jamestown and Plymouth (p. 18)

### II. The Art of Letters (p. 23)

### III. Still Life (p. 25)

### IV. Limner Paintings (p. 28)

# Activity Sheets



**Social Skills:** Seek accuracy, use quiet voices, ask for help if needed

**Academic Skill:** Follow steps to re-create a colonial recipe.

**Teacher:** Reproduce the recipe for each pair. Gather all the materials. Be sure teams are closely supervised, especially with the embroidery needles. They are duller than regular needles.

## DRYING FOOD FOR WINTER

Follow the steps on the recipe card to learn about preserving food. Bring in other dried fruits or vegetables to share in discussions with the class.

### *Pairs Check Recipe Card*

**Tools:**

string  
embroidery needles  
knife  
lidded storage container

**Ingredient:**

fresh apples

Note: Choose apples that are firm, with no bruises.

**To Make:**

Partners take turns getting tools and ingredients and following each step of the recipe. Check off each task as it is completed.

1. Cut apples in slices. Cut out core.
2. Thread the apple slices onto string.
3. Hang in a sunny spot to dry for about 8-12 hours. Apples will be dry on the outside, but moist on the inside.
5. Store in containers with tight-fitting lids.



**Social Skills:** Seek accuracy, participate, ask for help if needed.

**Academic Skill:** Follow steps to re-create a colonial recipe.

**Teacher:** Gather necessary materials. Children should be closely supervised during the cooking.

## CORN PUDDIN'

Each member of your study group should have a part in making this recipe.

### *Study Group Recipe Card*

**Tools:**

saucepan  
measuring cups and spoon  
egg beater  
shallow baking dish  
toaster oven at 350°

**Ingredients:**

2 Tbsp. each butter and flour  
2 1/2 cups canned corn  
Corn liquid and cream to equal 1 cup  
2 egg yolks  
3/4 tsp. salt  
2 egg whites, beaten

**To Make:**

One teammate gathers tools; another, ingredients. Read over the recipe carefully. Decide on each team member's tasks.

1. Preheat oven to 350°. Grease baking dish with a little butter.
2. Melt butter in saucepan. Add flour and stir until blended.
3. Slowly stir in corn liquid and cream mixture.
4. Stir until smooth and hot. Add the drained corn and boil.
5. Reduce heat to low. Stir some corn mixture into the egg yolks.
6. Add mixture to rest of corn. Stir three minutes. Add salt.
7. Beat egg whites until stiff. Stir them gently into the corn mixture.



**Social Skills:** Seek accuracy, use quiet voices, ask for help if needed.  
**Academic Skill:** Follow steps to re-create a colonial recipe.

## HOE CAKES

Hoe cakes were prepared on plantations and cooked on a hoe over an open fire. This recipe has been updated to be baked in an oven.

### *Pairs Check Recipe Card*

**Tools:**

measuring cup and spoons  
 mixing bowl and spoon  
 cookie sheet

**Ingredients:**

1 cup corn meal  
 1 1/2 tsp. salt  
 1/2 cup milk  
 1 Tbsp. butter  
 1/2 tsp. baking powder  
 Boiling water

**To Make:**

One partner gets tools; the other, ingredients. One partner mixes ingredients while the other follows directions and checks off each step.

1. Preheat oven to 325°. Grease cookie sheet with a little butter.
2. Mix all ingredients except boiling water in a bowl. Stir.
3. Stir in boiling water a little at a time to make a stiff batter.
4. Roll in small balls. Place on cookie sheet and flatten slightly.
5. Bake for 30 minutes.

Allow to cool before eating.



**Social Skills:** Seek accuracy, use quiet voices, ask for help if needed.  
**Academic Skill:** Follow steps to re-create a colonial recipe.

## APPLESAUCE

Apples were prepared in many of the same ways we enjoy them today.

### *Pairs Check Recipe Card*

**Tools:**

knife  
 measuring spoon  
 stirring spoon  
 electric crock pot

**Ingredients:**

1 lb. Jonathan, Winesap or McIntosh apples  
 1 cup hot water  
 1/2 cup sugar or to taste  
 1 Tbl.cinnamon or to taste  
 2 tsp. lemon juice

**To Make:**

One partner gets tools and ingredients. The other cuts the apples. Both watch the sauce as it cooks and stir occasionally. Prepare early in the school day and enjoy in the afternoon.

1. Wash the apples. Cut them into quarters. Cut out cores.
2. Add apples to crock pot.
3. Add rest of ingredients.
4. Put on lid. Turn crock pot to high.
5. Stir occasionally. Add sugar or cinnamon, if necessary.
6. Cook about five hours.



**Social Skills:** Seek accuracy, use quiet voices, ask for help if needed.

**Academic Skill:** Follow steps to re-create a colonial recipe.

**Teacher:** Reproduce recipe. Be sure children are closely supervised while handling the hot cider.

## MULLED CIDER

Colonial families drank lots of cider. This recipe was a favorite on cold, wintry nights.

### *Pairs Check Recipe Card*

**Tools:**

large saucepan  
stirring spoon  
mugs

**Ingredients:**

1/2 gallon apple cider  
a few cloves  
cinnamon stick  
a few allspice berries

**To Make:**

One partner gets tools and ingredients. The other mixes ingredients. Both help each other check each step.

1. Pour cider into saucepan.
2. Add rest of ingredients.
3. Heat until hot, but not boiling.
4. Pour into mugs and serve.



**Social Skills:** Seek accuracy, use quiet voices, ask for help if needed.

**Academic Skill:** Follow steps to re-create a colonial recipe.

**Teacher:** Watch children closely. Be sure the candy is cool enough to handle before shaping patties.

## MAPLE CANDY

Men and boys from several families often made a party of gathering maple sap in early spring. They boiled it down into syrup right in the forest.

### *Pairs Check Recipe Card*

**Tools:**

sauce pan  
mixing spoon  
candy thermometer  
storage tin

**Ingredients:**

2 cups pure maple syrup  
1 tsp. vanilla

**To Make:**

One partner gets tools; the other, ingredients. One mixes ingredients; one uses candy thermometer. Both help make the candy patties.

1. Cook syrup over very low heat until boiling.
2. Boil until temperature reaches 233° on candy thermometer.
3. Remove from heat and cool to 110°, about an hour.
4. Add vanilla and beat until smooth and fluffy.
5. Shape into small patties. Put into storage tin immediately to avoid candy drying out.



**Extending Activity:** COLONIAL FOOD FEST Team Share

Bring in other colonial recipes to share. Set them aside to include in the almanac activities later in the book.

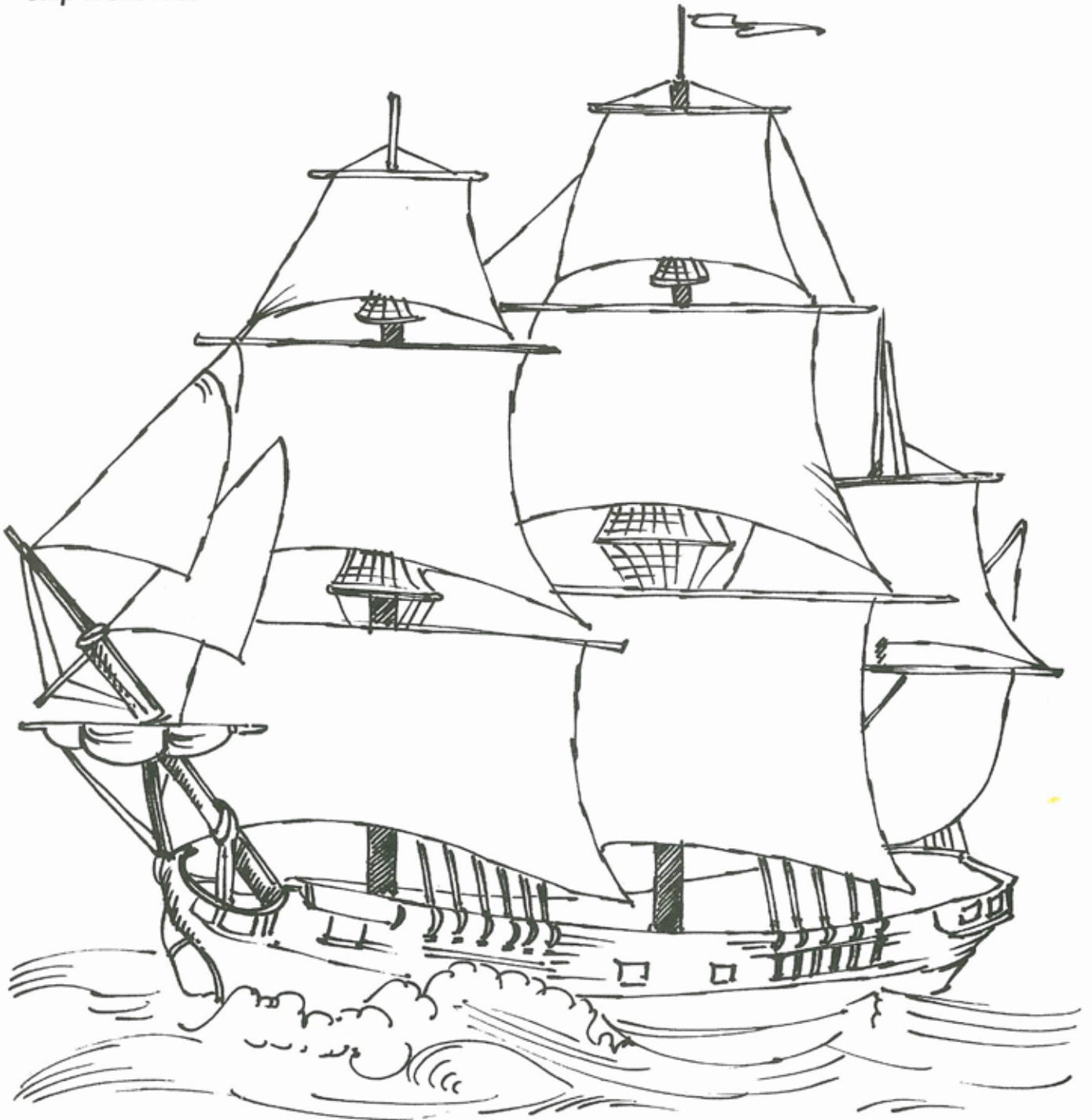


**Social Skills:** Work toward a goal, summarize, elaborate.  
**Academic Skill:** Understand and list reasons colonists came to America.  
**Teacher:** Reproduce one *Ship Word Web* sheet for each group.

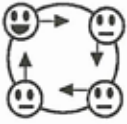
## WHY THEY CAME

Why did people come to Colonial America? Take turns writing your answers on each sail.

### *Ship Word Web*



**Extending Activity:** REASONS Round Robin  
Reorganize groups to discuss similar or different opinions.



**Social Skills:** Speak clearly, listen actively, no put-downs.

**Academic Skill:** To imagine and tell in words and movements a tale of an ocean voyage.

**Teacher:** Give each student in a group a different *Story Starter Strip*.

## OUR DIFFICULT JOURNEY

Use your *Story Starter Strips* to write a story about your ocean voyage to America. Combine the stories in your round-robin group to describe all the events of the voyage.

### *Story Starter Strips*

*We are so homesick, I don't know many people on this ship except family.*

*The ship is so crowded. We have to sleep three to a bunk,*

*We have not changed clothes or bathed for days. There is not enough fresh water.*

*The ship rocks and bobbles in the ocean. Everyone is getting seasick,*

*We have to eat dried food. There is no place for all of us to cook,*

*The terrible stormy winds are blowing water across the deck. We are so frightened.*

*Water, water everywhere, will we ever see land again?*

*Walking on deck can be dangerous. We could lose our balance and fall overboard.*



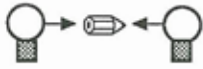
**Extending Activity 1: TEAM SHARE stories**

Groups take their stories "on the road" to tell and act out for others.



**Extending Activity 2 : Study Group STORY STARTERS**

Develop more *Story Starter Strips* to exchange with other groups.



**Social Skills:** Participate, no put-downs, seek accuracy.

**Academic Skill:** Learn calligraphic lettering techniques and quotations to recreate a colonial hornbook.

**Teacher:** Partners plan together to create a hornbook which contains a quote. Reproduce hornbook on tagboard or heavy tan paper for each team. The list of quotes is on page 50.

## A COLONIAL HORNBOOK

Hornbooks were the only books most children had to learn to read and count.



**Directions:** Partners work together.

1. Cut out the hornbook.
2. Both practice writing calligraphy letters.
3. Choose a quote from the list.
4. Write the quote on the back of the hornbook.



**Teacher:** This is a simplified calligraphy alphabet for your class to try. Follow the numbers and arrows to create each letter. For letters made in one continuous stroke, pause and change direction without picking up the pen. Your students may want to try it with a quill pen as shown below.

**Calligraphy Alphabet**



**FEATHER QUILL PEN**

**Directions:** Cut off the end of any large goose or turkey feather at a slant. Cut a small slit at the point. Dip in ink and use for calligraphy practice.



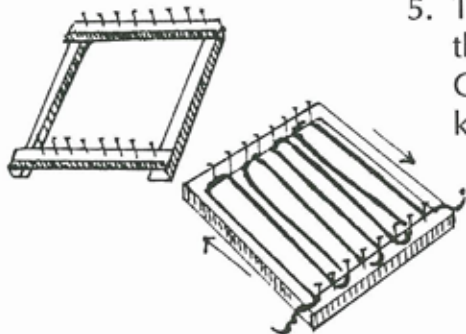
**Social Skills:** Work toward a goal, integrate a number of ideas, no put-downs.  
**Academic Skill:** Follow steps to re-create a colonial craft.  
**Teacher:** Help children gather materials. Younger children will need help in assembly.

## A LOOM TO CRAFT

### Loom Pairs Check Directions

#### Materials:

4 6" pieces 1"-thick wood  
20 nails  
ruler  
pencil  
hammer  
heavy string



#### To Make:

1. Stack wood in a square as shown.
2. Nail together at the four corners.
3. Use ruler and pencil to mark  $1/2$ " intervals on two opposite sides of the frame.
4. Hammer nails into each mark, leaving about  $1/4$ " above the frame as shown.
5. Tie end of heavy string to one corner nail. Wind string across the frame around first two nails on the opposite side. Continue winding across the loom to the last nail. Tie a knot and cut the string.



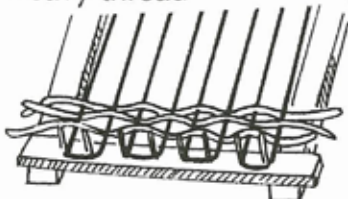
**Social Skills:** Work toward a goal, integrate a number of ideas, no put-downs.  
**Academic Skill:** Follow steps to re-create a colonial craft.

## WE-WEAVE

### Round Table Weaving Directions

#### Materials:

loom  
weaving materials:  
bulky yarn, ribbon,  
straw, long grass,  
reeds  
pan of water to soak  
natural materials  
scissors  
needle  
heavy thread



#### To Make:

1. Team members each choose weaving materials and cut them in lengths 4" longer than the width of the loom. Natural materials should be soaked in water to make them pliable.
2. To weave, use one strand of material. Go over the first string and under the next. Continue to opposite side of loom. Push weaving material up close to the nails.
3. Pass the loom to the next person to weave one strand. Be sure to push pieces close together to make a tight weave. Continue weaving and passing loom until the loom is full.
4. When loom is full, gently lift the weaving off the loom.
5. Sew along both edges to keep the weaving from raveling. Trim uneven edges, if you like.

# I. Early Life at Jamestown and Plymouth

## Lesson Objectives

- Understand the hardships faced by the early colonists.
- Define common words used in colonial times.
- Identify key figures and events as occurring in Virginia or Massachusetts.
- Compare the interactions of Europeans and Native Americans in Virginia and Massachusetts.

## Social Studies

### Benchmarks Addressed

- **SS.5.3.2** Examine the interactions between Europeans and Native Americans in North America
- **SS.5.3.3** Describe the hardships experienced by European settlers in colonial America.
- **SS.5.2.2** Judge the past in the context of the time instead of imposing present norms and values on historical events.

## Language Arts

### Benchmarks Addressed

- **LA.5.4.1** Write in a variety of grade-appropriate formats for a variety of purposes and audiences
- **LA.5.1.1** Use new grade-appropriate vocabulary
- **LA.5.5.1** Use information from appropriate sources: self, peers, and a variety of grade-appropriate sources

## Supplies

Worksheets

Use these materials to supplement your lessons on the early European settlers of Plymouth, Massachusetts and Jamestown, Virginia. The instructional aids and assessment task relate your students' understanding of history and language arts to their Academy tour.

## INSTRUCTIONAL AIDS

### 1. FIREPLACE WORKSHEET

While at the Academy, your students learned about the importance of the fireplace to early American homes, and they handled many artifacts from colonial life. This worksheet has them recognize vocabulary words from the tour and write a story about daily life using these vocabulary words.

### 2. WORDSEARCH WORKSHEET

To help your students differentiate key terms and people associated with Jamestown and Plymouth, have them complete this worksheet, in which they find words in a wordsearch, define them, and categorize them as from Virginia or Massachusetts.

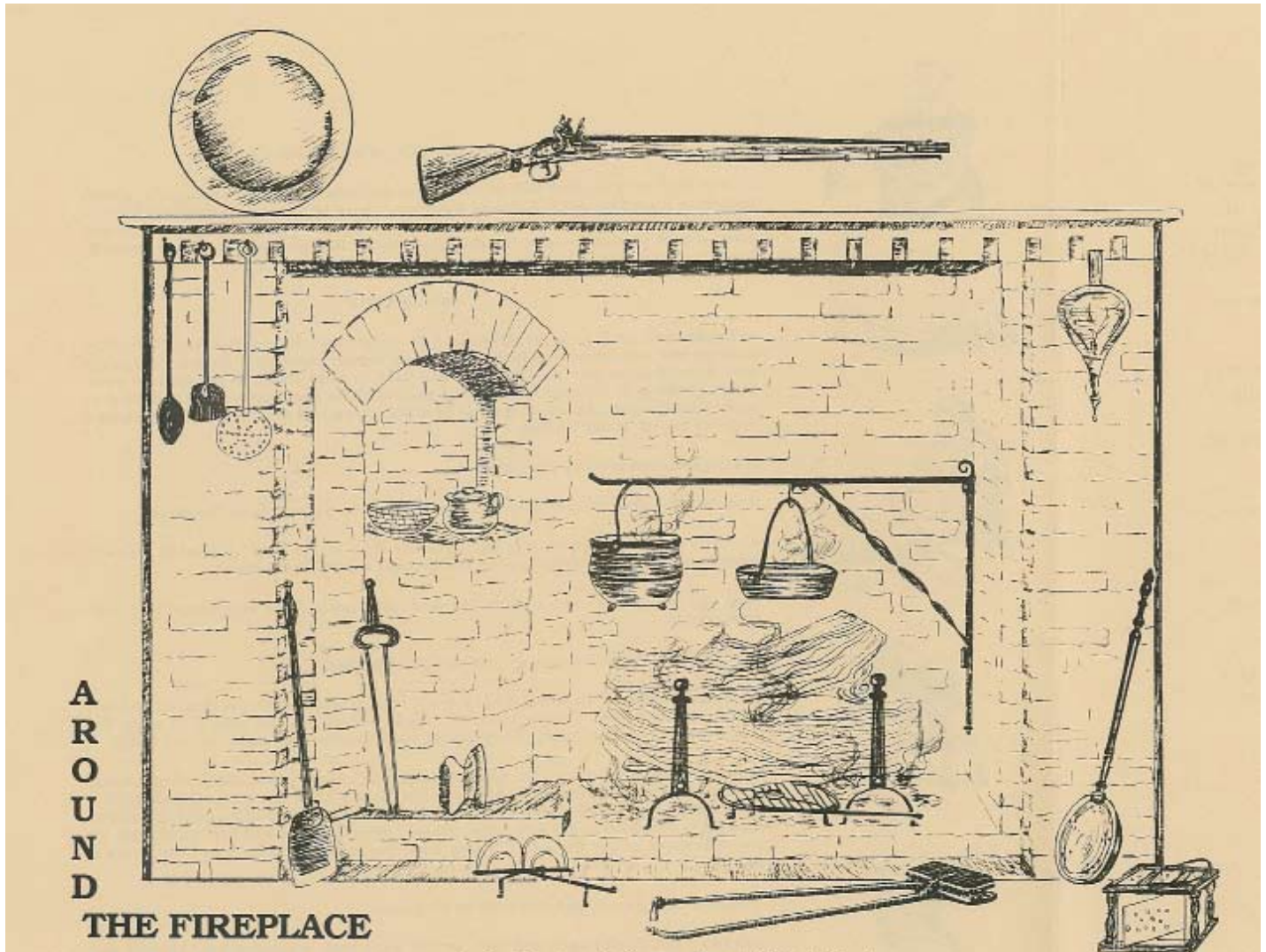
### 3. VENN DIAGRAM WORKSHEET

Another tool your students can use to compare the colonies of Plymouth and Jamestown is a Venn Diagram. Have them complete this worksheet to comprehend the similarities and differences of each colony. Several attributes are listed for your students to use as comparisons. As needed, please add other relevant attributes for your students to use in their diagrams.

## ASSIGNMENT

To assess your students' understanding of the differences between Jamestown and Plymouth and between the Europeans and the Native Americans, have them pretend that they are living in the 17th century and have them write journal entries from one of four points of view: Wampanoag child, Pilgrim child, Powhatan child, or Virginia Company young adult. Encourage them to really put themselves in the shoes of the person they are writing about to fully comprehend what life was like at that time.

Split your students into groups of four and give each student one of the prompts. After they have written their journal entries and drawn pictures to illustrate their feelings, have the students share them in their small groups and discuss why they framed their responses the way they did. What historical evidence led to their conclusions and what knowledge from their tour helped shape their mind-sets? What emotions would they feel if they really were the people they are pretending to be?

FIREPLACE

Use this drawing to tell a story about life in Colonial Times.

Pretend that you live in the 17th century in a home that has this fireplace. Can you identify all the objects in this drawing? Many of them are listed below, so try matching the words to the objects. Write down any other names of objects that you find.

After you have identified the objects, write a short story using these words to explain how this fireplace plays an important role in your daily life and how hard life would be without it.

andirons  
musket  
pewter  
pot of beans  
waffle iron  
foot warmer

bellows  
swinging crane  
shovel  
toaster  
fire tongs  
warming pan

## WORDSEARCH

Find the words below in the wordsearch at the right. They can be forwards, backwards, or diagonal in any direction. Then define the words and determine if they relate to Virginia, where colonists settled in 1607 or to Massachusetts, where colonists settled in 1620.

- MAYFLOWER
- GODSPEED
- PILGRIM
- POWHATAN
- POCAHONTAS
- SQUANTO
- JOHN SMITH
- PLYMOUTH
- VIRGINIA COMPANY
- PURITAN
- JAMESTOWN
- WILLIAM BRADFORD
- TOBACCO
- WAMPANOAG

D	R	O	F	D	A	R	B	M	A	I	L	L	I	W
A	D	E	E	P	S	D	O	G	T	O	W	M	E	B
J	K	T	M	Q	U	A	N	P	O	C	H	A	T	P
B	C	J	M	A	Y	F	L	O	W	E	R	L	U	O
S	M	T	C	J	M	S	T	O	N	V	I	R	G	C
Y	A	L	M	O	Q	N	W	M	B	R	I	A	D	A
W	N	W	O	T	S	E	M	A	J	T	W	A	M	H
C	O	A	M	P	O	W	H	N	A	P	L	Y	M	O
F	L	W	P	W	A	M	P	N	O	A	G	C	M	N
P	I	L	U	M	B	D	X	T	H	C	O	M	P	T
T	S	N	B	E	O	O	A	D	S	J	O	N	G	A
P	M	N	T	O	B	C	B	C	Q	V	U	R	G	S
I	P	A	T	O	N	C	A	T	U	Q	S	N	M	L
L	G	T	W	H	T	A	J	I	A	S	M	T	H	W
G	A	A	M	P	A	B	G	O	N	P	U	R	I	T
R	P	H	A	N	O	O	G	P	T	I	G	O	D	S
I	E	W	E	D	F	T	M	A	O	T	G	Y	I	N
M	M	O	A	Y	F	O	W	R	X	Z	K	R	C	B
P	L	P	L	Y	M	O	U	T	H	S	W	U	I	A
K	L	X	Z	J	O	H	N	S	M	I	T	H	A	V

VIRGINIA

MASSACHUSETTS

## VENN DIAGRAM

The first permanent English colony in North America was at Jamestown, Virginia. It was settled by men from the Virginia Company to search for gold, find a river passage to the Pacific Ocean, and make money. In New England, the first permanent English colony was at Plymouth, Massachusetts. It was settled by men and women seeking religious freedom. Although the two colonies were settled for different reasons and by different groups of people, the settlers faced numerous hardships at each location and they interacted with the local Native Americans at both sites. However, not all of their experiences were the same.

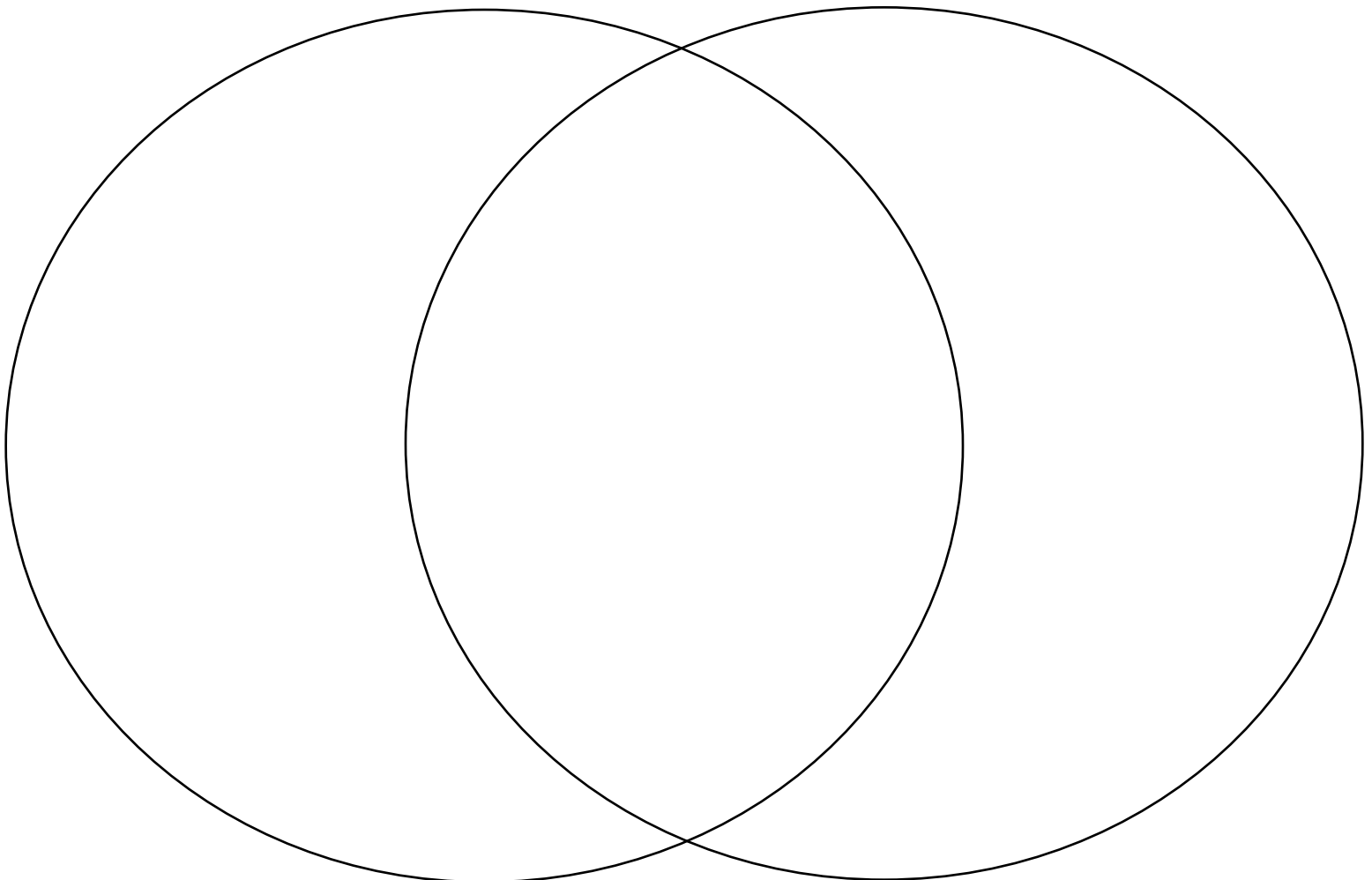
Make a Venn Diagram comparing the colonies of Jamestown and Plymouth. Listed below are some attributes of the colonies to keep in mind when identifying similarities and differences at each site.

Gender of original settlers  
Reasons for moving to the New World  
Periods of starvation  
Interactions with Native Americans  
Government Structure

Number of original settlers  
How they learned to live off the land  
Food available to settlers  
Weather

VIRGINIA

MASSACHUSETTS



## JOURNAL ENTRIES

**1. Write a journal entry from the eyes of a pilgrim child. In it, discuss the hardship you have faced in your first year in New England and also describe your interactions with Native Americans. Draw a picture or several pictures to help illustrate how you would feel in this situation.**

*It has been one year since you arrived in Plymouth, Massachusetts. You and your family endured many months at sea on the Mayflower. It was a tough voyage and you were very glad to reach dry land. In the past year, you have learned a lot about your new home and the government that has been set up to manage it. You have also had many encounters with Native Americans and recently you and the other settlers shared a large feast of Thanksgiving with the Wampanoag. But the year has not been easy as you and the other settlers try to find enough food and shelter to accommodate everyone. Approximately half of those who traveled on the Mayflower with you have died.*

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**2. Write a journal entry from the eyes of a Wampanoag child. In it, discuss the hardships you have faced in the year since the settlers came and also describe your interactions with the pilgrims. Draw a picture or several pictures to help illustrate how you would feel in this situation.**

*One year ago you saw your first non-Native American when dozens of people arrived in a large ship and settled on the land where you and your friends once played. In the past year, you have grown up and learned how your village cares for its land and grows its crops. You have had several encounters with the European settlers and recently you and other Wampanoag shared a large feast of Thanksgiving with the settlers. But the year has not been easy as some of the settlers have raided your village's corn reserves and many Native Americans have died because of diseases brought by the Europeans.*

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**3. Write a journal entry from the eyes of a Powhatan child. In it, discuss the hardships you have faced in the year since the settlers came and also describe your interactions with the colonists. Draw a picture or several pictures to help illustrate how you would feel in this situation.**

*One year ago you saw your first non-Native American when dozens of men arrived in three large ships and settled on the land where you and your friends once played. In the past year, you have grown up and learned how your village cares for its land and grows its crops. You have had several encounters with the European settlers and recently the princess Pocahontas saved one of the colonists. You are glad a life was spared and your village has profited from trade with the settlers, but you worry as the white men have set up a fort and while defending the land they claim as theirs, they have killed some men from your village.*

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**4. Write a journal entry from the eyes of a young adult in the Virginia Company. In it, discuss the hardships you have faced in your first year in Virginia and also describe your interactions with Native Americans. Draw a picture or several pictures to help illustrate how you would feel in this situation.**

*It has been one year since you arrived in Jamestown, Virginia. You and the other men endured many months at sea on the Godspeed, Discovery, and Susan Constant. It was a tough voyage and you were very glad to reach dry land. In the past year, you have learned a lot about your new home and the government that has been set up to manage it. While you have worked hard building the fort, many of the 'gentlemen' who came with you have not done much work to build shelter and get food. They have been preoccupied with finding gold. You have witnessed much trade between the settlers and the Powhatan and you are learning how best to survive in this distant land, which has already taken the lives on many settlers because of disease, starvation, and skirmishes with the Native Americans.*

## II. The Art of Letters

### Lesson Objectives

- Visualize daily life for children in the 18th century and compare life then to life today.
- Write letters to different audiences.
- Understand how innovations have changed life from the 18th century until today.

### Social Studies

#### Benchmarks Addressed

- **SS.5.2.2** Judge the past in the context of the time instead of imposing present norms and values on historical events.

### Language Arts

#### Benchmarks Addressed

- **LA.5.4.1** Write in a variety of grade-appropriate formats for a variety of purposes and audiences
- **LA.5.1.1** Use new grade-appropriate vocabulary
- **LA.5.5.1** Use information from appropriate sources: self, peers, and a variety of grade-appropriate sources

### Career and Technical

#### Design Benchmarks

#### Addressed

- **CTE.5.1.1** Examine how different innovations have developed/evolved in various cultures over time to improve life and solve problems

### Supplies

Worksheet

Use these materials to supplement your lessons on the daily life in Colonial America and on historical innovations. The instructional aids and assessment task relate your students' understanding of history and language arts to their Academy tour.

## INSTRUCTIONAL AIDS

### 1. LETTER TO A FRIEND

Start by having your students think back to a day over the summer that they spent with their friends. Ask them to write a letter to a different friend who was not with them that day describing what they did.

### 2. 18th CENTURY LETTER TO A FRIEND WORKSHEET

Then have them complete this worksheet, which also has them write a letter to a friend, but this time it is in the voice of an 18th century child.

Once they have written both letters, compare them. What is different about the vocabulary? Did your students have trouble incorporating the colonial words into their letter? What 21st century words would they have used in place of the 18th century words? Have your students envision writing their letter with the colonial writing implements (quill and ink) and in the colonial style (penmanship). [see Activity Sheets on pages 15-16]. Do they think it would have been harder or easier to write back then compared to today?

## ASSIGNMENT

Have your students consider the art of letter writing. Ask how many of them still write letters compared to sending emails. Have them think about what life might have been like without computers.

As an assessment, have your students refer back to their first letter. They will rewrite a version of it, typed on the computer, but this time they are living in the 21st century and their friend is living in the 18th century. As they rewrite the letter, they must explain to the 18th century friend anything that might not make sense to someone living over 200 years ago. For instance, they should explain the concept of a computer to their 18th century friend, explaining why the font looks the way it does and how the letter was not processed by hand, but by machine. If they refer in their letter to contemporary sports, clothing, vocabulary, or technologies, they must explain that, too. They should also inform their friend how these innovations have changed the world since the 18th century.



## 18th CENTURY LETTER TO A FRIEND

**Pretend** that you are a boy or a girl living in colonial times. The year is 1770 and you live in Philadelphia, PA. It is summer and you are spending the day with your friends, but two of your friends have been sick so they could not join you. Write them a hand-written letter (after all, it is 1770 and the computer has not yet been invented) describing what you did with your other friends.

To help you get into character, remember the clothing that you wore on your tour of the Academy and think about how it made you feel. What would it have been like to play in those clothes all day with your friends? Also, think back to the furniture that you saw. Perhaps you are sitting at one of the desks when you write this letter to your friends.

Another way to make your letter sound like it is from the 18th century is to use words from the colonial period. Below are several words that are not commonly used today, but they were over 200 years ago. Read the sentences and see if you can determine the words' meanings. Look them up if you need to. Then use them all in your letter.



**betwixt** - You will find the encyclopedic entry for "colonist" *betwixt* the entries for "colonial" and "colony".

**breeches** and **mend**- The boys' *breeches* ripped as he was climbing the fence. I will have to *mend* them so he can wear them again. At least his shirt did not get damaged.

**petticoat** - The girl would never do anything to risk tearing her *petticoat*. She even lifts it up as she crosses over puddles so it does not get damaged.



**pillory** - The thief was apprehended. To shame him publicly and to punish him, he was locked in the stocks and *pillory* all day. Everyone who passed the courthouse saw him hunched over with his hands and head sticking out of the *pillory's* holes.

**diversion** - When we are bored, my friends and I often think of a *diversion* that we can do, such as playing marbles, scotch-hopping, or playing blindmans bluff.

**parlor** - After supper, the family left the dining room and went to the *parlor* to play a game of cards and sing music.

## III. Still Life

### Lesson Objectives

- Understand the prosperity the colonists faced in the late 1800s compared to the earliest settlers.
- Draw a still life based on a work of art.
- Draw an original still life.

### Social Studies

#### Benchmarks Addressed

- **SS.5.2.2** Judge the past in the context of the time instead of imposing present norms and values on historical events.

### Fine Arts

#### Benchmarks Addressed

- **FA.5.1.1** Use the principles of art and design, including unity and harmony, in works of art
- **FA.5.1.3** Analyze, using evidence, the characteristics of representational and/or non-representational art
- **FA.5.1.5** Analyze works of art from selected historical periods

### Supplies

Worksheets  
*Still-Life* by James Peale

Use these materials to supplement your lessons on still lifes and daily life for the colonists. The instructional aids and assessment task relate your students' understanding of history and fine arts to their Academy tour.

## INSTRUCTIONAL AIDS

### 1. BACKGROUND

Share this page with your students. It compares the food supply of the early colonists to that of the colonists in the late 1800s. It also includes the dining etiquette for colonial children in early America.

### 2. JAMES PEALE STILL LIFE

Project this image on your screen or pass out a photocopy of it to your students. Give them the background information on still lifes and on this painting and have them analyze the painting based on its representational qualities. Give each of your students blank paper and colored pencils. Instruct them to draw a still life by reproducing this image. You can use these prompts to assist you:

- Turn your paper to landscape position and draw a triangle, leaving about an inch of space from each border. From the bottom line to the bottom of the paper, shade the tablecloth a pale color.
- In the middle of the triangle, draw a large watermelon with a dark green skin, red meat, and dark seeds. On the right side of the triangle, draw a brown branch with green leaves for the grape branch. At the bottom right, draw a bunch of purple grapes. Like the watermelon, grapes were another new American food.
- On the bottom left, draw an apple with rotten worm holes. Add a worm sticking his head out, if you'd like—James Peale often did. Add other fruit as you wish to unify the spaces inside the triangle.
- Use a darker shade of the tablecloth color to fill in the background. Keep the color pale around the fruit so the strong-colored fruit stands out, and gradually have the background color become darker at the edges of the paper.

## ASSIGNMENT

Have each of your students bring in a their favorite fruit and split the class into small groups of four or five. Have each group create a display of their fruits, focusing on unity and harmony in the display, and have each student in that group draw a still-life. Emphasize for your students that this work should be representational and that each student in the group will have a unique work of art because they are looking at the fruit from a unique vantage point.

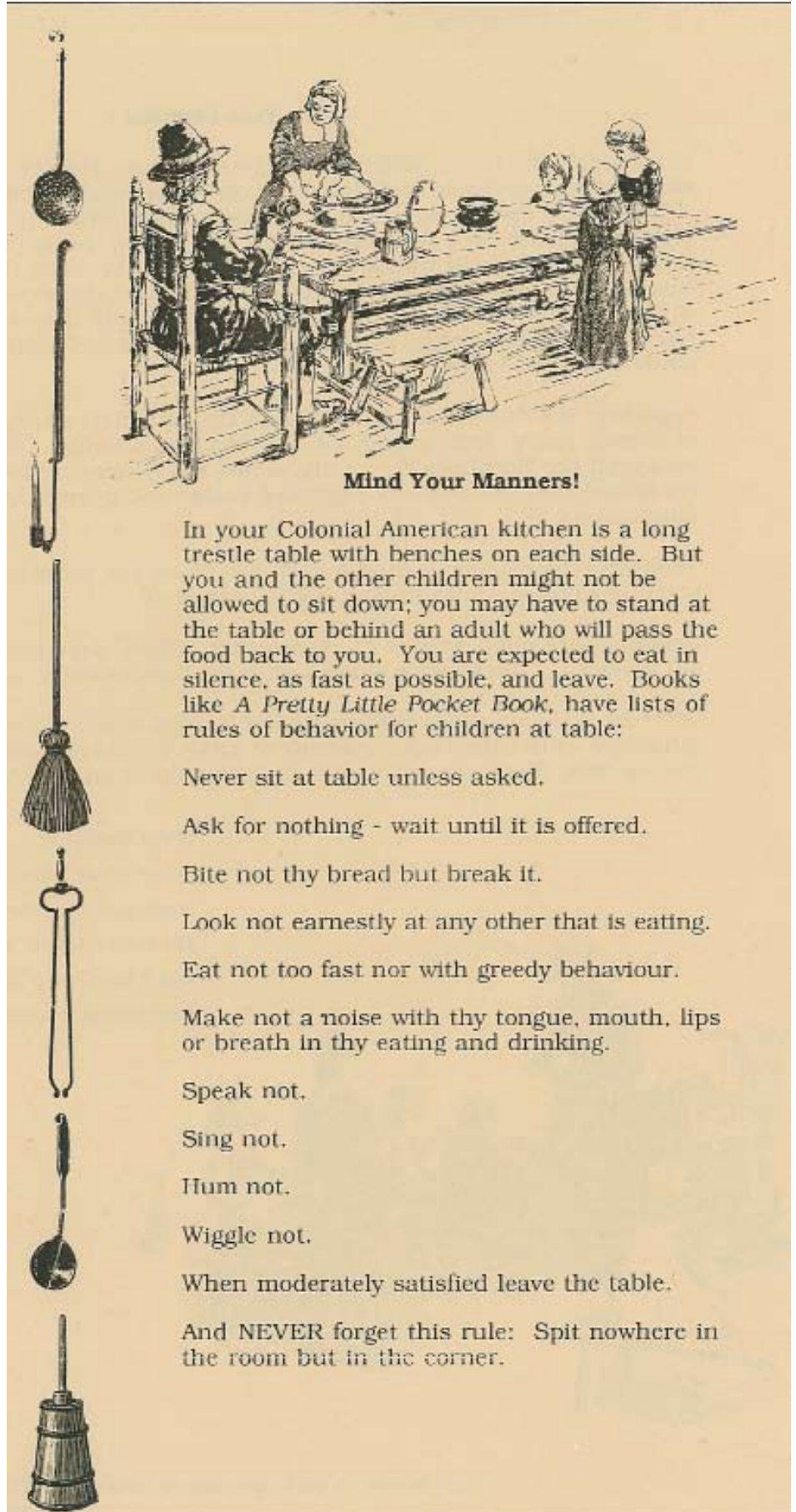
## BACKGROUND

What did you learn about the colonists' diet when you were at the Academy?

In the early days (the fireplace room), people were to eat just enough and to not feel full when they left the table. They were still learning how to have enough of a food supply. In fact, during the first winter when the Mayflower landed, half died of cold and starvation.

However, the colonists' food sources increased as they learned to plant food and live more off the land. By the late 1800s, they had enough to eat and were excited about new food sources. They moved beyond just managing to keep alive to having extra money to buy fine things, like the objects in Gallery 12 at the Academy. They purchased paintings, not just portraits of family members, but also landscapes and still lifes to decorate their homes. The painting by James Peale is a good example of such a work of art.

*Mind Your Manners!* List of rules for colonial children in early America.



### Mind Your Manners!

In your Colonial American kitchen is a long trestle table with benches on each side. But you and the other children might not be allowed to sit down; you may have to stand at the table or behind an adult who will pass the food back to you. You are expected to eat in silence, as fast as possible, and leave. Books like *A Pretty Little Pocket Book*, have lists of rules of behavior for children at table:

Never sit at table unless asked.

Ask for nothing - wait until it is offered.

Bite not thy bread but break it.

Look not earnestly at any other that is eating.

Eat not too fast nor with greedy behaviour.

Make not a noise with thy tongue, mouth, lips or breath in thy eating and drinking.

Speak not.

Sing not.

Hum not.

Wiggle not.

When moderately satisfied leave the table.

And NEVER forget this rule: Spit nowhere in the room but in the corner.

JAMES PEALE STILL LIFE

James Peale; *Still Life*, ca. 1824; oil on panel; America

The watermelon is a fruit that the colonists went crazy over when it was in season during the summer. In this painting, James Peale is showing watermelon as a wonderful new American food that everyone loved and by depicting many seeds, he is implying that people are not going to go hungry anymore. Notice the rotten apple on the left. Peale often included a piece of rotten fruit to show that what is ripe today will turn rotten in a few days. He is saying that everything changes as time goes by.

## IV. Limner Paintings

### Lesson Objectives

- Learn about limner painters
- Make a self portrait designed to be placed in the limner painting template

### Fine Arts

#### Benchmarks Addressed

- **FA.5.1.1** Use the principles of art and design, including unity and harmony, in works of art
- **FA.5.1.3** Analyze, using evidence, the characteristics of representational and/or non-representational art

### Supplies

Worksheets  
Limner Templates



Use these materials to supplement your lessons on the principles of art and design and the characteristics of representational and nonrepresentational art. The instructional aids and assessment task relate your students' understanding of fine arts to their Academy tour.

### INSTRUCTIONAL AIDS

#### 1. IMAGES FROM THE ACADEMY

Use these images from the Academy's American art collection to teach your students about unity and harmony. Ask your students to identify which works are representational and which are nonrepresentational. Ask them what other words they would use to describe representational and nonrepresentational art (e.g. realistic or abstract). Write these terms on the board to help your students remember common art vocabulary.

#### 2. PORTRAIT GRID

Have your students draw a portrait of Governor John Brooks from the Academy's collection. Give each student this worksheet, which has the portrait with a grid laid over it and an empty grid, as well. Your students will draw the portrait by transferring what they see in each box to the corresponding box in the empty grid. This process will allow them to focus on looking at the details of the artwork. Have them label their work.

### ASSIGNMENT

At the Academy, your students learned that limner painters were untrained artists who painted a variety of portraits but left the faces blank. Their clients chose a painting they favored and the artist painted the person's face in the portrait. For this assignment, your students will be the limner painters and draw their own self portrait in one of the three limner templates, all taken from works on view at the Academy.

To help your students make an accurate self portrait, take their photographs. While posing, ask them to keep an expression on their faces that they would like to have in the painting. Have each student hold that expression for one minute before taking the picture and see if they have trouble with it. If they do, remind them of how hard it must have been to pose for a portrait if someone was painting you for hours instead of photographing you for seconds.

Now have your students make a grid over the photograph, like the one on Instructional Aid 2. They can also make a light grid over the blank face on their template. Have them draw or paint their self portrait on the blank face, focusing on making their face in harmony and unity with the rest of the image and on making the work representational of the way they look.

IMAGES FROM THE ACADEMY



Arthur Dove; *The Brothers #1*, 1941; oil on canvas; United States



James McNeill Whistler; *Arrangement in Black No. 5: Lady Meux*, 1881; oil on canvas; United States

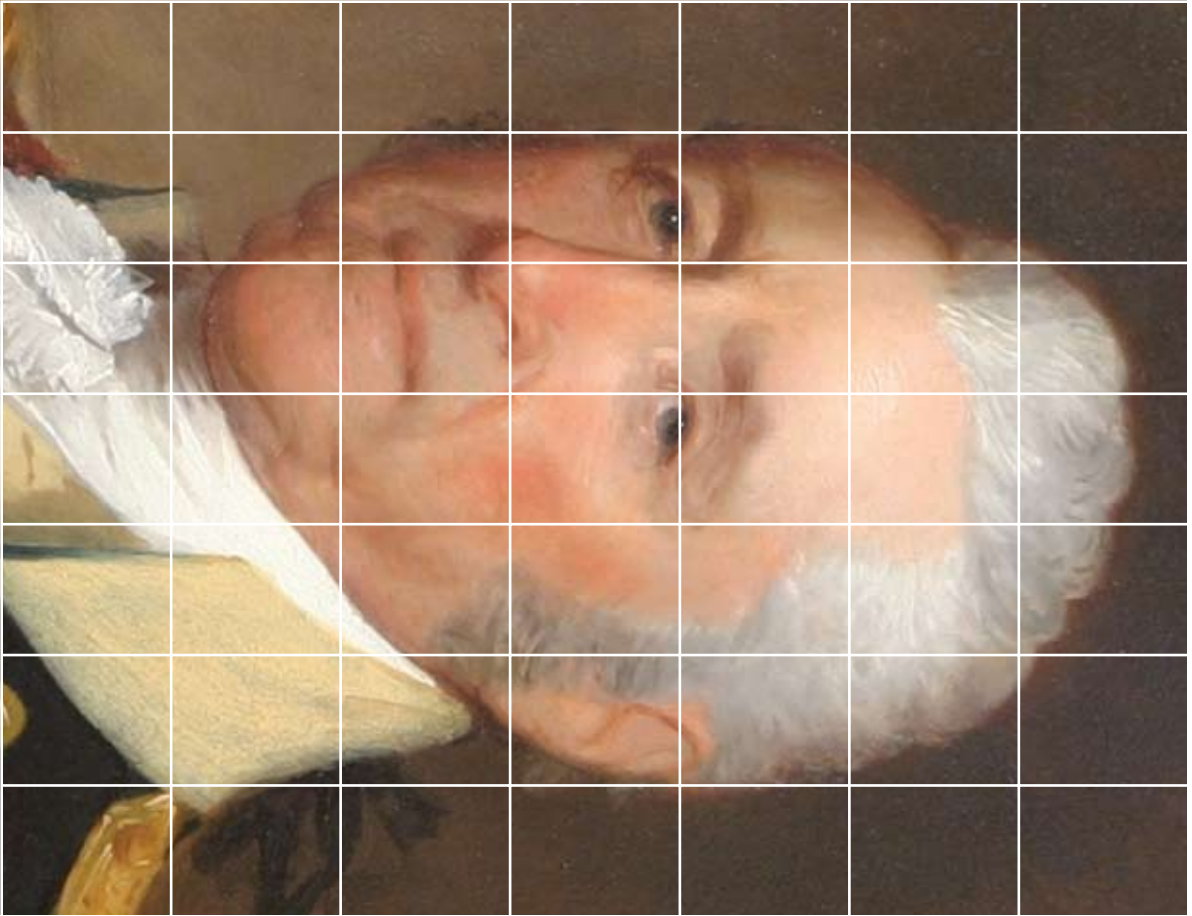


Mary Cassatt; *The Child's Caress*, ca. 1891; oil on canvas; United States



David Smith, *Hirebecca*, 1961; welded and painted steel; United States

PORTRAIT GRID



Gilbert Stuart; *Governor John Brooks*, 1820;  
oil on panel; United States


LIMNER PAINTINGS





LIMNER PAINTINGS



LIMNER PAINTINGS



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