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Exploring Colonial America through Art and Literature

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Unit Overview

Throughout their life children have been exposed to art in many different forms: billboards, graphic designs, advertisements, comics, etc. Children react to art in a very impulsive and often rudimentary manner. My unit challenges my fifth grade students to learn about Colonial America through the visual arts and literature. In supporting the fifth grade history curriculum with art, I hope to teach my students to approach art, specifically painting, in a similar manner to which they are being taught to approach literature.

Students who are considered active readers are able to render text by making connections, predicting, figuring out, visualizing, noticing, and asking questions. It seems necessary to approach art in a similar manner: children must become active participants in the interpretation of art by *noticing* the images, colors, hues, shading and lighting, *figuring out* the artist's message, *making connections* to historical events, personal experiences, literature, and other artist's works, *asking questions*, and *predicting*. Simultaneously, they must begin to ask questions: how do I feel when I view this painting? what time period is the artist representing? what historical events occurred at this time? The child is not always going to have an answer to these questions, but it allows them to begin to think about the picture in a more analytical manner and to actively engage in a quest for knowledge. As educators, we must expose children to a variety of modalities in the hope of enhancing their multiple intelligences. By integrating art into the literary realm and teaching children to observe, analyze, and synthesize both art and literature, we are broadening their horizons and exposing them to a world that could stimulate their senses and intelligence, thus furthering their desire for knowledge.

My unit is comprised of 8 lesson plans each of which includes historical background and either a painting or a literary work relevant to Colonial America.

It is my intention to create a more vibrant and exciting history class by supporting historical information about Colonial America with both paintings and literature. The lessons are preceded by historical facts and background that will enable the students to understand the religious, political, social, and economical perspectives of Colonial America. Having acquired the historical background necessary to understand the motivating factors and philosophies of the colonists, students apply this knowledge in interpreting both art and literature.

This unit consists of the paintings of John Singleton Copley, Benjamin West, Thomas Smith, Henrietta Deering Johnston, and John Durand, as well as other artist's depictions of Colonial America. My students will also be exposed to the literary works of Avi, Clyde Robert Bulla, Marcia Sewall, and James E. Knight; each directly relates to a specific time period in American History: Colonial America (1620-1750). By analyzing and interpreting paintings and both fictional and non-fictional literary works pertaining to this time period, I will enhance my students' learning experience and increase their understanding of Colonial America through both a visual and written history.

Visual and Historical Narrative

The Settlement of the First New England Colony

In order to teach visual depictions of the colonial period, it is necessary to provide some historical background, beginning with the settlement of the first New England Colony.

The first successful English settlement was established in 1607 in Jamestown Virginia. Prior attempts by Sir Walter Raleigh of England had failed and led to the mysterious disappearance of the Roanoke Colony in 1587. But the English were determined to succeed believing that America had an abundance of wealth in the form of gold and land. It was also believed that America had a large population of Native Americans who had knowledge of the land and climate. Believing they were superior to the Native Americans, the English settled in Jamestown assuming they could intimidate and physically force the enslavement of the Native Americans. However, the English were unsuccessful due to a lack of missionary and political force. The English not only did not find gold, but they discovered a laborious life that depended on farming the land for survival and overcoming disease, famine, and the long treacherous winters. Although many of the first settlers to Jamestown did not survive, the few that did eventually became more adept at farming the land. This was a result of their manipulation of the Native Americans into teaching them how to sow the land and their arrogance in forcefully moving into the Native American territories and farming on land previously sown by the Native Americans. Thus, the conflict between the English and the Native Americans during this time ensued (Ginn, 78-79)

Simultaneously in England, there was an uprising among various religious sectors because of the demands made by the Church of England and James I. The Puritans were most affected by these demands and believed the Church of England did not recognize nor adhere to the dictates of the Bible. They believed the interpretation of the Bible by the Church of England was both sacrilegious and indecent; Puritans did not believe the religious realm should include playing cards, dancing, or flamboyant services. A minority of Puritans hoped that England would allow them to dissociate themselves with the Church of England and form their own sect known as the *separatists* while other Puritans aspired to change the Church and cause a reversion back to a more literal and less elaborate interpretation of the Bible. James I, however, rejected their visions and punished them for rebelling against the Church of England by imprisonment and daily hardships. Subsequently, in 1608, the *separatists* decided to leave England for the Netherlands. Students will discuss the motivating factors that caused the English to leave their homeland of England in pursuit of a different life in America. In this unit students will become familiar with the Church of England and the role King James I played in contributing to this migration to a new and unknown frontier. Students will be able to discuss their views on freedom of religion and how they would react if they were forced to obey a certain church or religious order

Unhappy, with the Dutch customs and culture, the separatists returned to England only to board the *Mayflower*, along with others seeking a better life. Having left Plymouth, England in 1620, the 101 inhabitants of the *Mayflower* became known as the Pilgrims. Their destination was to be Virginia where the colony of Jamestown was now prospering. Surprisingly, however, they landed on the coast of New England and became the settlers of the first New England Colony, Massachusetts. Although there were varying ideals and beliefs among the inhabitants of the *Mayflower*, they recognized that they needed to establish a set of rules by which this colony could adhere; these rules were to become known as the *Mayflower Compact* (Ginn 94-95) . It is my intention that my students will be able to use this information to participate in a whole class discussion about the hardships of traveling by the ocean and the difficulties faced by the pilgrims: disease, starvation, climate.

Additionally, students will discuss the importance of the Mayflower Compact and how this signified the beginning of the first form of self-government; students will be asked how the Pilgrim's compilation of rules and laws differed from those of England.

John Heaton's Visual Journey of a Colonial Town

A comprehensive artistic example of daily life in Colonial America is the *Overmantel from the Martin Van Bergen House*, c. 1732-33, which was believed to have been painted by John Heaton, who was influenced by the Dutch. Heaton created a wonderfully detailed depiction of the Van Bergen farm geographically located in the forefront of the Catskill Mountains. The painting conveys the laborious activities of daily life, including slaves working the field. Additionally, the details of the horse and buggy, stone house, fields, horses, and farm workers enhance the ambiance of this homestead. The Dutch influence, a direct correlation to the migration of the Dutch into New York many years earlier, is evidenced by the "steep pitched roof with dormer windows and the chimneys in the end walls...characteristic of the Dutch farmhouse (Pohl, 64)."

Students should be able to answer the following questions: who is in the painting? who would have been doing any of the manual labor, explain? what can you figure out was the family's source of income or wealth? using observations from your viewing, what predictions can you make about life in colonial America? Additionally, students will be asked to discuss how the roles of men, women, and children are conveyed in this work.

Thomas Smith and John Singleton Copley: Depictions of Colonial New England

Thomas Smith and John Singleton Copley were two artists whose works were representative of this time period in Colonial New England. Their paintings clearly depicted the class distinctions that existed among the colonists during this time.

Thomas Smith was a mariner and artist who arrived in New England around the year 1650. Presently there are six works attributed to Smith, the most famous of which is his *Self Portrait*, c. 1680. Thomas Smith's self portrait embodies the image of a wealthy and confident man, as evidenced by his aristocratic attire and lace cravat which was influenced by the European baroque style. (<http://www.worcesterart.org/Collection/>

Early_American). This painting is introduced in my lessons as a representative of early colonial New England: the students will observe the central position of Thomas Smith in the painting, the skull which is placed upon a sheet of poetry and which he holds in his right hand, and the view of the sea in the background (which he would clearly see if he turned his head slightly to the right). Students should be encouraged to discuss the importance of the skull and the painting of the sea and predict that Thomas Smith was most likely a mariner who journeyed by boat over tumultuous seas (indicative of the appearance of the waves and tipping of one of the boats), one who enjoyed the more romantic literary genres (poetry) and one who has a connection and understanding of death (proven by the existence of the skull strategically placed upon the poem) (Pohl, 63).

John Singleton Copley, however, was born on July 3, 1738, in Boston, Massachusetts to Mary Singleton and Richard Copley. It was his stepfather, Peter Pelham, that first exposed John to the world of painting. His stepfather's unexpected death at the age of 13, led John to dabble in printing and painting to help supplement the family income. Although, John preferred painting mythological and historical images, such as *Watson and the Shark*, c. 1778, he realized this was not a lucrative business. He began to paint portraits of the Boston mercantile elite, which were in high demand and proved to be profitable (<http://www.suite101.com/article.cfm/12192/62107>). By the age of 23, Copley became a renowned portrait

artist in Boston; Copley completed *Governor and Mrs. Thomas Mifflin* in 1773, *Henry Pelham* (Boy with a Squirrel) in 1765, and *Mrs. Ezekiel Goldthwait* (*Elizabeth Lewis*) in 1777. However, it was the painting of his brother, Henry Pelham, which initiated Copley into London society; Copley came to be highly regarded and recognized internationally. It is Copley's attention to detail and texture that makes his paintings enviable; the manner in which he conveys his brother's thoughts through the exactitude of his facial expression is endearing. The contrast between the texture and fluency of the mahogany table, water, squirrel, and drapery emphasizes the various textures and 3-dimensional appearance of this portrait. It is also notable that he connects these objects by having Henry dangle a chain that is draped over the boy's hand, directed vertically toward the water and then laying on the table at which point the squirrel grasps it to nibble on. Copley has created the illusion of the triangular shape existent between the boy's gaze, the squirrel and the formation of the vertex by the boy's elbow. Historically, the symbolism of the squirrel in this painting is relevant since it is believed to be an American flying squirrel. Interestingly, Copley uses the chain to connect this naturalistic representation of America with humanity (Pohl, 74-75).

Students might be asked to discuss the similarity and differences between these two paintings and to identify the images and elements that are representative of Colonial America. Students may be asked to focus on trades/hobbies that were relevant to this time period, as well as class distinction.

Journey to Religious Freedom: The Founding of Rhode Island

In 1630, more than 1,000 Puritans gathered together to form the Massachusetts Bay Colony which was governed by John Winthrop and established in Boston, Massachusetts. This colony differed significantly from the Pilgrims because they were still under the jurisdiction of the King of England who had established a charter, which supported and governed their colonization in America. Although the charter allowed the Puritans to elect their own government, there were still disputes regarding the interaction between church and state. The Puritans believed that it should be required by law to attend church, however they did not want a government reenactment of the control of the Church of England. Ironically only free white men who were accepted into, and regularly attended, the Puritan church had the ability to vote and actively participate in the governing. This obviously excluded women, Native Americans, indentured servants, and other ethnic groups. This association between church and state caused several to revolt, especially since they had left England seeking religious freedom. Roger Williams, a Puritan minister, disagreed with the dictate that only white men who attended the Puritan church could vote and revolted by founding his own colony in Rhode Island in 1635. In 1637, Anne Hutchinson rebelled against the Massachusetts Bay Colony's charter that one must adhere to the beliefs of their minister. An independent thinker and seeker of religious freedom, Hutchinson was banished by the Massachusetts Bay Colony to become a resident of Rhode Island. Similarly, Thomas Hooker founded Connecticut in 1636, because he also questioned the bond between church and state (Ginn 96-96).

A Conflict Painted: Resistance to Puritan Ideals Conveyed through Art

The artist of *John Freake*, and *Elizabeth Freake and Baby Mary*, c.1671-74, conveys this desire for a separation between church and state in his depiction of the Freake family. The darker, more pronounced details of the Freake family portraits clearly depict the conservative ideals of Puritan Boston. In these portraits, the artist relays an image of inapproachability and power which is emphasized by the "rich velvet brown" of his overcoat and accented by the white collar, cuffs, and gloves (which he interestingly is holding rather than wearing). John's stance indicates one of pride and confidence; his arm is angled toward the center of his self, creating an image of distance and separatism from the viewer. However, in contrast the artist conveys John's philosophical and political belief that the role of the Puritan minister should not extend into all

areas of the colony by abandoning the symbolically typical black Puritan garb. In *Elizabeth Freake and Baby Mary*, there is an image of stoicism which is conveyed; Elizabeth is expressionless as she holds her baby, who glaringly appears to be stiff and unemotional. The lack of intimacy between mother and child is immediately evident upon viewing. However, the colorful palette with which it is drawn is a clear message of Elizabeth's resistance to the Puritan style. Her attire is evidence of a European influence and a connection to her husband's dedication to his merchant profession, the businessman demeanor, and their resistance to the restrictions placed on them by England (Pohl, 59-60)

Using Force: The Founding of Jamestown

As previously mentioned the colony of Jamestown was founded in 1607, yet did not immediately prosper due to the lack of farming skills, the laborious daily life, and disease. Yet in 1612, a man by the name of John Rolfe discovered that the climate of Virginia was conducive for growing tobacco crops. This became a lucrative business once the colonists began to annually export more than 3 million pounds of their product to Europe. But, growing and exporting tobacco in huge quantities required more labor than the settler could manipulate. The colonists physically fought for the Native American land, and won. However, the Native Americans, specifically the Algonquians, were unrelenting and unwilling to succumb to this European intimidation and successfully maintained their freedom. The colonists then sought indentured servants to sow the tobacco fields. The indentured servants, however, were unable to survive on minimal nourishment, a hot climate, the threat of disease, or the intensive labor required to maintain the crops. Thus, the colonists of Jamestown sought slaves from Africa to maintain the tobacco fields. The slaves were involuntarily and cruelly forced to leave Africa to work in the fields. The success of the tobacco fields and the Virginian colony led to the founding of the other Southern Colonies: Maryland, North Carolina, South Carolina, and Georgia. As the southern colonies developed and grew, their reliance on farming and slavery intensified. Dependent on exporting products to Europe, and other colonies, led to the formation of considerably larger farms called plantations (Ginn 114-119).

Southern Extravagance and Affluence

Henrietta Deering Johnston portrayed affluent Southern society in her paintings, *Colonel Samuel Prioleau*, c.1715 and *Mrs. Samuel Prioleau*, c. 1715. In my unit students may be asked to view the Henrietta Deering Johnston paintings, which represent both the aristocratic south and extravagant wealth, and identify those elements that support this belief.

Henrietta Deering Johnston, the wife of a Church of England clergyman, arrived in South Carolina with her husband in 1708. Known for her use of pastels, Johnston's depictions of *Colonel Samuel Prioleau*, c.1715 and *Mrs. Samuel Prioleau*, c. 1715, conveyed Charleston, South Carolina's more affluent society. Samuel dons a flowing, golden wig and wears a white cravat while his wife's wears a gown with a low neckline, or décolletage; both garments are evidence of a French aristocratic influence. The pastel yellows and blues that Johnston chooses to use in these portraits provide a relaxed and calming aura.

Penn Makes Peace with the Natives

In 1681, William Penn, a Quaker and member of the Society of Friends, founded the colony of Pennsylvania in the hope of creating an idealistic Quaker community. With the support of the King of England, who had been indebted to the Penn family, William Penn became the governor of Pennsylvania. Penn was not biased and

encouraged all individuals of varying backgrounds to join his colony. His only request was that those colonists residing in Pennsylvania respect and treat everyone equally and fairly, including the Native Americans. In 1682, William Penn acquired the territory of Delaware because he needed an accessible passage to the Atlantic Ocean. The middle colonies also included New Jersey and New York, both founded in 1664 (Ginn 142-143). The founding of Pennsylvania is represented in Benjamin West's: *Penn's Treaty with the Indians When he Founded the Province of Pennsylvania in North America, 1771-72* . This painting is symbolic of the division between the settlers and the Native Americans and Penn's attempt to join the sides together in an amicable agreement. The settlers are strategically painted on the left side of the frame, while the Native Americans are painted towards the right. Interestingly, the artist conveys the amicability of these two groups by having the European settler kneel as if respecting royalty. In addition, the settler appears to be offering the Native Americans a gift of cloth. Ironically, however, the Native Americans are dressed in their own traditional attire and the offerings from the settlers are very European. Significantly, is the relationship that Penn formed with the Native Americans and his Quaker belief that all men are equal regardless of religious affiliation (Pohl, 72).

In viewing this painting, students may be asked to notice the images, make connections to historical events, discuss the motivating factors for William Penn to found the colony of Pennsylvania, and to discuss how Penn's religious and political philosophies concerning equality are conveyed in West's painting.

Daily Life in Colonial America

As a Colonial American you had a significant role within your community and relied on family to survive and succeed. In the New England colonies it was believed that only families could acquire land. If you were single, it was believed that you would eventually cause turmoil within your community and could not be trusted. Colonial women were in charge of the household and raising the children. Since illness was a common threat during this time period, the mother's role was to care for her children and protect them from disease. The father's role was to control the household finances, manage the farm, and make decisions concerning his daughter's marital future. Colonial children also had a role that was necessary to the success of the family. Girls were taught to cook, prepare, and preserve food, clean, milk cows, sew, and care for their siblings by the young age of 7, while the boys labored in the fields, mended fences, planted, took care of animals, chopped wood, and helped harvest crops. Often, the older children became apprentices to learn the skills and knowledge necessary to become a carpenter, silversmith, or other skilled profession. Most children were home-schooled by their father to read and write so they could study the Bible (Ginn 102).

Fun and Games

The children played games that relied on skills that they would use later in life. These simplistic games were always handmade and readily accessible for entertaining. Puzzles, *Blind Man's Bluff* , pick up sticks (or *Jack Straws*), hopscotch, leap frog, *Jacob's Ladder*, marbles, hoops, and *battledore* (a colonial version of badminton) are a few of the games played by colonial children. Often the games were made from left over supplies and wood that were no longer of any use. For example, a spinning top could be made from a small piece of wood and string while an old barrel could be used for racing. The girls sewed or tied old rags or cornhusks together to make humble dolls with which they could play. In addition, children entertained themselves by reciting nursery rhymes, riddles, and tongue twisters (<http://www.ctstateu.edu/noahweb/games.html>).

The Representation of Puritan Children in Colonial America

The Mason Children: David, Joanna, and Abigail, 1670, is a painting of three children of a wealthy Bostonian family: Arthur Mason, a baker, and his wife, Joanna. The painting clearly captures the role, attitude, and demeanor of children during the colonial period. The three children are situated in descending order by height and age, David, the oldest at age 8, Joanna, and Abigail. The children are representative of how children were

perceived during Puritan America. The children are dressed in typical black and white Puritan garb, however, the existence of lace, ruffles, frills, and *sleeve slashes* on their clothing indicates a wealthier and aristocratic upbringing. Interestingly, Massachusetts's law prohibited the adornment of this extravagant attire unless the family earned a yearly income of at least 200 pounds. Daily life for these young children would have consisted of family duties and responsibilities that in modern society would have been indicative of adulthood. It was a Puritan belief that children were to be mature and obedient and this was accomplished by raising them in a strict and religious household, where they would not be tempted or provided with the opportunity to behave like young, untamed creatures.

This philosophy is conveyed through the artist's rendering of these children as much older than their actual ages; students should notice their facial expressions and stoicism are indicative of adulthood and a sign of maturity. In addition to their appearance, the children each grasp a different object. David owns a "silver topped cane and gloves" which is indicative of adulthood, Joanna is painted with a fan which is a necessary object for young ladies entering society, and Abigail holds a red rose to signify her youth and innocence. In addition to these objects, each girl is adorned with red necklaces, a color believed to prevent disease. (<http://www.thinker.org/fam/education/publications/guide-american/slide-1.html>).

It is significant when analyzing this painting to note and direct the discussion to include the Puritan beliefs that children should be responsible for adult chores and duties at a relatively young age and that unruly or childlike behavior was not tolerated. Ask the students how this philosophy is conveyed through the painting of these three children.

Representations of Affluence and Slavery in American Art

Henry Darnall, III as a Child, c.1710 is the painting of two boys: one black boy (the servant) and one white boy (the master). This class distinction is evidenced by the black servant's positioning in the painting in contrast to that of the white master who is centered and whose posture is very straight and pronounced. Additionally, it is important to compare and contrast each of the boy's garments: the white boy is elaborately dressed in regal attire with a lace cravat and extravagant green material flowing like a shawl around his left arm. In contrast the servant is dressed in a simple white shirt with a silver collar (an indicator of servitude) and a simple orange coat; more importantly the viewer is unable to see the servant's lower body because it is hidden by the balustrade. The balustrade also should be noted that it separates the two boys by class distinction and race.

Lesson Plans

Lesson Plan #1: Journey to a New Land

Materials:

The Pilgrims of Plimoth; John Singleton Copley : **Henry Pelham** , c. 1765; Thomas Smith: *Self Portrait* , c.1690

Procedure:

First, students will read the illustrated book, The Pilgrims of Plimoth.

- Students will discuss the motivating factors that caused the English to leave their homeland of England in pursuit of a different life in America. Students will become familiar with the Church of England and the role King James I played in contributing to this migration to a new and unknown frontier. Students will be asked to discuss their views on freedom of religion and how they would react if they were forced to obey a certain church or religious order
- Students will discuss and identify the hardships of traveling by the ocean and the difficulties faced by the pilgrims: disease, starvation, climate
- Students will discuss the importance of the Mayflower Compact and how this signified the beginning of the first form of self-government. Students will be asked how the Pilgrims' compilation of rules and laws differed from those of England.
- Students will be able to discuss the daily life in the colonies and the roles of men, women, and children. Students will be asked to complete a Venn diagram identifying the similarities and differences between their childhood and that of the settlers.

Secondly, students will view the following paintings:

- Henry Pelham and *Self Portrait: Thomas Smith* , c. 1690. Students will be asked to discuss the similarity and differences between these two paintings and to identify the images and elements that are representative of Colonial America. Students will be asked to focus on trades/hobbies that were relevant to this time period, as well as class distinction.

Assessment:

- Students will be asked to keep a daily response journal to record their responses to literature, class discussion and art work
- Students will be asked to complete a Venn diagram identifying the similarities and differences between that of the daily life of the settler child and their own

Lesson #2: John Heaton's Visual Journey of a New England Town

Materials:

Overmantle from the Martin Van Bergen House , c 1732-1733.

Procedure:

Students will be asked to view the painting, *Overmantle from the Martin Van Bergen House* , c 1732-1733.

- Students will be asked to actively view the painting and participate in a constructive conversation about the elements of the work, such as the figures, shapes, details, lighting, color, hue, subject, theme etc. Students will be asked to make a compare The Pilgrims of Plimoth, which discusses early colonial life in the early 17th century, with *Overmantle from the Martin Van Bergen House* , c 1732-1733. Students should be able to answer the following questions: who is in the painting? who would have been doing any of the manual labor, explain? what can you figure out was the family's source of income or wealth? using observations from your viewing, what predictions can you make about life in colonial America? Additionally, students will be asked to discuss how the roles of men, women, and children are conveyed in this work.

Lesson #3: Representations Children in Colonial America

Materials:

Our United States: Volume I, The Pilgrims of Plimoth, The Mason Children: David, Joanna, and Abigail, c. 1670; John Singleton Copley : **Henry Pelham** , c. 1765

Procedure:

Students will discuss the roles and daily life of children during Colonial Times. This information will have been acquired from Our United States: Volume I and The Pilgrims of Plimoth.

Students will be asked to view, *The Mason Children: David, Joanna, and Abigail* , c. 1670. Discussion will ensue regarding any observations and feelings the student has regarding this work. Students will notice the facial expression, the maturity of their body language, the stiffness or stoicism of their posture and the simplistic and unnoticing manner in which they hold each object. Students will be asked to discuss how religion plays a

significant role in this painting: what colors are the children wearing? what style of cloth? do their garments indicate wealth? It is significant to note and direct the discussion to include the Puritan beliefs that children should be responsible for adult chores and duties at a relatively young age and that unruly or childlike behavior was not tolerated. Ask the students how this philosophy is conveyed through the painting of these three children.

Students will be asked to compare *The Mason Children: David, Joanna, and Abigail* to that of the portrait of *Henry Pelham*.

Assessment:

Students will be asked to keep a daily response journal to record their responses to literature, class discussion and artwork

Lesson Plan #4: Penn Makes Peace with the Natives

Materials:

Benjamin West: *Penn's Treaty with the Indians When He Founded the Province of Pennsylvania in North America*, c. 1771-72.

Procedure:

First, students will be asked to view the Benjamin West painting: *Penn's Treaty with the Indians When He Founded the Province of Pennsylvania in North America*, c. 1771-72.

- Students will be asked to participate in a whole class discussion regarding their observations and analysis as they view the painting. Students should identify the existence of European settlers and the Native Americans and note their separation, discuss the impact the Europeans had on the Native Americans, and notice the amicable relationship that appears to exist with the genuflecting European (William Penn).
- Students will be asked to discuss the reasons Penn chose to settle in Pennsylvania (freedom of religion being the utmost motivator). As a Quaker, Penn was determined to create a colony where there was an acceptance of all religions. The students will be asked to discuss how West conveys this philosophy in his painting, as well as how successful Penn was in achieving his dream. Also, students should recognize the similarity between Penn's desire for religious freedom within the colonies and the Pilgrims need for religious freedom within England.

Assessment:

Students will be asked to keep a daily response journal to record their responses to literature, class discussion and artwork

Extension:

Students can compare and contrast Benjamin West painting: *Penn's Treaty with the Indians when He Founded the Province of Pennsylvania in North America* , c. 1771-72,

with Edward Hicks painting, *The Peaceable Kingdom*, c. 1830. Students may be asked to notice any figures, details, shapes, colors, or themes that are similar between these two paintings. Interestingly, this painting includes the Natural Bridge of Virginia beneath which Hicks has painted the main figures from West's *William Penn's Treaty with the Indians* .

Lesson #5: Daily Life**Materials :**

Night Journeys, by Avi; Justus Engelhardt Kuhn: *Henry Darnall, III as a Child*

Procedure:

First, Students will be asked to read the novel, *Night Journeys*, by Avi.

- This novel will introduce the concept of indentured slaves and their importance and significance within Colonial America.
- Students will be asked to discuss the importance of setting this story in Pennsylvania, a colony founded by Penn based on the belief that all men are equal regardless of religious affiliation.
- Students will discuss the importance of having a Quaker family adopt an orphan boy. rather than a Puritan family. Why would it have been less plausible for A Puritan family to adopt this young orphan given the plot of the story?
- Students will discuss Peter's role in the story in contrast to that of the indentured servant. Students will discuss the differences between indentured servitude and slavery. What would be some of the benefits of being an indentured servant? Why did the colonies, especially those in the South, need indentured servants?

Students will then be asked to view the painting, *Henry Darnall, III as a Child* , c.1710.

- Students will be asked to make observation about the two boys represented in the painting: one black boy (the servant) and one white boy (the master). This class distinction is evidenced by the black servant's positioning in the painting in contrast to that of the white master who is centered and whose posture is very straight and pronounced. Additionally, the students should be able to compare and contrast each boy's garments: the white boy is elaborately dressed in regal attire with a lace cravat and extravagant green material flowing like a shawl around his left arm. In contrast the servant is dressed in a simple white shirt with a silver collar (an indicator of

servitude) and a simple orange coat; more importantly the viewer is unable to see the servant's lower body because it is hidden by the balustrade. The balustrade also should be noted that it separates the two boys by class distinction and race.

- Students will be asked to discuss the importance of the scenery in analyzing this piece: they should notice that the location of this painting is one of affluence because of the drapery and tassels to the right of Darnall, the ornate balustrade, the lavish gardens and architecture behind the figures, and the bow and arrow that the young Darnall used to kill the bird with which he will not touch, but has his servant display as a trophy.

Assessment:

Students will be asked to keep a daily response journal to record their responses to literature, class discussion and artwork

Students will be asked to write a concise summary of the novel.

Lesson #6: Southern Extravagance and Affluence

Materials:

A Lion to Guard Us, by Clyde Robert Bulla; Henrietta Deering Johnston paintings entitled: *Colonel Samuel Prioleau* , c. 1715, and *Mrs. Samuel Prioleau* , c. 1715

Procedure:

Students will read A Lion to Guard Us, by Clyde Robert Bulla.

- Students will recognize the difficulties in traveling with a family and the reasons why Amanda's father needed to journey to America and leave her and siblings in England with her mother; they will discuss the commonality of death and disease and how the young children dealt with the death of their mother and found the strength to journey to America in search of their father.

- Students will be able to discuss the hardships and difficulties that faced travelers during the early 17th century, such as disease, starvation, and harsh weather conditions.

- Students will discuss the importance of emblems, like the lion's head, as a good luck charm. Why do you think these charms existed? Refer to *The Mason Children* and Joanna and Abigail's red necklaces worn to ward off disease.

- Students will be asked to predict what life will be like for Amanda in America? Use information from the story to support your opinion. Students will be asked to draw a detailed picture of the father as described at the end of the book: "He lay on the floor, his clothes were in rags, and he was so thin the bones of his face stood out....(Bulla, 112)"

Students will be asked to view the Henrietta Deering Johnston paintings entitled: *Colonel Samuel Prioleau* , c. 1715, and *Mrs. Samuel Prioleau* , c. 1715. These paintings represent the aristocratic south and extravagant wealth. Students should be able to comment on significant details, such as the man's wig and neck cloth, as well as the neckline of the young lady's garment and her stylish hair. Compare these images to that of Abigail's father as conveyed in the novel.

Extension:

Students may view the Justus Englehardt Kuhn painting, *Henry Darnall III as a Child* , c. 1710, as an example of a child born of wealthy descent. This can be compared to that of the *Mason Children*...

Assessment:

Students will be asked to keep a daily response journal to record their responses to literature, class discussion and artwork

Students will be asked to write a concise summary of the novel.

Lesson #7: Colonial House: Daily Life in Colonial America

Materials:

PBS series: *Colonial House*

Procedure:

Students will view the PBS series, *Colonial House* (refer to the website, <http://www.pbs.org/wnet/colonialhouse/>). This activity is to provide the students with another artistic medium in which to learn about daily life in Colonial America.

- Students will record observations in their response journals as they view the film. What difficulties do the "colonists" face? How do they hunt, farm and prepare their food? Are there any signs of illness or disease? How do they govern their small community?
- Students will be asked to discuss life in Colonial America and the roles of the men, women, and children. How have these roles changed?
- Students will identify the governmental structure existent within this colony and discuss who ultimately makes the laws for their community. Does everyone have an equal opportunity to speak? Students will research the website, <http://www.pbs.org/wnet/colonialhouse/>, for further information regarding the laws that governed their small town.
- Students will discuss the various factors of daily life: chores (cooking, cleaning, farming), town meetings, games/entertainment. Students will complete the interactive quiz: *Would you Have Survived on the Colony?*
- Students will explore the interactive game: *What Kind of Clothing did 1628 colonists wear?* Discuss the difference and similarities between the clothing of then and today. Also, students should recognize and identify the names of the various garments.
- Students should recognize and discuss why language was different in 1628. They will be asked

to complete the interactive game: ' *Tis a Very Dirty Manner of Life* ' and become familiar with the colloquialisms and language of 1628 America.

Extension Activity:

Students may each be assigned a role within a colonial town and role play how each individual would have spoken and behaved.

Lesson #8: A Child's Image of Colonial America

Materials:

Art supplies: rulers, drawing pencils, colored pencils, paints, white paper, clay, markers (fine tip), etc.

Procedure:

Having actively participated in the analysis of various works of art and literature, as well as a viewing of *Colonial House* , the children must now create their own image of Colonial American life. Students will be asked to express themselves through art, as well as through the written word. Students may work independently, or in pairs, to create a painting or drawing of a relevant part of Colonial American life. They may choose to replicate an idea expressed in one of the paintings they viewed, research an artist from the colonial period and replicate an unfamiliar work, or choose a concept, such as daily life or the journey to America, as the subject of their piece. Students will be asked to present this to the class with an oral commentary.

Colonial American Clothing

Glossary of Terms for a Lady's Attire

(*Taken from* : <http://www.colonialwilliamsburg.com/history/clothing/intro.cfm>)

Bodice: *the* fitted part of a dress from the waist to the shoulder that tied or fastened in the back

Brocade : heavy fabric with a raised design

Corset (also referred to as a *stay*): an undergarment that provided support above the waist

Lustring : light silk material often worn during the warmer months

Panniers : side hoops often worn under wide skirts for special occasions

Petticoat : underclothing

Stomacher Front : an ornately embroidered or jeweled garment covering the lady's stomach and chest

Ruffles : frilly and/or pleated fabric

Taffeta : light-weight fabric which sparkles and shines

Glossary of Terms for a Gentleman's Attire

(Taken from : <http://www.colonialwilliamsburg.com/history/clothing/men/mglossary.cfm>)

Banyan: a loose-fitting robe often worn at home or for informal affairs

Breeches : made of a variety of different materials such as, linen, wool, cotton, or silk, breeches were referred to as a "lower body garment"

Cloak : worn as a protective outer covering, the cloak often consisted of a collar from which material proceeded to drape over the shoulders falling to the knees of the gentleman emphasizing the circular cut of the fabric.

Cravat : a fancy, sometimes lace, *neck cloth*, that was wrapped around the gentleman's neck and loosely tied

Monmouth Cap : small cap often made of wool

Neck handkerchief : a *neck cloth* consisting of a square piece of fabric loosely wrapped around the neck; worn by slaves or tradesman

NegligeZ Cap : cap often worn with the banyan; most often these caps were embroidered

Stocks : the most formal *neck cloth* , made of white linen, pleated, and which buckled behind the wearer's neck.

Trousers : Straight leg lower body garment often worn by tradesmen or slaves

Waistcoat : a vest viewed as a necessary part of any gentleman's wardrobe

Wigs : men of all trades and wealth wore wigs made of horse, goat, yak, or human hair.

Rationale

New Haven Public Schools fifth grade Language Arts curriculum requires students to be taught the strategic skills that will enable them to demonstrate proficiency in the evaluations and analysis of literature. Upon completion of fifth grade, students must be able to *interpret what they have read, analyze and synthesize information, evaluate quality of materiel used, relate topics and experiences from reading to one's own experiences, and demonstrate understanding through verbal, visual, written, musical, and or technological formats* (<http://www.nhps.net/curriculum/html/LangArts-5-8.asp>) In addition to these universal performance standards, the Social Studies curriculum requires students to be able to *gather and interpret historical data from multiple primary and secondary sources, identify the main idea in a source of historical information, explain causes and effects of various events, and write short narratives and statements presenting historical ideas*. Through the exploration and study of Colonial America through art and literature, my students will *read, view and listen to multiple sources that reflect the diversity of culture, examine the differences between the colonies in the regions of New England, the mid- Atlantic, and the South* ([http://www.nhps.net/curriculum/docs/Perf-Stand\(3\)-5-8Grev.doc](http://www.nhps.net/curriculum/docs/Perf-Stand(3)-5-8Grev.doc)).

Unit Objectives

Social Studies Objectives

- Identify the main idea in a source of historical information.
- Explain causes and effects of various events.

Performance Standard 1.0

- Explore the reasons for European exploration.
- Examine the differences between the colonies in the regions of New England, the mid-Atlantic, and the South.

Performance Standard 3.0

- Read, view and listen to multiple sources concerning geography.
- Identify the thirteen original colonies on a map.

Language Arts/English Objectives

Performance Standard 1.1

- Students will demonstrate strategic skills that ensure success in reading
- Students will identify various genres from print and non print materials (fiction, non-fiction, reference, stories)

Performance Standard 1.2

- Student will demonstrate strategic reading skills before, during, and after specific reading tasks.

Annotated Bibliography

Resources for Teachers:

Morrison, Samuel Eliot and Henry Steele Commager. *The Growth of the American Republic, Volume I* . Oxford University Press, New York, 1962: Textbook which provides an outline of significant historical facts from the onset of the American Republic.

Pohl, Frances. *Framing America* . Thames and Hudson: New York, 2002: An American Art text comprised of 8 units beginning with *Art and Conquest* and commencing with *From Cold War to Culture Wars* . Excellent source for colored prints, artist biographies and art review and analysis.

Websites:

<http://www.pbs.org/wnet/colonialhouse/>. *Colonial House* is an excellent resource for teachers who intend to use this series as a learning tool. In addition it is an accessible way to integrate technology into the curriculum. This site offers interactive games, quizzes, information, and panoramic views of a colonial town.

<http://www.yale.edu/lawweb/avalon/states/ct01.htm>. (*Original Constitution of the Colony of New Haven, June 4, 1639*) This is an excellent primary resource for students to view, especially for the language.

<http://www.historyplace.com/unitedstates/revolution/rev-early.htm> Provides timeline

of events from 1000 A.D. (Early Colonial Era) to 1763 A.D. (English Colonial Era) including the settlement of the thirteen colonies and significant facts such as the first successfully *planted and harvested tobacco crop* and the *first town government organized in Dorchester, Massachusetts*.

<http://www.colonialwilliamsburg.com/history/clothing/children/child01.cfm> Overview of children's clothing from the Colonial Era including pictures of an infant's linen shirt, cap, neck bands, and lace.

<http://www.colonialwilliamsburg.com/history/clothing/men/mglossary.cfm> Glossary of terminology used regarding men's fashions from Colonial Williamsburg including pictures of breeches, overcoats, hats, cravats, shirts, stockings, shoes, and waistcoats. Excellent resource for learning the origination of several pieces of men's apparel, such as the onset of the fashionable cravat in the mid-17th century.

<http://www.colonialwilliamsburg.com/history/clothing/intro/clothing1.cfm> Detailed information about women's fashions from Colonial Williamsburg including pictures of breeches, brocaded gowns, petticoats, and overcoats as well as paintings and fashion terminology appropriate to this era.

<http://www.thinker.org/fam/education/publications/guide-american/01.html> Guide to Colonial American Art. Select paintings are described in detail in regards to analysis/review, style, and artist biography

Resources for Students:

Avi . *Night Journeys* . William Morrow & Co., 1994. A novel about an orphan child named Peter who is taken into the home of Mr. Everett Shinn, the patriarch of a Quaker family that resides north of Philadelphia. The story climaxes as Peter and Mr. Shinn search the island of Morgan's Rock for two escaped indentured servants.

Bulla, Clyde Robert. *A Lion to Guard Us*. Harper Trophy: New York, NY, 1981. Amanda Freebold and her siblings have been left with their mother in London while their father begins his journey to across the ocean to the colony of Jamestown in America. Impoverished and desolate by the death of their mother, Amanda makes the decision to travel to America with her siblings to search for their father.

Garcia, Juan . *Our United States: Volume 1* . Silver Burdett Ginn: N.J., 1997 Student textbook that includes maps, literary references and resources, timelines, and illustrations.

Knight, James E. *Journey to Monticello* . Troll Communications L.L.C.: United States, 1982. In 1775, young Amos Trumbull's services have been requested by John Hancock to deliver a message to Thomas Jefferson at Monticello in Virginia. The young man's treacherous journey from Massachusetts to Virginia conveys the difficulty of travel during the colonial period. Amos must overcome obstacles of both climate and transportation if he has any chance of arriving in Virginia before Mr. Jefferson must depart to Philadelphia.

Sewall, Marcia . *The Pilgrims of Plimoth* . Aladdin Paperbacks: New York, NY, 1986. This illustrated story follows the Pilgrims as they travel from their homeland to America and are faced with overcoming the hardships of disease and famine. Once the Pilgrims reach America, Sewall continues to convey the difficulties of adapting and learning to survive in an unknown land. In addition, Sewall discusses the different roles in the daily life of the *womenfolk* , *menfolk* , and children within the Pilgrim community and their perseverance and determination to make a new and better life in America.

Paintings

John Singleton Copley: *Henry Pelham* , c. 1765, It is Copley's attention to detail and texture that makes his paintings enviable; the manner in which he conveys his brother's thoughts through the exactitude of his facial expression is endearing. The contrast between the texture and fluency of the mahogany table, water, squirrel, and drapery emphasizes the various textures and 3-dimensional appearance of this portrait.

John Singleton Copley: *Governor and Mrs. Thomas Mifflin*, c. 1773,

Painting of an affluent Quaker merchant and his wife; this painting is unique because the central figure is the wife; the merchant is situated behind the wife's sewing and weaving frame.

John Heaton: *Overmantle from the Marten Van Bergen House* , c. 1732-1733: This is a wonderfully detailed depiction of the Van Bergen farm geographically located in the forefront of the Catskill Mountains. The painting conveys the laborious activities of daily life in New England, including slaves working the field.

Edward Hicks, *The Peaceable Kingdom of the Branch* , c.1830: Interestingly this painting includes the Natural Bridge of Virginia beneath which Hicks has painted the main figures from West's *William Penn's Treaty with the Indians* .

Henrietta Deering Johnston: *Mrs. Samuel Prioleau* , c. 1715: Known for her use of pastels, Johnston's depictions of *Colonel Samuel Prioleau* , c.1715 and *Mrs. Samuel Prioleau*, c. 1715, conveyed Charleston, South Carolina's more affluent society. Samuel dons a flowing, golden wig and wears a white cravat while his wife's wears a gown with a low neckline, or décolletage; both garments are evidence of a French aristocratic influence. The pastel yellows and blues that Johnston chooses to use in these portraits provide a relaxed and calming aura.

Justus Englehardt Kuhn: *Henry Darnall 111 as a Child* , c. 1710: Painting of two boys: one black boy (the servant) and one white boy (the master). Class distinction is evidenced by the black servant's positioning in contrast to that of the white master who is centered and whose posture is very straight and pronounced.

Thomas Smith: *Self Portrait* , c.1690: Thomas Smith's self portrait embodies the image of a wealthy and confident man, as evidenced by his aristocratic attire and lace cravat which was influenced by the European baroque style.

Benjamin West: *Penn's Treaty with the Indians* , c. 1771: This painting is symbolic of the division between the settlers and the Native Americans and Penn's attempt to join the sides together in an amicable agreement.

Artist Unknown: *John Freake* , c. 1671-74; *Elizabeth Freake and Baby Mary* , c.1671-74: The darker, more pronounced details of the Freake family portraits clearly depict in opposing philosophy to the conservative ideals of Puritan Boston; the portraits signify wealth and materialism.

Artist Unknown: *The Mason Children: David, Joanna, and Abigail*, c. 1670. Believed to have been painted by the Freake family artist. Image of three Puritan children.

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