

(OUT)LAWS & JUSTICE

HANDBOOK OF PROCESS DRAMA FOR TEACHERS

Lisa Citron

Jay Pecora

Editors

WITH A FOREWORD BY
PROFESSOR DAVID MONTGOMERY

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FOREWORD

This book is written in response to the needs and interests of educators throughout the United States looking to use drama techniques to empower their students to take ownership of curriculum content. Since there are already many fine publications that analyze the theoretical underpinnings of drama work and that provide rationales for drama in the classroom, the *(Out)Laws & Justice* authors have chosen to concentrate on providing practical drama lesson plans that teachers can use in their classrooms. All the lessons in this book are designed to fulfill learning objectives in various American history and English Language Arts (ELA) content areas for middle and high school grade levels. However, at the heart of these lessons is an approach to teaching and learning through *process drama*.

Process drama opens the door to “clarity and meaning.”¹ It relies less on a theatre skill-based paradigm (that is, on a teacher’s experience or lack of experience in theatre) and more on the meaning that participants make within the process of creating drama. When process drama is integrated in the curriculum, it typically calls for “structured improvisational activity in which teachers and students jointly contract to an imaginary world.”² Influential drama practitioner Dorothy Heathcote is often linked to process drama, as she developed a conceptual groundwork for drama as an effective learning medium.³ Heathcote emphasized that teachers need to find ways to empower young people. Incorporating the ideas that students bring to the drama work demonstrates to them the value of their contributions. Effective integration of drama in the history or ELA classroom is not merely about re-creating or re-staging stories or moments in history, though that can certainly be one aspect of a lesson, but it is more to do with exploring pivotal themes through artistic action, with an emphasis on working in-role and having students, with their ever-increasing knowledge of a topic, make decisions about the direction of the dramatic ac-



tion. This approach allows for ideas to flow from the students as they take ownership of the ideas they offer to the work. Time and time again, when process drama is used in the classroom, students *ask* to learn this way. In evaluations students reveal that they are excited by the work, often citing process drama as one of their most memorable experiences of the school year. Likewise, classroom teachers from all content areas who work with process drama usually find it to be stimulating and transformative to their teaching.

The authors of this text, Desiree Friedmann, James Pecora, and Michael Wiggins, are writing both for teachers who have little or no experience teaching drama, as well as for teachers who have substantial drama teaching background but who crave new ideas for how to structure and implement process drama. In essence, this book is for any and all teachers who are willing to give process drama a genuine try, working from lesson plans that have been successfully facilitated in a variety of learning contexts.

It is no secret that teaching in today's environment can be stressful. Governmental policies dictate what teachers need to cover and what their students need to learn in an academic year, and an emphasis is placed on teaching to the state standardized tests that students are required to pass in order to advance. Current statistics also add to the pressure felt by teachers. A 50 percent dropout rate, as well as a recent report by the National Assessment of Education Progress that 88 percent of African American eighth-graders read below grade level, compared to 62 percent of their white counterparts, is a stark and sobering reality. On average, African American and Hispanic twelfth-graders read at approximately the same level as white eighth-graders. Another compelling reality is that students who do well in school often become exceedingly comfortable in the routine, yet are startlingly resistant to *exploration*. Too many teachers note how their high-achieving students "just want to know what is needed to get an A." These students are frequently frustrated by open-ended questions and, at first, balk at the complex puzzlements that arise from multiple perspectives. In this, the design of *(Out)Laws & Justice* meets the needs of all levels of learners. In our experience, *(Out)Laws & Justice* participants in both general education and special education test better than their peers. At the same time, honors stu-

dents, who already test well, learn through process drama another valuable skill: to appreciate nuance and curiosity—qualities on which they are rarely tested.

Ironically, one reason that drama works so well in the academic classroom is explained by recent research on the adolescent brain, which reports that adolescents are neurologically wired to seek risk and novelty. Working within the context of drama satisfies these developmental expectations. With this in mind, the authors have embedded comprehensive, detailed, and pertinent historical content in their lesson plans—scholarship that helps in allowing teachers to worry less about the facts and concentrate instead on giving these lessons a whirl. Armed with a multitude of resources, one goal of this book is to provide teachers with a series of self-contained lessons that embrace learning goals, objectives, standards, essential questions, assessment strategies, developmental considerations, research, and thought-provoking primary source documents. Written descriptions of the historical content and context are clearly outlined at the beginning of each plan, the dramatic activities are explained as they are employed, and the role work is written in an accessible scripted format. Thus, the vital groundwork is clearly established and outlined in each of the lessons so that teachers can concentrate on the important, and fun, work at hand—doing drama with their students. Engaging the imagination and embracing the innate creativity of both students and teachers are notions too often overlooked in curricula, despite being the key to developing strong critical thinking skills and the fuel that drives understanding and learning.

The scripted format of the lessons is not meant to be prescriptive, for just as a stage director might engage with his or her play, the teacher should feel empowered to interpret, adapt, and reshape the scripts, as well as the overall lessons, to suit their teaching needs, and more importantly, to fulfill the needs of their students. While the lessons and the companion *(Out)Laws & Justice* student textbook and teacher's guide supply the relevant information that teachers need, the key strategy to note in these lessons is how students are compelled to offer their thoughts, ideas, questions, and critical analysis of the subject being explored—and that within the structure there is ample space for students to put their ideas into dramatic action.



Regardless of which part of the country we live in, the legacy of the conquest of Western America is ever-present in our lives today. Yet unlike the Civil War or slavery, which are included in secondary textbooks, the legacy of conquest has not been studied as a core subject. In this, the *(Out)Laws & Justice* curriculum is distinctive. Through the exploration of significant questions that get to the heart of historical debates about core American values regarding individual freedoms and the rights of government in relationship to land ownership, race, labor, immigration, and federal armed power, *(Out)Laws & Justice* students demonstrate their capacity to deeply and actively analyze these concepts because, as it turns out, they recognize these issues in their own lives today. The *(Out)Laws & Justice* curriculum employs process drama methodology to encourage students to develop multiple perspectives on events so that they can build well-informed and grounded interpretations. As Cecily O’Neill writes, “If students are unable to imagine things differently and consider the world from unfamiliar perspectives, they will be unable to bring about any change in their circumstances. The arts, and drama in particular, have always provoked these shifts of perspective.”⁴ Process drama is an exciting approach to teaching and learning. I hope that you will find this book helpful and inspiring, both in the reading of it, and above all, in the doing of it.

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GETTING STARTED WITH PROCESS DRAMA

by Lisa Citron

*Experience in itself is neither productive nor unproductive:
it is how you reflect on it that makes it significant.*

—Gavin Bolton

In this chapter our contributors, Desiree Friedmann, Jay Pecora, and Michael Wiggins, present some strategies you can use to introduce process drama to your class. Regardless of which chapter you choose to do first, before delving into the OLJ content, we suggest that you take a moment to outline some of the process drama concepts presented here. After the first process drama experience, you can then use drama world as a way to introduce the next chapters you select in the (Out)Law & Order textbook.

Here you will also find some information to undergird your overall approach to implementing process drama, including a sample introductory lesson and an evaluation tool. Most of the lessons presented in this book were devised for a group of 30 eighth graders of mixed abilities, with the understanding that all of these lessons can be adapted to lower grade middle-schoolers and to high school students. You will want to modify the lessons based upon the size of your class and the needs of your students. Each process drama was written with content standards in mind. To retrieve social studies and theatre arts content standards for any state, visit: www.education-world.com/standards/state/toc/index.shtml.

One exciting outcome of these strategies is that as the students learn them by name and use them, they often decide, as their work progresses, which strategy to employ in their investigations. This has two benefits. One, they begin to take possession of the engine that drives their learning, and two, the strategies themselves, such as tableaux, are so powerfully dramatic that students write them into their culminating plays. You can see this power in our video as a



group of students silently dramatize one action. Note their peers' attention: <http://outlawsandjustice.org/video2.htm>. In this way the transition from process to performance is more seamless and allows the resonating meaning of the work to be primary.

WHY USE PROCESS DRAMA?

One of the practical reasons to use drama work in middle and high school classrooms is that it will help to increase levels of student engagement by giving students the kind of experiences their brains and bodies tell them they want—intensely emotional experiences marked by novelty and risk (for more on this, read Dr. Jay Giedd's "The Teen Brain: Primed to Learn, Primed to Take Risks," included in the list of readings at this end of the book). The beauty of educational drama is that if a situation feels real, the same neurotransmitters are released in the brain as are released during real events. Emotion creates memory. Emotion drives attention. And attention drives learning—learning that is remembered.

Michael Wiggins writes:

A well-planned process drama can make classroom management problems a thing of the past. Engaged students don't fool around, because their work as historical detectives is inquiry-centered and personally meaningful; it encourages exploration of historical questions in depth.

Process drama is easy for any teacher to bring into the classroom, because it is basically a form of structured play. The purposeful nature of process drama, combined with its innate flexibility, is a valuable strategy to make meaning of specific contexts and issues. As Taylor and Warner point out, "Drama in education ... can fulfill particular curricular aims and may be used to clarify, enrich, revise, or reinforce areas of the curriculum, for example in understanding an event in history."¹



THE STRUCTURE

A process drama outline is a shared learning experience that begins when students and teachers agree to pretend with a purpose.

DRAMA WORLD

- *The (Out)Laws & Justice curriculum encourages classroom teachers and teaching artists to work with students inside a drama world.*
- *The rules are simple. They are created by the students, and because they are student-made, students willingly stick to them.*
- *The drama world is an imagined space and can move backwards into the past, stay in the present, or fast-forward into the future.*
- *It is a physical, intellectual, and emotionally charged space.*
- *It is malleable and transformable.*
- *In the drama world, anything can happen within the realm of agreed-upon rules about behavior.*

THE FRAME

- *With the drama world, the facilitator's role is to pose questions to help participants engage with content that is aligned with the standards.*
- *The classroom situation, the lesson, is controlled by a frame.*
- *A frame is a contrivance that will help students:*
 - o *Learn specific content*
 - o *Deepen their understanding of specific content*
 - o *Demonstrate their understanding of specific content*

An effective frame can almost always be expressed as a question within the drama world that reminds students, in-role, the context of the time, place, and the purpose of the investigation. The question can implicitly or explicitly encourage a response that arises from a primary document. Here's an example from the "Billy the Kid" chapter:

STUDENT: I drove over to Billy's funeral.

TEACHER: I didn't know you had a buckboard! I'll bet your horse got tired walking all that way with all those supplies loaded up on that buckboard. [Beat.] What did people say at his graveside?

THE CONTRACT

Before being invited to enter the drama world, students make a contract with their teachers on the basic rules of appropriate behavior. Everyone must agree to be civil toward each other and to participate at the most basic level. Otherwise, drama work will not be successful. People cannot be forced to engage in play; they must be invited and, sometimes, coaxed. Opportunities to intensify the work may arrive in the middle of strong resistance from a group that is operating under the mistaken belief that drama work is about performing for an audience. Teachers operating under the mistaken belief that process drama is about performance may feel anxious about asking students to play a drama for fear of being judged—there is often a fear that we lose status in the classroom when we are playful. With any drama work, there is sometimes the fear that the activities will promote unwelcome opportunities for students to manifest adolescent tendencies toward mocking, teasing, and other negative behaviors. This is absolutely true. Therefore, the persistent and gentle reminder must be that we are not who we are when we are in the drama world. Most importantly, in order for the work to be effective, specific rules of play must be stated and agreed upon by students and by teachers. Of course, you can always start with two or three of your own expectations. In our experience, students are eager to make rules that are both pragmatic and generous. When students are the authors of rules, they are more than willing to keep them. Be sure to post all of these in a prominent place to refer to regularly if students are not meeting them. For example:

GUIDING PRINCIPLES

Engaged as collaborators in the development of a process drama, we will:

1. *Honor everyone's prior experience.*
2. *Create a shared journey.*
3. *Take time to reflect.*
4. *[Students continue with their own guiding principles]*

If at any time the rules are forgotten and one student confronts another, or makes a personal attack or pokes fun at another for something they said or did in role, it is very important that you restate this aspect of the work. "We are in



role,” you might say, “and it is okay to say things in role that you don’t really believe. You are acting. This freedom, however, does not extend to making fun of one another. This is a chance to explore ideas outside of yourselves, but not at the expense of one another’s feelings.”

ROLES AND IMPROVISATION

At the start, the locale and the roles everyone is assuming need to be firmly established. Just a little is usually enough; sketch it out. Be specific about small things and vague about larger things, or vice versa. Let the class make an imaginative contribution to any offer of a scenario. Say “Yes, and…” to all suggestions, whenever possible. Accepting an offer and then adding on is one of the first rules of improvisation, and it will serve the facilitator of process drama activities well to follow this advice.

Improvisation is all about accepting the idea that you don’t know what’s coming next. You accept what is, and you make associations freely. As the process drama facilitator, you don’t need to predict what students might do or say; you can accept whatever comes, say “yes” to it, and integrate it into a forward-moving sequence of activities.

To discover principles that will help you remember how to do this, Keith Johnstone’s book *Impro: Improvisation and the Theatre* and Viola Spolin’s *Improvisation for the Theatre* are both helpful. See the list of readings at the end of the book for publication details.

Although improvisation is a central element of process drama, the work can go awry if there is a lack of agreement about the given circumstances or if students are operating under the mistaken belief that anything goes. A drama world is useless if it is not consistent. With process drama the most effective way to offer students the chance to make significant choices is to limit their options in the early stages. And students who confuse the rules of play by introducing inconsistencies into the agreed-upon world must be gently reminded: “We have to pretend together. You can’t go off on your own in this game.” The teacher,



working in role, guides and protects the reality of the drama, allowing students the time and space they need to sustain increasingly longer sequences without leaving the drama world.

TEACHER IN ROLE

The teacher working in role is not acting, but guiding, so the dutiful use of a signifier is essential:

- *The simplest way to mark and maintain the integrity of a character is to use a simple change of one item. A hat, a name badge, a pair of glasses, a sweater over the shoulders is enough.*
- *A signifier is a useful reminder that the role is “an act of conscious self-presentation,” not a performance.²*
- *Working in role, the teacher can instruct and play at the same time, encouraging students to consider more deeply the situation they are investigating.*
- *In role, the teacher inches in to build belief in the drama world by asking questions that arise as the students work in role within the drama. For example, in a nineteenth-century setting if a student forgets what technologies were available, the teacher can ask in role, “Are you sending your message by Pony Express? How long do you think it will take?”*

Teachers new to process drama and working in role will benefit from reading Desiree Friedmann’s chapter, “The Ghost Dance.” That set of lessons provides extensive sample scripts for teacher in role.

SAMPLE INTRODUCTORY LESSON

Desiree Friedmann provides a sample introductory lesson.

SETTING UP THE DRAMA WORLD

CREATING A SIGNAL AND DRAMA AGREEMENTS

LENGTH OF SESSION: 20–30 MINUTES

The ideal space for drama work is a large open room with moveable desks so you have the freedom to rearrange and recreate the space to suit your needs. If you are in a small space with bolted-down desks, please adjust the activities accordingly. The work can be done in any space, but it is up to you to modify the work to suit your needs and the needs of your students.

Teacher: Before we begin our drama work today, we need to agree upon a classroom signal that we can all see, hear, and do. This signal will be useful to get your attention while you're working to provide you with directions for the next task. I like to use a call and response chant. For instance: "The roof, the roof, the roof is on fire." We could split this chant up, where I would chant: "The roof, the roof" and you would respond with: "the roof is on fire." However, I'd like to make this chant our own and use different words that express our drama world agreements. To do this, we are going to embrace the phrase "Yes, and..." By saying "yes," we allow ourselves to buy into what's given to us. By saying "and..." we build upon what we're given. I'll write down the phrase "Yes, and" to help us remember this as we work together. Raise your hand to share any suggestions you might have about new words for the chant that will be meaningful to us. I'll write your ideas down on the board.

Students suggest a variety of phrases and have come to agree (for example) upon the following: "Our minds, our minds, our minds are on fire."

Teacher: I'll start the chant with: "Our minds, our minds" and you will finish the chant with: "Our minds are on fire." Based upon our discussion, we agree that "our minds are on fire" means that we will use our imaginations, be ready and open for the dramatic exploration following the "yes and" rule, and work together. What physical gestures can we make to represent these agreements while we sing our chant? Following our "yes and" rule, we will embrace these gestures and use them today. (Students brainstorm as a whole class. Each sug-

gestion is accepted.) For now, we've agreed to nod each time we say the words "our minds." This nodding signifies our agreement with the "yes and" rule. When we say the words "are on," we've agreed to make a circle in the air with our hands, which signifies our agreement to work together collaboratively. When we say the words "on fire," our hands pop open from a fist to an extended hand, which signifies our minds being ignited and open. I'm going to write this down for reference. Remember, each time we do the signal, you are signing that you will follow our drama agreement and that you're ready to work. Let's practice it a few times so we can master our signal. As soon as we complete the chant, I expect everyone to be ready for directions.

ASSESSMENT

Jay Pecora writes:

Reflection, both individual and collective, is essential for process drama. Begin with questions like these:

1. *If you had to tell a friend the story we just performed, what would you say? Be sure the story has a beginning, middle, and end.*
2. *What did you like about our dramatic activity?*
3. *What did it mean to you?*
4. *What were the different views about [the person or topic being studied]?*
5. *How could you tell someone had a bias for or against [the person being studied]?*

A formal assessment could be a worksheet with the above questions for student to write their reflections on. Alternatively, this work can be done as a large group, with key points recorded on the board for student notes. You may also ask students to record their reactions to the role-play in class immediately after ending, and later read their responses in order to judge how your class reacted to this lesson.

Depending upon your needs, there are numerous ways to create graded assessments from dramatic activity. The examples above are just to get you started thinking about how you will meet the needs of your students in your particular working environment. One caution, however, is that when setting standards

of quality for the acting work, it is highly advantageous to allow the class to set them as a large group. Working toward consensus, the class will probably be able to agree on a few benchmarks of performance which in turn will provide buy-in on their part and help them develop their critical ability about what makes something “good.” You may want to write up their suggestions on a poster in the form of a rubric.

Desiree Friedmann writes:

I often like to think of goals and assessment together to ensure that each goal I have set for the lesson is addressed in some way through assessment. I also like to think in terms of formal and informal assessment rather than formative and summative. I believe all assessment is really formative—when do we ever stop learning? Formal and informal assessment reminds me a bit of show and tell. Formal assessment pieces are evidence of learning that I can physically show to family members in the form of a student’s portfolio that demonstrates learning over time, e.g., poems written by students demonstrating their understanding of content and style. Informal assessment is something I can’t show to family members. Rather, I can tell family members about my observations of student learning, e.g., students performing their poems. Now, if I chose to videotape the performance and kept a record of these performances over time and assessed the performances using an evaluation form, then the performances would become formal pieces of evidence, as I would be able to then show family members how their student’s understandings of performing poetry has developed over time by sharing a few video clips.

In these types of lessons I also like to break down the learning goals into three areas: content, drama, and community. I believe it is critical to not only consider what students are learning but how they are learning. The more transparent we can be with the how of learning, the easier it becomes for students to later select how they will choose to learn about something new.

I have often used rubrics to evaluate learning, but I have found that a point system works much better than rubrics. With rubrics, the language that is

used puts a “cap” on what students can achieve. Yet with the point system, I have found students to be much harsher on themselves, awarding themselves no points or half points depending upon their honest view of their work and learning. Also, providing students the opportunity to write a rationale for how they assess themselves is incredibly revealing. Rubrics, on the other hand, allow students to get away with just doing a bit more than a B to slide into the A range without doing actual A work. Finally, I have found students tend to work much harder and surpass my own expectations for the assignment when they provide a rationale for how they evaluate themselves. You may want to use the evaluation form at the end of this chapter as is, or modify it. One possibility is to include one point for creativity and one point for extra details. When I have included those extra points, they have shot the students’ work through the roof, blowing me away with their abilities and helping students realize that, while they have already been incredibly creative, they can achieve even more.

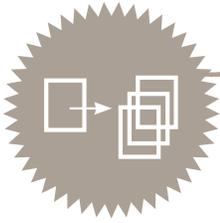
CONCLUSION

Lisa Citron writes:

I am particularly excited about the focus of process drama as an inquiry on values. In (Out)laws & Justice, we are interested in the beliefs and ideas that motivate behavior—public policies such as the Indian Removal Act, or individual actions, such as Jesse James’s illegal militia. As Philip Taylor notes in *Redcoats and Patriots*, “If I could assist the students in creating their own story on an event, in the process would they be confronting their question of whose values are being celebrated?”³ Process drama provides a special kind of reflectiveness and expressiveness that, as educator Maxine Greene notes, young people need in order to “test out new forms of social order and reflect on their moral implications.”⁴

The dramatic activities outlined in this book can be applied across the curriculum, enabling your students to continue developing their skills and applying them to future situations. It is lively work—stimulating for teachers and often spine-tingling for students. There’s nothing quite like hearing a student say, “If I was tested tomorrow, I’d ace it.” In fact, if you looked at the (Out)Laws &

Justice video linked at the beginning of this chapter, you saw the student say so himself. Three additional videos of students at work are available here: <http://outlawsandjustice.org/gallery.htm>. Welcome to process drama!



EVALUATION

Name: _____

Task: _____

	Self-evaluation	Teacher evaluation
2 points for successfully completing the task		
Completed the task	-----	-----
Demonstrated effort by doing your personal best	-----	-----
4 points for participating in the drama world		
Demonstrated positive body language	-----	-----
Followed the "yes and" rule	-----	-----
Pushed the drama forward by adding		
thoughtful contributions in role and out of role	-----	-----
Stayed in role when required and committed on a serious level	-----	-----
4 points for teamwork:		
Supported other teammates' ideas and contributions	-----	-----
Contributed your own work to the group	-----	-----
Listened and took turns when planning, sharing, and presenting	-----	-----
Worked quietly in your group to give other teams the opportunity to focus on the task	-----	-----
Total points:	-----	-----

Why do you feel you deserve this grade? _____

INCHING IN, BUILDING BELIEF

by Lisa Citron

*Within the safe framework of the make-believe, individuals can see their ideas
and suggestions accepted and used by the group.*

—Cecily O’Neill and Alan Lambert

Entering drama world is exciting for both students and teachers. It becomes increasingly interesting and compelling when students figure out what side of the river they “live” on by drawing a big map or look at historic photographs to see where they “live” and “work” in the frame that you, their teacher, establishes. As Dorothy Heathcote, process drama pioneer, encourages teachers, going slow, or slower—“inching in”—allows students to literally breathe in the new world that they have stepped into, and to build belief in what they are doing by imagining a very specific setting in time, place, and action. The result is that they create a physical world to support their imagination.

Noted here are just a few ways that you can guide students into a drama world of substance and historical accuracy that satisfies academic rigor, and at the same time elicits powerful engagement with the learning process. The teacher, in and out of role, “ensures that,” as Jonothan Neelands notes, “the work is controlled, purposeful and effective.”¹

* MAPS

This is the starting point. Where does the action take place? In a house? Open country? Where do people live? Is there a river? Mountains? Plains or a desert? For example, in *Redcoats and Patriots* Philip Taylor describes using just one historical document, which unfolds into a world his students begin to make “real” as they draw a map of Boston:

Teacher: “If you were going to attend William Molineux’s house that night, what route do you think you would take in Boston?”

Nadia: I would go through little alleys where no one could see me... With something covering my face.”²

* PHOTOGRAPHS

I see. I think. I wonder. Small groups gather around a poster-sized sheet of paper on which photocopies of three or four historical photographs of individuals, families, or locations are presented—for example, a two women mining for gold, a Lakota Sioux fallen in the snow, a longhorn crossing a river. Together the students look at the photographs and write down alongside the photographs what they wonder about them.

* OBJECTS

Objects such as a lantern, a locket, or a violin, for example, are a clear, physical way to “read” for clues. What deductions might we make in a scene that we are studying? You might, perhaps, mark the place of a scene in, for instance, “The Right to Be An American,” with masking tape on the floor. What would we make of a flyer or letter lying on a table with the words abolitionist and Harpers Ferry in full view? What are the known facts? What are the assumed facts? What questions do we have?

* BOOKS

One book to start with is *Wheels West 1590–1900* by Richard Dunlop. Check the library for this out-of-print book, which contains vivid nineteenth-century photographs and paintings. Here is Dunlop’s description of the buckboard that people in Billy the Kid’s world drove: “As settlements spread, far and away the most suitable all-purpose family wagon among both ranchers and sodbusters was the buckboard. It had no trouble with breaking a spring, because it did not have any. The original vehicle had a seat mounted on a single board bolted to the front and rear axles. The elasticity of the board reduced the shocks as the wagon bucked over the rough roads.”³

* STORYTIME

Gather the students around a long sheet of paper placed on the floor. While they draw, tell them a story. For example, instruct the students to draw buffalo, teepees, a railroad track, a mountain. As they draw, softly read in-role “your” dream: page 145 from “The Ghost Dance” in the (Out)Law & Order textbook.

* DIARIES

Journals, diaries, and messages are all types of writing that students can do in-role. These can be written during class or at home. The writing continues to build belief not only in the drama world students are engaged in—from another point of view—but also creates a practice of private reflection that ultimately contributes to collaborative work during class time.

* QUICK WRITE

One stellar example of collaborative work can be seen in a video clip (linked below) in which teacher Poppy Macias facilitated a quick write with her then “underachieving” (Out)Laws & Justice class. Her classroom was the former glee club room; individual steps bolted to the floor raked like a theatre, leaving very little room to move. In this session, the class was in the process of choosing a name for their theatre company as they embarked on the (Out)Laws & Justice journey. On this day, their teacher told them the meaning of the word manifesto. From there she asked each student to write one sentence to express their own public declaration of intentions for their theatre company. Click here to see the “Kids in the Hood” statement of opinions and objectives: <http://out-lawsandjustice.org/gallery5.htm>.

NO DUTY TO RETREAT

RUN AWAY OR FIGHT?

by Jay Pecora



RELATED CHAPTER: NO DUTY TO RETREAT: RUNAWAY OR FIGHT?
PP. 5–18 IN (OUT)LAW & ORDER

*Wake up, wake up darlin' Corrie
And go and get my gun
I ain't no hand for trouble
But I'll die before I run.
—Old Folk Song*

INTRODUCTION

Of all concepts in *(Out)Law & Order*, the notion that one has a legal obligation to retreat in the face of danger may prove the most difficult for young people to fully embrace. In a nation where every form of popular media has examples of people fighting and killing when threatened, it is understandable that our youth would see aggressive confrontations as normal. The period of history we are studying, however, illustrates that the right to kill in self-defense was not a given.

We have a duty of our own to address the difficult issues inherent in the discussion of individual rights. There are numerous issues within the social studies curriculum that confront us with dilemmas. If we consider process drama a tool for our classrooms, just as we consider group work or lectures as classroom options, we must not only use it when we know our students will make the “right” choice. Teachable moments can arise no matter what the methods applied in the classroom.

After the lessons below that deal directly with “no duty to retreat,” there are two alternative lessons. These could be inserted prior to the “no duty to retreat” lessons if you have the time to explore the American links to English Law. Understanding the development of individual rights and protections recognized by governments is critical to understanding the legal systems in place today. Exploring important texts such as the Magna Carta and the Bill of Rights prepare a student for wrestling with the individual rights dilemmas of the 1921 ruling, *Brown v. United States*.

UNIT TITLE: DUTIES, RIGHTS, AND LAW

LENGTH OF UNIT: 2 LESSONS COVERING 3–5 CLASS SESSIONS,
PLUS 2 OPTIONAL LESSONS COVERING 3–4 CLASS SESSIONS.

UNIT OVERVIEW

What follows are several lessons designed to help you explore the concept of no duty to retreat. The first lesson examines some of the earliest cases to invoke no duty to retreat. Next there is a **teacher in role** activity that explores the Supreme Court decision solidifying no duty to retreat as legal doctrine. Lastly there are some optional lessons that you may include if you have time, or if they fit another aspect of the curriculum you are studying. These go into greater depth concerning the English law origins of no duty to retreat.

According to our text, in 1921 the U.S. Supreme Court allowed for “homicide in self-defense even though it was clear that the accused could have avoided the situation by retreating from the scene” (OLO, p. 7). How different might our

society be if the law had not made this transition? The purpose of the first process drama in this chapter is to explore that possibility and to provide opportunities for our students to imagine a community in which they could choose to walk away from or negotiate conflict rather than meeting force with force.

The *(Out)Law & Order* student textbook contains three grand jury cases for us to consider. Drama is an excellent method for tackling such documents because of its use of **role**. Role will allow your students the opportunity to take on strong opinions within the safety of the drama. Any time one student confronts another, or makes a personal attack or pokes fun at another for something they said or did in role, it is very important that you restate this aspect of the work. “We are in role,” you might say, “and it is okay to say things in role that you don’t really believe. You are acting. This freedom, however, does not extend to making fun of one another. This is a chance to explore ideas outside of yourselves, but not at the expense of one another’s feelings.”

LESSON ONE: GRAND JURIES

LENGTH OF LESSON: 120 MINUTES (2–3 CLASS SESSIONS)

Materials

- > Textbook pages 6–17, with specific pages assigned to various groups
- > 3 signs to place in your classroom: Strongly Agree, Neutral, Strongly Disagree
- > Reading worksheet (optional)

ESSENTIAL QUESTIONS

- What was “no duty to retreat”?
- What is self-defense?
- Should a person be charged with murder if he or she killed another in self-defense?
- What evidence has to be considered to determine if a person was really acting in self-defense?
- What does a grand jury do?
- How can I create a short scene that conveys content to my classmates?
- What do I think about “no duty to retreat”?

LEARNING GOALS

Students will be able to:

- *Explain the legal concepts behind “no duty to retreat”*
- *Define self-defense*
- *Explain their personal opinion about “no duty to retreat” and whether a person should be charged with murder if he or she killed another in self-defense*
- *Explain what a grand jury does*
- *Describe what is needed for a dramatic scene to convey factual information*

LESSON OVERVIEW

This lesson explores the grand juries detailed in the text. Here students will explore “duty to retreat.” The particular work of this drama explores the concept of the sanctity of human life and how seriously duty to retreat takes this notion.

Drama is suited to exploring difficult issues such as the worth of each human. This is because taking on role is a particularly effective way to explore *empathy*. Empathy helps people understand the emotional life of historical figures and allows us a unique window into others’ reality. Stepping into *role as if*, or pretending to be another person, helps us to consider other perspectives.

READING ASSIGNMENT AND VALUES SPECTRUM (15 MINUTES)

For this lesson have your students read pages 6–9 in the *(Out)Law & Order* student textbook. This short reading provides an introduction to no duty to retreat and the laws that framed it. You could assign the reading for homework, or read it together in class. Either way, it would be useful to discuss the reading and make sure everyone understands the ideas therein.

A useful activity for doing this is a **values spectrum**. Designate three places in the room with the labels “Strongly Agree,” “Neutral,” and “Strongly Disagree.” Then ask questions related to the reading and instruct students to locate themselves next to the label they believe represents their answer. If a student

agrees or disagrees, but not strongly, they could stand closer to the “Neutral” area. Once everyone has moved to their chosen area, ask the students to turn to a neighbor and discuss why they feel the way they do. Finally, bring the large group together to report what they have discovered. You could ask questions that replicate the situations described in the “No Duty to Retreat” chapter, or use more general ones such as:

1. *A real man or woman does not back down from an argument.*
2. *When a person is threatened with personal harm, he or she should stand and fight.*
3. *When a person is threatened with personal harm, he or she should walk away from the situation, or talk about it to try to resolve differences.*
4. *There is no justification for taking someone’s life.*

INSTRUCTIONS TO STUDENTS (3 MINUTES)

TEACHER: *In this next lesson we are going to examine three grand juries from American history. We will have three groups, and each group will work together to dramatize one of the three grand juries. In the case that your group is assigned to, some of you can act as witnesses; others can act as lawyers or as consultants to the lawyers. Once you’ve chosen parts, practice your scene. Be careful not to deviate from what is explained in the case you are assigned. In other words, use the facts you are given to create the scene.*

[NOTE: below is a suggested assignment that may help students locate those facts. This worksheet asks focusing questions to help students locate information they will need in their grand jury. If you choose to use it, you will pass it out now.] *When you dramatize your case, the other two groups will be the grand jury and may ask you questions, so be sure to fully understand the reading. Each grand jury will decide whether to indict or not. After everyone has presented, we will discuss the actual outcomes and review what we have learned.*

GROUP WORK (22 MINUTES)

Break the students into three groups. Depending on your needs and preference, they may work with self-selected groups or you may assign them. Next, assign each of the three groups one of the grand juries: James Erwin (pp. 10–12), Bill Bell (pp. 14–15), or John Runyan (pp. 16–17). Ask the students to read the section that pertains to their individual, and each group should also read page

13. Explain that each group will need to assign roles: lawyers for each side, witnesses, and law clerks. All of these roles require the students to read closely for clues about the story they are telling. The goal of this group work is to convey every detail they can to their fellow students. To do this, they will need to plan which witnesses to call, and what those witnesses will say. The questions they ask their witnesses will also be important.

Depending upon the needs of your students, you may create a worksheet to help them sort all of this information. You might provide some space for them to list facts contained in their reading. The group may find it useful to do this together, and then break into the smaller groups of lawyers, witnesses, and law clerks to focus their attention for the drama. Your worksheet could look something like this:

Who are the characters in this case? List all of the people who play a role in the action in the space to the right.	
What is known about this case? List the facts, as best as they can be determined.	
What are some questions the grand jury might ask the witnesses about this case?	

When it comes time to do the presentations, the other two-thirds of the class, when not presenting their scene, will be in role as members of the grand jury. They can ask questions of the actors, who will need to reply in character. If any witness needs help with their testimony, the law clerks can assist. [Note: law clerk is a role for those students who do not wish to act as a witness or lawyer,

both of which require much more time in role than clerk. Because this drama does not have the protection of group role, you may have a few students who do not want to perform an individual role in front of their classmates. Making them a law intern gives them an opportunity to do the work and contribute like the rest of the class, while letting someone else do the talking.]

The tendency for groups will be to try to talk everything out. This is not recommended. The students will need to talk a little, to determine roles and parcel out work, but get them to their feet to practice acting out their scene as quickly as possible. They will get more accomplished if they simply act out what they are going to do, pause periodically to reflect on what is being done and said, and then return to the dramatic work.

You will need to move from group to group with some frequency if this pattern of working is to be accomplished. Work with a group for a few minutes, encouraging them to get on their feet, and then check in on another group. Once you have checked in with the last of the three groups, the first should be acting something out. If they are not, you might try asking them to show you what they have planned thus far. If nothing has yet been agreed upon, you may need to hear what they have discussed and help them find a way to move forward despite their differences.

GRAND JURY PRESENTATIONS (60 MINUTES; 20 MINUTES PER GROUP)

Once all three groups have a short scene prepared that provides the basic narrative information from their reading, ask for the first presentation. These may be rough creations, but hopefully the law clerks can help keep the information being presented in line with what was written.

The remaining two-thirds of the class now enters role as grand jury members. The actors of the scene will try to answer their questions as best they can, with the law clerks' help. You may need to also assist in keeping the narrative true to what is written in the text. Do this in role as the Judge. This way you can offer advice or redirection to your students as you would if they were present-

ing group work. For example, if the students start to make up facts that are not in the reading, the Judge might say: “Inadmissible evidence. It is hearsay.” If students are losing focus and talking the Judge could call for “order in the court!” There is more information below in the next lesson that explains this technique of **teacher in role**. The grand jury will vote at the end as to whether probable cause to go to trial exists.

Before the grand jury votes, you will need to remind them of a few points. These cases are being heard when duty to retreat was in effect. Our text reminds us that this means “a person facing a threatening situation was required to retreat” (OLO, p. 13). You will also want to remind them that to indict on murder means that they believe the individual being tried had *no* other way out of the situation they were in.

Finally, the grand jury will vote whether to indict or not. When you get the result, end the drama very consciously, saying: “Okay, this drama is over.” You can use this time to switch presenters and to notify the class that each of the grand juries being portrayed received *different* instructions from the judge. This would also be a good time to remind them of the actual results. You could also highlight the different instructions the three juries received, outlined in the teacher’s guide, page II. You might ask them why the juries received different instructions, and what they might infer from these different instructions. Then move on to the other two stories. After every group has presented, you will need to reflect.

REFLECTIONS AND ASSESSMENT OPTIONS (20 MINUTES)

This reflection could start with students writing their own answers to the following questions:

1. *What are some statements your classmates made that you agreed with?*
2. *Did you agree with the decisions? Why or why not?*
3. *What did you learn from this dramatic activity?*
4. *How do you think the different instructions to the jury might have influenced each case?*

You can base the conversation the class will have next upon those questions, or use them as an assessment to determine student understanding. The activity can end with a conversation about the principle of duty to retreat. What did it mean in those contexts? What does it mean today?

LESSON TWO: BROWN V. UNITED STATES

LENGTH OF SESSION: 25-65 MINUTES

Materials

> *Textbook, p. 18*

> *Newsprint/poster paper (optional)*

ESSENTIAL QUESTIONS

- *What arguments might Americans have concerning *Brown v. United States*?*
- *What changed as a result of *Brown v. United States*?*

LEARNING GOALS

Students will be able to:

- *Explain what *Brown v. United States* meant to Americans*
- *Maintain a role for the course of a lesson*
- *Write an argumentative essay that supports or disputes *Brown v. United States**

LESSON OVERVIEW

This lesson requires **mantle of the expert** and **teacher in role**. You are going to play the role of newspaper owner, and your students that of editors at your paper. This drama aims to familiarize students with the 1921 Supreme Court decision that effectively ended the use of duty to retreat in the United States. Below is an example of how you might speak as teacher in role. This is not a script to be memorized but rather a suggestion of tone and content. Main points that you will want to be sure to touch upon are bolded.

TEACHER PREPARATION

This drama calls for you to take a simple role and to facilitate a discussion about the transition from “duty to retreat” to “the right of self-defense.” The one piece of information students will most need to consider is a quote from the Supreme Court ruling. You will say it in the course of the drama, but it will probably help the students if you also write this on the board: “If the defendant had reasonable grounds of apprehension that he [or she] was in danger of losing his [or her] life or of suffering serious bodily harm... he [or she] was not bound to retreat” (OLO, p. 18).

Since there are two sides to this debate, you will also need some way to record the points your students make. You could simply record these on a large sheet of newsprint, or on the board. There is also a short writing assignment for the students that, depending on your needs, could be collected and graded.

THE NEWSROOM (5 MINUTES)

TEACHER IN ROLE: Okay, everybody, listen up. I called this meeting because our newspaper is facing some big news, and I don't know which side we should be on. The people of this town are going to expect me, as owner of this paper, to write something about where we stand. Frankly, folks, I don't know what to do.

Let me tell you what happened. The Supreme Court ruled today in a way that everyone is taking to mean Americans no longer have a duty to retreat. The ruling is clear that, as Justice Holmes put it: “if the defendant had reasonable grounds of apprehension that he was in danger of losing his life or of suffering serious bodily harm...he was not bound to retreat” (OLO, p. 18). In other words, judges and juries only have to consider whether the person being attacked had “reasonable grounds.”

Now, you know that our state has always handled things differently. We have tried these crimes according to whether someone could have possibly gotten

away. People around here feel pretty strongly that this is the way it should be. However, a growing group of our readers agree with the new way of looking at it. And since the Supreme Court said it should be this way, those readers are going to want to see us support the federal government.

So folks, we are on the horns of a dilemma. I need to know from you what you think we should do. You've lived in this state as long as I have, most of you. You know what the ordinary working man and woman think about the subject. Take a minute and write a few words down about this situation. It boils down to: Runaway or fight? Take a stance on this ruling and tell me why I should listen to you. Then we'll talk about it.

DISCUSSION (20 MINUTES)

Once everyone is finished writing, begin the discussion. Depending upon the needs of your class and your own preference, you may ask students to read what they have written, or to speak their mind only referring to the writing. Keep them in role by asking questions such as:

1. *But what do you think our readers will think about this change?*
2. *Do you think that stance will lose us readers? Fewer readers means less money for the paper!*

REFLECTION AND ASSESSMENT OPTIONS (HOMEWORK, OR 30–40 MINUTES)

You can end the role-play at the logical conclusion to the discussion, or you could have students actually write an editorial that is meant to appear in the paper. There are a few ways to do this. The first would be to assign this task to the students either in class or as homework. Ask them to write the editorial based on their own stance, and using the arguments provided in class. This would provide an additional assignment to grade, as well as allow you to understand each student's stance on the debate.

Alternatively, you could make a decision as the owner of the paper about which side you will support and ask students to write an editorial supporting that view. One problem with this approach is that there will be a clear winning side and



losing side. Depending upon how competitive your class is, this may lead to hurt feelings. Again, pick a resolution that meets your needs as well as the nature of your students.

LESSON THREE: ORIGINS OF ENGLISH LAW

LENGTH OF LESSON: 60 MINUTES

Materials

> 2 letters (to be copied from instructions, below)

ESSENTIAL QUESTIONS

- *What rights should all people have?*
- *What rights did the Magna Carta seek to protect?*
- *What is the Bill of Rights?*
- *What rights did the Bill of Rights seek to protect?*

LEARNING GOALS

Students will be able to:

- *Explain what the Magna Carta is.*
- *Explain what the Bill of Rights is.*
- *Describe some of the rights protected by the Magna Carta and the Bill of Rights.*

LESSON OVERVIEW

This optional lesson explores the English Law background of “duty to retreat.” The work will introduce students to the circumstances leading up to the adoption of the Magna Carta. This document, considered by many to be the precursor to the American Bill of Rights, was created eight hundred years ago. Depending upon your comfort with this material, you may want to look at http://hua.umf.maine.edu/Reading_Revolutions/magnacarta.html for more contextual information. There is also a good translation at: http://www.archives.gov/exhibits/featured_documents/magna_carta/translation.html

INTRODUCING THE DRAMA: INCOME TAX

Prepare two pieces of paper to serve as letters in the following process drama. You could copy the text of the two letters below, or rely upon your memory and pretend to read from a blank page. Either way, these letters will be a major prop in this drama.

TEACHER: *Today I am going to be in role. I will be one of your fellow barons meeting for the wedding of one of our children. I am a bearer of bad news, and you all, in your roles as barons, will have to decide what we do next. Is everyone ready? Any questions? Okay, let's go.*

TEACHER IN ROLE (5 MINUTES)

TEACHER IN ROLE: **So, welcome all my friends, and even some of my enemies (winks at one of the barons) to my daughter's wedding. It is so infrequently that we get together when there isn't a conflict that I thought this could be a useful day for us to put past grudges behind us and renew our friendships. (At this point if possible, have a neighboring teacher or student deliver to you a letter from the "outside." If this isn't possible, you may suddenly remember the arrival this morning of a letter from the king.) Oh, I have here a missive from the king. It says, "Open immediately." Oh, I hope it isn't bad news on this day of my daughter's wedding. (You read it out loud in character. Feel free to ad lib during this part. This is one of the places teacher in role can use humor to good effect. Having fun with your role is an invitation to students to get involved in the drama.)**

THE FIRST LETTER: THE TAX (2 MINUTES)

To all barons in our glorious home, Britain. From His Most Illustrious Regent of Britain, Aquitaine, and Normandy.

My Dearest Subjects, due to our disastrous wars against the aggressive and godless French king, I find it necessary to raise a new tax. Entitled The Income Tax, the money levied from this act will help our glorious nation raise new armies to confront the villainy of the king of France. This inventive new way of raising funds for the king will help me continue to protect our interests on the continent.

RESPONSE (10 MINUTES)

TEACHER IN ROLE: Oh my. This is awful news. My wedding party... But wait, we have all of the barons here from our region. Let's call a meeting to discuss this! Gather, gather, barons. You've heard the king's words. How do we feel about it? At this point you begin to facilitate a discussion with the students either taking the king's side or the barons'. Push the students to consider the "why" of their statements in your follow-up questions. For example:

STUDENT: I am with the king!

TEACHER IN ROLE: You certainly are loyal to the crown. Why? What makes you so loyal?

REFLECTION (10 MINUTES)

When the discussion has run its course, break out of role and ask students to consider what they discovered. Is this a reasonable expectation for the real barons to have responded this way? Why might the barons have supported the king, even though they had to pay to support him?

THE SECOND LETTER: RIGHTS AND DEMANDS (3 MINUTES)

Segue from the reflection back into role, reminding the students that you are doing so by putting on a **signifier**—a hat, scarf, etc. Now the barons must consider how the relationship between themselves and the king could change. This is where the second letter you have created comes into play. You could have this one delivered by a colleague, or explain that you received it earlier but did not understand it then. It should say:

Dear Friends,

We in the north protested the recent tax raise. Two of our group were arrested without reason and are being held by the king. I am bringing barons from the north tonight after the wedding feast. We must meet then and discuss how we will respond to this most recent tax, which most certainly will ruin some of us.

Baron Dudley



TEACHER IN ROLE (10 MINUTES)

TEACHER IN ROLE: Okay, so our friends from the north will be here soon. Let's create a list of our demands so that we can show this to them when they arrive. Are there rights the group wants in the face of the king's overwhelming power? What do you think the king will do if you refuse to pay the tax?

Here you begin to facilitate a second discussion. As students suggest rights they want to protect, write them down. You may use the arrest of the two barons to ask students to consider if there are rights concerning imprisonment they might want to protect. After everyone has had the opportunity to speak, break role and discuss this list of demands. Are they realistic? Are they similar to demands made by any groups today?

THE MAGNA CARTA (20 MINUTES)

Introduce the Magna Carta. Explain how the document came to be and either give students a copy of some of the key elements, or show it to them on an overhead. Alternatively, this material could be provided in a homework assignment. However you convey this content, ask the students the following questions: *Are there any similarities to the list you made? Are there differences? Why or why not? Do any of these rights sound like ones like the United States has protected?* If students are not familiar with the Bill of Rights, you might also want to have a copy of this to share with them.

Another document to consider with this lesson is the Universal Declaration of Human Rights statement from the United Nations, which can be found at <http://www.un.org/en/documents/udhr>. You may want to further explore the issue of human rights by taking these two national examples and comparing them to what is meant to be an international protection. How is the Universal Declaration similar to the Magna Carta, or the Bill of Rights? How is it different? Does your school have a statement of student rights? If so, this could also be brought into the discussion. If not, perhaps your class could write one and present it to the student government for consideration.

ASSESSMENT OPTIONS

There is an additional lesson plan at the end of this chapter that you may want to consider using at the conclusion of lesson three. While not dramatic in form, this optional material is a way to prepare for the essay writing on a standardized exam, in this case the New York State Global Regents. Depending upon your own plans for assessment and the needs of your students, it might be useful to link their learning on the Magna Carta to the skills demanded on this test. What this lesson does is to take your students through a simplified version of an essay from the Regents introducing them to the ways they will be expected to think and write on that exam. Included are examples of document-based questions.

LESSON FOUR: STANDARDIZED TEST PREP

LENGTH OF LESSON: 80 MINUTES

Materials

> *Exam questions and instructions*

ESSENTIAL QUESTIONS

- *How does one translate new knowledge into a format acceptable for standardized tests?*
- *How does one use document-based questions to write an essay?*

LEARNING GOALS

Students will be able to:

- *Answer document-based questions*
- *Use the answers to write a well-structured essay that, using information from the documents and the student's knowledge of global history, discusses the political reasons great change happened in England during the Middle Ages.*

LESSON OVERVIEW

These essay questions provide a unique challenge to many students because they require students to interpret information in a very specific way and combine it with the history they already know, and then write it up in a very specific manner. This lesson introduces students to this process, albeit in a more simplified format than they would face on the New York States Regents exam. Instead of facing half a dozen document-based questions and then having to write on two historical events, this assignment asks them to use fewer documents to write about only one historical event: the creation of the Magna Carta. Such an approach is designed to help your students learn the strategies and skills needed on a standardized test and thus scaffold up to the more complex questions they will face on the exam.

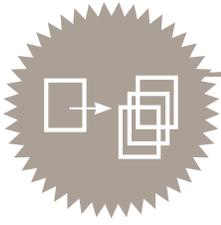
TEACHER INSTRUCTIONS

You will need to copy the document-based questions below into a format you can share with all students. Depending upon your resources, you could copy these materials and give each student their own test packet, or project them for all to see and simply have them write answers on their own piece of paper. While the instructions below are slightly modified from past New York State Regents Exams, the content is unique. We use this as an example; exams from other states could be used as well. Feel free to make changes as you need, or to modify one of your state's mandatory exams.

Writing the short-answer questions and essay will provide students with an opportunity to practice some of the skills necessary to pass a standardized exam such as the New York State Global Regents. This essay will also provide you with the opportunity to review those skills in class, either before or after the assignment. You can also use this essay to work through with your students what they learned from the role-play on the Magna Carta. Some of their writing may pick up on themes from the dramatic work, and discussing the essays after they are finished will allow you to further refine the factual information students gained from such work. Are students repeating as fact words their classmates



said? Are they referencing the role-play in the essay as if it really happened? Obviously you will want to clarify the experience if this is the case, and reinforce the reality of historical fact.



DOCUMENT-BASED QUESTION

This question is based on the accompanying documents. The question is designed to test your ability to work with historical documents. Some of these documents have been edited for the purposes of this question. As you analyze the documents, take into account the source of each document and any point of view that may be presented in the document.

HISTORICAL CONTEXT

While political changes have occurred throughout history, certain time periods have seen great changes. One such time period is the Middle Ages.

TASK

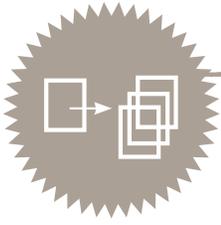
Using the information from the documents and your knowledge of global history, answer the questions that follow each document in Part A. Your answers to the questions will help you write the Part B essay in which you will be asked to choose one time period mentioned in the historical context and for each

- Describe the political changes that occurred during that time period
- Discuss an impact of a change on society or on a specific group of people

In developing your answers to the questions, be sure to keep these general definitions in mind:

(a) describe means “to illustrate something in words or tell about it”

(b) discuss means “to make observations about something using facts, reasoning, and argument; to present in some detail”



PART A

SHORT-ANSWER QUESTIONS

Directions: Analyze the documents and answer the short-answer questions that follow each document in the space provided.

DOCUMENT 1: THE MAGNA CARTA

[29] No freeman is to be taken or imprisoned or disseised of his free tenement or of his liberties or free customs, or outlawed or exiled or in any way ruined, nor will we go against such a man or send against him save by lawful judgement of his peers or by the law of the land. To no-one will we sell or deny of delay right or justice.

[http://www.archives.gov/exhibits/featured_documents/magna_carta/translation.html]

Question 1: According to this passage, what is one protection for freemen that is being guaranteed?

DOCUMENT 2: THE MAGNA CARTA

[21] No sheriff or bailiff of ours or of anyone else is to take anyone's horses or carts to make carriage, unless he renders the payment customarily due, namely for a two-horse cart ten pence per day, and for a three-horse cart fourteen pence per day. No demesne cart belonging to any churchman or knight or any other lady (sic) is to be taken by our bailiffs, nor will we or our bailiffs or anyone else take someone else's timber for a castle or any other of our business save by the will of he to whom the timber belongs.

Question 2: According to this passage, what rights are being protected?

PART B

ESSAY

Directions: Write a well-organized essay that includes an introduction, a few paragraphs, and a conclusion.

Use evidence from at least two documents to support your response.

Historical Context

While political changes have occurred throughout history, certain time periods have seen great changes. One such period is the Middle Ages.

Task

Using information from the documents and your knowledge of global history, write an essay in which you:

- *Discuss the political reasons great change happened in England during the Middle Ages.*

Do not use examples from the United States in your answer.

Guidelines

In your essay, be sure to:

- *Address all aspects of the Task (above) by accurately analyzing and interpreting the two documents above*
- *Incorporate information from the documents*
- *Incorporate relevant outside information*
- *Support the theme with relevant facts, examples, and details*
- *Use a logical and clear plan of organization*
- *Introduce the theme by establishing a framework that is beyond a simple restatement of the Task or Historical Context*
- *Conclude with a summation of the theme*

CODE OF THE WEST

THE GREAT WILD WEST: MYTH OR REALITY?

by Jay Pecora



{RELATED CHAPTER: CODE OF THE WEST, PP. 20–21 IN (OUT)LAW & ORDER}

The point of the adventure tale is to provide a validating myth for a systematic restatement of [propaganda that was] that the Indian is an obstacle to progress and to progress's most essential work, the railroad.

—Richard Slotkin¹

INTRODUCTION

This chapter introduces students to the myths of the West, stories that were as much a part of nineteenth-century conquest of the American West as the historic events themselves. Other chapters in the *(Out)Law & Order* textbook deal with specific myths about historic figures who have come to represent the West; this one explores the motivation for expansionism. You and your students will discover the recurring themes of *honor, justice, the right of self-defense and rugged individualism*—the proclaimed ideals that drove westward expansion. You're likely to find that your students will spontaneously connect those ideals to their own lives. These themes will emerge in chapter after chapter as students are asked to examine them from a variety of different perspectives.

Note that the focus of (Out)Laws & Justice benefits from the “new Western history” that has emerged in the past few decades. This scholarship has begun to identify the mythmakers and the influence of myths on historical events and the powerful influence on the nation, past and present. Historian Richard White’s groundbreaking work in his books *The Middle Ground* and “*It’s Your Misfortune and None of My Own*”: *A New History of the American West* constituted part of a new trend in American history in which new Western historians scrapped the time-honored, sacred American myths about the Old West. White notes, “The mythic West imagined by Americans has shaped the West of history just as the West of history has helped create the West Americans have imagined. The two cannot be neatly severed.”²

The new Western history has also begun to include voices traditionally not heard. Understanding the Native American perspective, and those of women and children, African Americans, Asians, and the many settlers who never resorted to violence is all part of this changing understanding. Another leading historian of the American West, Patricia Nelson Limerick, notes:

The American West was an important meeting ground, the point where Indian America, Latin America, Anglo-America, Afro-America, and Asia intersected. In race relations, the West could make the turn-of-the-century Northeastern urban confrontation between European immigrants and American nativists look like a family reunion.

*...the workings of conquest tied these diverse groups into the same story. Happily or not, minorities and majorities occupied a common ground.*³

The dramatic activity throughout this text seeks to engage these complex perspectives and help your students move beyond simple stereotypes of the West.

The marketing of the nineteenth-century West and the ideology that supported it, is the subject of this unit. Many of the materials created in the East, such as *American Progress*, the painting by John Gast (see link, below), were made for a very specific purpose: to encourage people to move west. Thus it is crucial that students learn to contextualize these primary sources. What does it mean when

marketers create national myths? Can we trust these stories if they were created to make people money? How do such myths migrate into history textbooks? These are the types of questions that may come up as you use the following lessons. If they do not come up organically from the students, there is a place at the end for consideration of these and other questions.

The importance of “the new Western history” taught through process drama and primary documents in (Out)Laws & Justice is that both the intellectual foundation and the qualities of students’ exploration hold in common a vital and central understanding: “resisting the temptation to glorify or satanize either side”⁴ of a conflict. For students, the sophisticated engagement with primary source documents and the dramatic creation of narrative around them mimics the work of historians. If you are interested in reading more about any aspect of this historiography, please refer to the *(Out)Law & Justice Teacher’s Guide*.

UNIT TITLE: VOICES AND IMAGES OF WESTWARD EXPANSION

LENGTH OF UNIT: FOUR LESSONS COVERING FIVE CLASS SESSIONS

UNIT LEARNING GOALS

Students will be able to:

1. *Create a tableau.*
2. *Define the following terms and explain how they connect to different groups of people taking part in the transcontinental migration:*
 - A. AMERICAN WEST
 - B. MANIFEST DESTINY
 - C. HONOR
 - D. JUSTICE
 - E. RIGHT OF SELF-DEFENSE
 - F. RUGGED INDIVIDUALISM
3. *Explain why people left the East to go west.*
4. *Analyze a painting.*
5. *Assume a role and explain the six terms above in relation to the character they are representing.*

LESSON ONE: SOUND-SCAPES

LENGTH OF SESSION: 45 MINUTES

Materials

> *Copy two sets of sentences below and cut so that each student has just one for each activity*

> *Textbook pages 22–23*

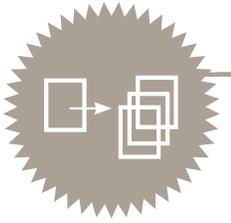
LESSON OVERVIEW

Before introducing the painting titled *American Progress*, you may want to prepare your students with a dramatic opening to this unit using Sound-scape One, below. The purpose of this lesson is to focus your students' attention on the themes and concepts behind the Old West. This experience of wanting to go somewhere and not knowing what is there or what dangers they might face draws upon the prior experiences your students have had taking risks in life and in games.

SOUND-SCAPE ONE – "MOVING WEST" (15 MINUTES)

Using the following statements, students will create a sound-scape of thoughts and feelings that those moving West may have had. If your own research on this topic suggests adding more sentences to the list below, you should do so. Give each student one slip of paper with just one of the statements below:





I hear it is paradise.

We are the chosen people.

Everything grows there!

We have no reliable knowledge of the interior.

The land is vacant! It's ours for the taking!

President Jefferson says that the entire continent will be peopled from
our grandparents' "original nest."

More than ten persons to the square mile are too many people!

We'll be more powerful than the British Empire!

I've seen paintings of the west and it is Paradise!

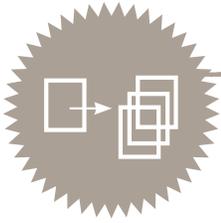
It's been scientifically proven: American's are the superior race!

We are Anglo-Saxons! That means we are superior to blacks, Indians,

Asians, and Mexicans.

Americans are rugged individualists, a "true man" stands his ground.

It is dangerous out there.



The red men are uncivilized.

My grandmother's sister was kidnapped by Indians. She was never seen again.

My family will manifest our destiny and grow rich.

This is a matter of justice.

I protect my family's honor.

I defend my land.

There was no work to be had.

The land is free out there!

I was a slave. Now I am free.

You're on my land.

So many buffalo for the killing!

I believe in progress.

I work on the railroad.

I shoot buffalo from the train. It's a great sport!

Ask your students to stand in a circle. Explain that the class is going to create a sound-scape on the theme “Moving West.” Also explain that many of the sentences they will hear are not historically accurate, but instead based on what people thought at the time. Pick one student to begin and explain that each student will read the sentence they hold, and then the student to their right will read their own sentence, and so on around the circle. If your students will be comfortable closing their eyes when they are not reading, ask them to do so. Instruct them to listen carefully to what their classmates are saying.

When you have completed the circle, ask for students’ responses. What did hearing these sentences make them think about the Old West? What fears do they think people had? What motivations? You may want to record their responses to refer to throughout the next few lessons. Keep the students standing for this discussion if you can, as the next activity also requires them to be in a circle. If your experience with your class suggests they will not be able to sustain standing this long without complaining or growing distracted, ask them to bring their chairs when initially setting up the circle. Finally, be sure to address some of the incorrect information included in the sentences—such as science proving that one race is better than another. Explain to your students that although people thought this way, they were wrong.

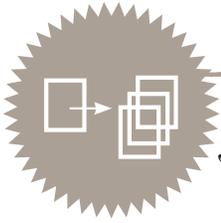
SOUND-SCAPE TWO – ROOSEVELT QUOTES WITH OPTIONAL “CONDUCTING”
(15 MINUTES)

Using text from the *(Out)Law & Order* book (pages 22–23) from Theodore Roosevelt’s article in *The Independent*, students will create a second sound-scape. Again pass out slips of paper with the quotes below. Point out to students that, unlike the previous sentences that were fictional, these are quotes from Theodore Roosevelt.

You can approach this sound-scape two different ways. The first is the one used above, where you simply go around the circle. The second uses a very different format, but one that can have a larger emotional impact.

Ask the students to stand in a circle. Explain to them that you are going to stand in the center of the circle and point at a student who should then read their sentence out loud. You will continue this exercise for a few minutes, so they need to be on their toes. This is your opportunity to play “conductor.” See if you can mix the quotes in powerful or interesting ways. As “conductor” you can raise or lower the pitch of the “orchestra”—forte or pianissimo, loud or very soft—creating variation. Which of the quotes below would be meaningful one right after the other? Are there quotes you wish to repeat for effect? This is an opportunity for you to play. Conduct until everyone is engaged. This technique, conducting, can be an interesting way to explore a number of topics, and you may want to use it in other circumstances. A variation of this exercise is to ask students to conduct, although you want to be sure they understand what to do.

Be sure everyone gets to say his or her quote at least once. Find a particularly meaningful quote to end on. Then discuss. What was this experience like for them? Did any images come to mind? Were any of the issues raised with the previous sound-scape dominant? Were any missing? Why or why not?



“...[peace] can often be obtained only at the cost of war...”

“...civilized man finds he can keep the peace only by subduing his barbarian neighbor...”

“In our history we have had more trouble from the Indian tribes whom we pampered and petted...”

“Every expansion of civilization makes for peace.”

“...a great civilized power means victory for law, order, and righteousness...”

“...our whole national history has been one of expansion.”

“...[First] we expanded westward to the Mississippi...”

“...[Then] we expanded to the mouth of the Columbia...”

“...we expanded into Florida; and then into Texas and California; and finally ... into Alaska”

“...the chief feature of frontier life was the endless war between the settlers and the red men...”

“Sometimes the immediate occasion for the war was to be found in the conduct of the whites...”

“...and sometimes in that of the reds...”

“...the ultimate cause was simply that we were in contact with a country

held by savages or half-savages.”

“...It is only the warlike power of a civilized people that can give peace to the world...”

REFLECTION (15 MINUTES)

You have done significant reflection on this lesson, but depending on your needs there should be time to provide students to consider what this lesson meant to them. You might consider reflecting further on the themes or on the process of working in this way. Depending upon your needs and the needs of your students you might consider one of the following:

- A journal entry asking how the student felt about working in this way. What did they like? Was there anything that was uncomfortable about these exercises? Collect the journal entries and read them. This provides you with an opportunity to provide written feedback directly to each student about his or her involvement.
- A short writing assignment asking students to connect these themes with other themes you have studied this year.
- Think-Pair-Share. Ask each student to write for a few minutes based on a prompt such as *Why did people leave their homes and move west?* Then ask them to share their reflection with a neighbor. Finally, each pair reports to the class one or two of the most important or meaningful issues they discussed.

LESSON TWO: MANIFEST DESTINY

LENGTH OF SESSION: 45 MINUTES

Materials

- > *Primary source statements for each group (optional).*
- > *American Progress image by John Gast*

NOTE: Gast's painting as well as information about it can be found many places on the Web. For a clear reproduction of the image, go to <http://shsblockpotrzuski.files.wordpress.com/2009/04/american-progress-john-gast-1872.jpg>. For a discussion of traditional and newer views of myths of the West, including Gast's painting in the context of an exhibition at the Smithsonian, see "How the West Was Done" by Kay Larson, available at www.books.google.com. In the search box, enter "How the West Was Done June 17 1991".

THE GAST PAINTING (10 MINUTES)

Depending upon the technology in your classroom, you could pull up the image from the link above or by searching for “Gast Painting” and project it for students to see, using a transparency or PowerPoint and an overhead projector, or make multiple color copies for your students. Once the class has had an opportunity to look at the picture, deconstruct it with them. You could do this using the art analysis worksheet in the “Code of the West” chapter in the *(Out) Laws & Justice Teacher’s Guide*. Alternatively you could follow these steps: See. Think. Feel. Wonder:

1. Ask students what they see. Record this information on the board for future reference.
2. Ask the students what they think about what they see. You may or may not want to record this, or ask them to write down what is said in their notes.
3. Ask the students what the painting makes them feel. Again, how you record this discussion depends upon your needs.
4. Ask the students what this painting makes them wonder.
5. Ask the students who is *NOT* represented in this image.

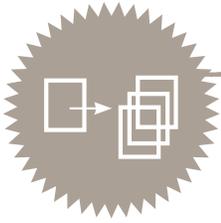
Lastly, you may consider spending some time just analyzing the image of the white woman in the center of the picture. Reading the excerpts from Teddy Roosevelt’s article from the corresponding chapter in the *(Out) Law & Order* textbook may help students understand the concepts behind manifest destiny. You could do this prior to starting this lesson or, once students begin to question what she represents, ask them to read the Roosevelt excerpts.

TABLEAUX (30 MINUTES)

The next step is to get students on their feet and representing aspects of the image as frozen pictures, or **tableaux**. Break your class into six groups and ask them to pick a group of characters in the picture. Alternatively, you could pre-assign groups and their image. Remind them that they might wonder who or what experience is not represented in the painting. Be sure to get coverage of all the groups, including the following:

1. *Native Americans*
2. *a man leading a covered wagon*
3. *men in the foreground, one of whom is carrying a shovel*
4. *farmers at the plow*
5. *stage coach (who might be in there? Why are they heading west?)*
6. *the animals portrayed in the painting*

If you want to intensify this experience, give each group a brief description from a diary or other primary source to use as the basis for imagining their portrayal. Here are several examples from *They Saw the Elephant: Women in the California Gold Rush* by Jo Ann Levy,⁵ who uses extensive primary sources from guide books and little-known women diarists.



You now are in Pawnee country. Watchfulness is required to prevent their stealing your stock. —Guidebook

I had read and heard whole volumnes [sic] of their bloody [sic] deeds, the massacre of harmless white men, torturing helpless women, carrying away captive innocent babes....The Indians were friendly, of course... —Luzena Wilson, 1849

Father & mother went into St. Joseph's bought another tent, heavy canvas for the boys and men to sleep in, using the other tent for an eating place. They also bought a small sheet iron stove, cut a hole in the tent for the pipe, then when it was raining, we could warm up a pot of beans, make a kettle of soup or a pot of coffee, sometimes a pot of mush.—Mary Hite, age 13 ½, 1853.

1736 miles SINK OF HUMBOLDT—... From this place to the [Truckee] river the distance is forty miles ... there is no grass nor good water on the road ... —Guidebook

Stopped and cut grass for the cattle and supplied ourselves with water for the desert. ... Several of our cattle gave out, and we left one. Our journey through the desert was from Monday, three-o'clock in the afternoon, until Thursday morning at sunrise, September 6. The weary journey last night, the mooing of the cattle for water, their exhausted condition, with the cry of 'Another ox down,' the stopping of the train to unyoke the poor dying brute, to let him follow at will or stop by the wayside and die, and the weary, weary tramp of men and beats, worn out with heat and famished for water, will never be erased from my memory." —Sallie Hester, 1849

I must pay tribute to our wheel oxen, Dick and Berry, who drew the family wagon all the way across the plains. They were gentle, kind, patient and reliable. I loved them and my heart often ached for them when they tried to hold back the wagon on a steep hill, and sometimes the wagon would strike them in spite of the driver's carefulness, and the dumb animals gave no signs of distress, although I knew they suffered. —Mary Medley Ackley, 1852.

Ask students to get on their feet and try to recreate the image they have chosen or been assigned. They may have to invent additional characters to provide roles for each member of the group. Instruct them to pay careful attention to making their tableau look just like the image from the Gast painting, but *also* to consider the inner thoughts of the people they are portraying. In the case of the animals, your students could speak the thoughts of people who will miss their presence. You might want to put these questions on the board for them to consider as they work:

- *Where are you heading?*
- *How do you feel about this move?*
- *What would you say to others like you considering a similar move?*

Once everyone is ready, present each tableau, one at a time. After each group freezes in their position, ask the rest of the class to get a good look at the image. They should get up and move around to get a better perspective if they need to. Then, standing behind an individual in the group, hold your hand over their head and ask them to speak their inner thoughts. Proceed through each person in the image. Ask the students in the tableau to relax and then discuss the image while it is still fresh in your students' minds.

Because of the number of presentations, this discussion should be brief. You just need to ask a few comprehension questions to make sure that what the image is supposed to mean is reaching the audience. What do you see? What is the message of this picture? Check the audience response with what the group was thinking and then move on to the next image.

REFLECTION (5 MINUTES)

How you debrief the tableaux depends upon your needs and what you have been doing in class thus far. If you have been doing a lot of written reflection, you might want to work as a large group this time. If you have been mostly reflecting in the large group, consider an individual writing assignment. Regardless of what you choose, ask students to think about the following:

- *What did you learn from today's exercise?*
- *What was good about the tableaux?*
- *What does this painting tell us about how some people at the time (1872) thought about the West?*
- *What does the painting omit about how some people at the time (1872) thought about the West?*
- *Why was it painted this way?*

LESSON THREE: THE VOICES WE HAVE NOT HEARD

LENGTH OF SESSION: 85 MINUTES (2 CLASS PERIODS)

Materials

> Poster paper for Day 2 (optional)

LESSON OVERVIEW

This lesson considers the voices NOT included in the Gast image. Also considered in more depth are the concepts of *honor, justice, right of self-defense, and rugged individualism*. How do these ideals serve individuals *and* the community? How do these ideals not serve individuals *and* the community?

UNDER- OR UNREPRESENTED GROUPS (5 MINUTES)

Break the class into the following groups:

- *Native Americans*
- *African Americans*
- *Mexican Americans*
- *White settler women*
- *White settler children*
- *Asian Americans*

Depending on your classroom you might want to let students pick the group whose perspective they would like to consider. In this way you avoid forcing students to represent an ethnicity they themselves identify with. This is important because sometimes in classes with only a few students of color there can

be a sense that what they say represents *all* people of that ethnicity. As much as possible we want our students to be seen as individuals and not force them to act as a spokesperson. This activity, however, demands just that—students are to take the perspective of one of these groups and speak to some of the issues this group might have had with American expansion into the West. Providing your students with a choice in this matter will allow them to work in the drama to their comfort level.

TABLEAUX (30 MINUTES)

Ask students to create a tableau that shows their group at work. The image can show as many different professions or tasks as your students believe their group performed. You will need to circulate amongst the groups as they work to make suggestions and correct any historical inaccuracies. After about ten minutes, ask students to wrap up their work, and begin presenting as quickly as possible. Debrief each image as you did in the previous exercise.

EXPLANATION OF HOMEWORK ASSIGNMENT (5 MINUTES)

Instead of an in-depth reflection on the day's work explain what will take place tomorrow. In the next class session, students will continue working on the group they started today. Depending upon your needs you could make a formal homework assignment for the next part of this lesson, or simply suggest that students look into it. Either way, you are asking students to research the group they are portraying during the historical period 1870–1900. They will use this information as they explore how the themes *honor, justice, rugged individualism, and the right of self-defense* relate to their group.

This research is important because it will form a foundation for future work. All of the chapters in the text have, at some level, these themes. As you move through the curriculum, students will be asked repeatedly to consider the four issues listed above, particularly as they relate to the specific topic of that chapter. At the end of your work with this curriculum ask your students to revisit their personal thoughts about these themes and note if they have changed.

DAY TWO: TABLEAUX REVISITED (40 MINUTES)

Prepare for the class by writing the following words on the board:

- *Honor*
- *Justice*
- *Rugged individualism*
- *Right of self-defense*

Ask students to return to their tableau from yesterday. Today they are to create a tableau for each of the four ideas above. Groups should consider how these values were applied to the people they are presenting. This would be a good time to introduce the concept of the recorder, if you have not already. The recorder, or recorders, should write down what their group mates are saying. These notes can be kept either in a notebook, or as posters put up on the wall. Whatever the format, the students in the group who are not recording should have access to them somehow. Notes such as these can become a valuable documentation of the process your students are following and can be used by them to develop their inquiry procedures. You could let them work on the assignment for a few minutes, and then help focus their attention with the following questions:

- *What did that term mean to your group?*
- *Was your group allowed to express these American virtues? If not, why not? What or who prevented them?*
- *How did you learn about these values?*

When each group has finished preparing their tableau, have them present it as they did the day before. Look at a scene and discuss it. What new information is it providing? Is this like any of the tableaux we have seen? Are there any strong differences from earlier images?

FINAL REFLECTION (5 MINUTES)

The tableau work will engage the class in a discussion concerning how these American ideals affected different groups. Use the last five minutes to ask students to consider how these ideas affect *them*, as individuals. Probably the most efficient way to do this would be for each student to reflect upon the four themes using the same questions you asked the students to consider when working on their four images:

- *What does that term mean to you?*
- *Are you allowed to express these American ideals? If not, why not? What or who prevents you?*
- *How did you learn about these values?*

LESSON FOUR: ASSESSMENT

LENGTH OF SESSION: DETERMINED BY NEED

ASSESSMENT OPTIONS

How you decide to assess your students depends upon your needs. A paper and pen test asking students to define the terms covered would be one way to measure student understanding. A test would also provide you with a grade if needed.

If you work in a classroom where English language arts are also being explored, creative writing assignments would be another assessment tool. Students could write from a perspective you assign, or from one they choose, about any of the questions raised during this unit. Poetry, or a short written scene, are other options.

Alternatively, you could use the drama forms you have already explored to assess what your students know. In this unit alone you have covered sound-scapes and tableaux. You could use these dramatic forms, or other ones you already know. For example, you could break the class into four small groups and ask them to create a sound-scape illustrating what they have learned.

Another possibility is to ask students to create tableaux revisiting important terms and concepts. If you need to, create a rubric with the class concerning what makes a good tableau. List criteria together and, if time permits, determine as a class what makes each criterion satisfactory, distinguished, or in need of further work. If there is not time, simply list the criteria together and then fill in the rest yourself. These criteria should be written on a poster for future reference. An example of such work is:

	Distinguished	Satisfactory	Needs further work
Story telling	The image clearly conveys a story, with significant detail.	The image conveys a story.	The image does not convey a story, or the story is somewhat unclear.
Actor's physical choices	Every actor in the tableau has made a clear physical choice that helps the audience know who the student is portraying.	Most actors in the tableau have made clear physical choices.	A few, or none, of the actors have made clear physical choices. Or the choices do not help the audience understand whom the actors are portraying.

Regardless of whether you choose to use a pen and paper test, assign tableaux, or ask students to write a short story about one of the issues you covered, be sure to include some reflection on the questions from the introduction to this unit:

- *What does it mean when marketers create national myths?*
- *Can we trust these stories if they were created to make people money?*
- *How do such myths migrate into history textbooks?*

If your students have answers to these questions, they are well on their way to the sort of critical thinking skills that (Out)Laws & Justice promotes.

ROBIN HOODS OF THE AMERICAN WEST

JOAQUÍN MURIETA AND JESSE JAMES:
HEROES OR OUTLAWS?

by Michael Wiggins



RELATED CHAPTER: ROBIN HOODS OF THE AMERICAN WEST, PP. 41–52
IN (OUT)LAW & ORDER

Actual outlaws, from the various Mexican bandits who together became Joaquín Murieta to [Jesse James], spawned social bandit stories. ...because they provided aid in what were often chaotic local conflicts in which people viewed the constituted authorities as corrupt or ineffective. ...They also inadvertently became surrogate heroes for farmers, workers, and minorities disenchanted with the newer America whose great symbols and sources of power were banks, railroad corporations, and police forces of the modern state.

—Richard White¹

LESSON PLAN OVERVIEW: TWO UNITS CONTAINING 4–5 CLASS SESSIONS

UNIT ONE: JOAQUÍN MURIETA

RELATED PAGES: ROBIN HOODS OF THE WEST, THE LEGEND
OF JOAQUIN MURIETA, PP. 44–47



INTRODUCTION

Myths, or traditional stories, are known collectively. They reveal something about a group's existence and are a familiar and an emotional part of our lives. Whether fact or fiction, or a combination of both, they have, as historian Henry Nash Smith noted, "a decided influence on practical affairs."² Your students have been hearing myths since they were very young. One challenge that educators face when exploring myths is that sometimes they contain half-truths and sometimes they are entirely false. Even if this is the case, a myth has a powerful influence on people's beliefs and behavior. Bruno Bettelheim in *The Uses of Enchantment* argues that, specifically for young people, fairy tales—and, by extension, myths—provide "a moral education which subtly, and by implication only, conveys to [them] the advantages of moral behavior, not through abstract ethical concepts but through that which seems tangibly right and therefore meaningful to [them]."³

Exposing our students to more mature myths as they grow older helps them work through what is moral behavior in our society. The strength of the Murietta story is that it allows students to work through what is right or wrong through different lenses, such as racism, the belief of the inferiority of women, and gang violence. Working through these difficult subjects in role provides a separation between self and character that allows students to take positions on complex and puzzling issues they might not ordinarily. Role allows multiple perspectives to exist at once, which enables students to reflect on the drama and begin to make sense of their own world in comparison to the dramatic one.

It is exciting work if for no other reason than drama always seeks to discover the truth. What student can resist finding out "Who's to blame?" As Cecily O'Neill notes, "To ask 'Who's to blame?' in process drama will immediately structure the experience in a particular way and imply a series of actions and encounters. Drama as inquiry is one of the most straight-forward, but also satisfying, forms to explore."⁴

UNIT TITLE: INVESTIGATING THE MYTH OF JOAQUÍN MURIETA

LENGTH OF UNIT: ONE LESSON COVERING 1–2 CLASS SESSIONS
(40–85 MINUTES), depending upon the needs of the class and the choices of the instructor.

Materials

- > *Copy of a fictitious letter from Alicia Gonzalez (see end of chapter)*
- > *Textbook pages 44–47*
- > *Worksheet (optional)*

UNIT LEARNING GOALS

Students will be able to:

- *Participate in a group role as experts*
- *Explain the violence that was part of the Gold Rush and how race, gender and ethnicity played a part in that violence*
- *Explain the consequences of the absence of law on the frontier*
- *Describe how myths can be important to people*
- *Describe how the lessons they learned from this unit apply or do not apply to their own lives*

LESSON OVERVIEW

Donning the mantle of the expert and working in role as contemporary forensic psychologists, students will investigate the legend of Joaquín Murieta. Finally, they will reflect on the work they have done and consider the lessons learned as these apply to contemporary American life.

What follows is a suggested script. It is a guide for you to break up into steps according to the needs of your students and your teaching style. Feel free to alter it as needed. The most important part of working from a script like this is to make it feel and sound natural. You do not have to memorize it. Instead, read it over and get a sense of which points are needed and extemporize around them.

To help you with this, the essential points are bolded. For more information about teacher in role, see the chapter on Billy the Kid. You will also find more detailed information about group role there, as well as mantle of the expert.

STEP ONE: BUILDING BELIEF (5–15 MINUTES)

TEACHER IN ROLE as a FORENSIC PSYCHOLOGIST, a staff member of the Detective Agency: Good morning, colleagues. The case we're going to examine today is an old one. It's a big case—and a controversial one. In fact, this case will add to our already great reputation and prove that we are world-class detectives. The events took place in the year 1850 during the Gold Rush—that once-in-a-lifetime event unequaled anywhere else because people from all over the world journeyed to the promised land of fortune: California. We've been hired to examine the experiences of miners at that time and how they resulted in the creation of a legend about Joaquín Murrieta. I have a letter that describes the situation that took place so long ago. Please review this letter in groups and then get back to me about your decision. The letter is from a citizen who saw a show on television. Now, we all know that you can't believe everything you see on television. But consider the letter, and, as I say, get back to me about whether or not you'll take on the case. Let's get to work by breaking up into our four investigative teams.

[Note: you may want to have this done beforehand, or if you already have groups set for the class, use those. You may also need more than four groups.]

STEP TWO: THE LETTER (5 MINUTES)

How you choose to deal with the letter (found at the end of this chapter) depends on your resources. You may copy the letter and give one to each student. This may be best, as students will have the document to refer to throughout the drama. Alternatively, you could project a copy on the wall so that the class can read it together with you.

However you decide to handle the letter, give students a chance to read it. Once they have finished, continue in your role.



TEACHER IN ROLE: We'll begin our investigation by examining a biographer's version of the life of Murieta. This reading is the basis of much of the myth of this man, although there is no documentary evidence to support any of this story. Our job is to analyze this evidence. You are all some of the top detectives at this agency, and we know you can solve this mystery. Your assistance is vitally important, and the work can't get done without you.

STEP THREE: MANTLE OF THE EXPERT (15 MINUTES)

FOR THIS STEP YOUR STUDENTS NEED THEIR BOOKS AND SHOULD READ PP. 44–47.

TEACHER IN ROLE: Please read this document, which is an excerpt from the book I mentioned earlier. When you are finished, discuss your findings with your group. One person in the group should be prepared to present your findings to the rest of our detective agency.

For this work you may want to provide a worksheet for your students to fill out as they go along. This depends upon the skill of your students and your own needs for gradable material. A worksheet will help guide them to focus on certain aspects of the reading, and provide something for you to assess. The decision is yours, although whether you use a worksheet or not, the following focusing questions should be used:

1. *What acts of violence occur in this story?*
2. *Why are the acts of violence committed?*
3. *What facts do you think can be found in this reading?*
4. *What sort of documentation could we look for to prove this story?*
5. *Why do you think Joaquín Murieta became a legend?*
6. *What does this story say about the people who believed it?*

Once everyone has finished discussing the reading, have each group report to the class.

STEP FOUR: ANSWERING THE LETTER (10–20 MINUTES)

TEACHER IN ROLE: So, we have come to some important conclusions about Murieta. Our client says she wants to know the truth, but we know that she and her family believe in what we now know is a myth. We need to be sensitive as well as honest. Now, how do we answer Ms. Gonzalez's questions?

There are several ways you can choose to handle this part of the drama. You could continue in the large group and brainstorm answers to the questions and then try to come to consensus about how you will answer each one. In that case you can collectively write the response letter. Alternatively, you could ask students to do this in the group, and then share and discuss the different ways they choose to answer. A third option would be to have students do this final step individually. This would provide you with a letter written by each student, giving you something else to assess.

STEP FIVE: REFLECTION (5–30 MINUTES)

Out of role, ask the students to reflect on the previous work. This could be done first as an individual writing project, and later shared. Or as a Think-Pair-Share where each student considers the work, then partners up with another student to discuss what conclusions they drew from the work. Finally they share their discussion with the whole class. Either way, please consider some of the following questions:

1. *How effective were we at maintaining the drama? What problems did we have? What successes did we have?*
2. *What did you learn about Murieta?*
3. *What did you learn about Anglo-American attitudes and behavior?*
4. *Why are myths important to people? Why is this particular myth important?*
5. *What stories, or myths, are important to you? To your family? Why?*

UNIT TWO: JESSE JAMES

RELATED PAGES: ROBIN HOODS OF THE WEST, THE LEGEND
OF JESSE JAMES, PP. 48–53

INTRODUCTION

Jesse James is an iconic figure in American life. He is a hero to some, and a criminal to others. The term “outlaw” is, as your students are likely to discover, many-faceted: for some it is a term of praise, for others a description expressing contempt. Over 140 movies have been made about Jesse James and numerous biographies written by historians whose own interpretations have varied throughout the decades. Because James’s dramatic life was wedded to the complexities not only of his family but to those of the nation, (Out)Laws & Justice students are provided a context in which to examine personal values and the consequences of public policies on individuals and communities. Through the lens of Jesse James, we are offered a window into the fierce conflicts that culminated in the Civil War and the violent rejection of Reconstruction.

For your students, they can meaningfully explore, within the safety of a drama world, an adolescent who chose violence as a means to the end. As James McPherson, leading historian of the Civil War, writes, “The key to understanding Jesse James and what he stood for was the Civil War, especially the vicious guerrilla war within the larger war that plagued Missouri.”⁵

According to a recent James biographer, T. J. Stiles, the fact is, is that James was “daring, brave, and capable of astonishing feats of endurance.” But “it is also true that most of his homicide victims after the Civil War were unarmed and helpless, as were many of the men he murdered as a teenage guerrilla.”⁶ In this work that you are about to explore with your students, you will see that present-day commentators—both historians and producers of popular entertainment—have, as McPherson concludes, “chosen to see in Jesse James—Robin Hood, social bandit, scourge of capitalism—rather than what he really stood for.”⁷ McPherson goes on to write, “a troubling question that remains unanswered” about Jesse James is “why do so many still worship him as a hero?”⁸ In our experience, we have seen that (Out)Laws & Justice students answer this by recognizing a nuanced understanding both of James and of his criminality. This has been achieved through the processes of educational drama offered to you here.

Jesse James provides your students with a real and immediate opportunity to critically examine the experiences of someone their age. Like Billy the Kid, James's childhood was difficult. He too grew up without his father. Like Billy, Jesse was an adolescent whose life was framed by adults who feared or loved him. When Jesse James broke the law, there were those who cheered him on and protected him while at the same time agents of private business and the government pursued him.

UNIT TITLE: WHO WAS JESSE JAMES?

LENGTH OF UNIT: 1 LESSON COVERING 3 CLASS SESSIONS

UNIT LEARNING GOALS

Students will be able to:

- *Make individual contributions to group decisions.*
- *Conduct research, using artifacts.*
- *Document, edit, and present what they have discovered.*
- *Provide basic biographical information about Jesse James.*
- *Describe the historical context in which James lived and made his reputation. (See list of suggested resources in the Out(Laws) & Justice Teacher's Guide for background reading.)*

SESSION ONE: HERO, REBEL, OUTLAW

LENGTH OF SESSION: 45–50 MINUTES

Materials

> *Handout with three columns "hero," "outlaw," "rebel"*

> *(optional; can be done on board)*

STEP ONE: DRAW! (15–20 MINUTES)

Invite students to form a circle in the middle of the room and explain that today's lesson will start with a game called *Draw!* This game is similar to *Rock, Paper, Scissors* except students use their whole bodies to make the shape. Arrange the students in a circle, facing outwards. In this sequence, students are encouraged

to face out of the circle because it makes it harder for them to see each other. **Low focus** activities are often a safer way to start, for both teacher and student.

Explain that you will call out a word and the students should strike a corresponding physical shape for each word. They should not worry about whether the image they create is “right” or “wrong” but just create something. For this game you will use the words “Outlaw,” “Rebel,” and “Hero.”

TEACHER: When I say the word “outlaw,” what do you think of? I will give you a few seconds to think about it. When I call out the word, you will strike a pose. Watch me do it first....OUTLAW. See? I’ll do mine again. OUTLAW. See? Now that’s my version. Yours has to be yours. Give OUTLAW a try.

After students have had an opportunity to experiment with their shapes, ask them to form two parallel lines. *TEACHER: Remember your shapes. Let’s get in two lines, facing a partner. When I say “Draw!” strike one of your three shapes and say its name. This game is like “Rock, Paper, Scissors” except Outlaw (shape) beats Rebel (shape). Rebel (shape) beats Hero (shape). Hero (shape) beats Outlaw (shape). If the person across from you beats you, mirror their shape, and then play again.*

After the game has gone a few rounds, discuss the meaning of these concepts and about why students chose their particular gesture to represent each word. Drama work requires reflection. How you choose to do it depends upon your needs. Think-Pair-Share is one way to reflect. Ask students, for example, *What is the difference between an outlaw and a rebel?* Then they pair with someone and discuss. Finally, the class has a large group discussion about the question. Alternatively, you could simply ask the entire group the question and discuss. Some other questions to consider asking the group include:

- *How did it feel to play that game?*
- *What is the difference between an outlaw and a hero? How did the shapes we made with our bodies show those differences?*

STEP TWO: TEAM OF RESEARCHERS (5 MINUTES)

TEACHER IN ROLE offers students the MANTLE OF THE EXPERT.

In this part of the lesson, the teacher is acting “as if” he or she were a museum curator whose job it is to prepare an installation marking the anniversary of the death of Jesse James. The show and the museum are in trouble, because a group of activists are protesting the title of the show, “Jesse James: Hero.” They want it to be called “Jesse James: Criminal.” The foundation funding the work is threatening to withdraw their support from the show, so the curator hires a team of researchers to help come up with an accurate title for the exhibit. As before, feel free to make the language your own. Below is a suggestion, with main talking points in bold.

TEACHER IN ROLE: I am so grateful that you all could be here at the museum today. The installation on Jesse James that I have been working on for months is scheduled to open in only three weeks, and we’ve just gotten the approval to hire you as consultants. You have been hired because of your particular expertise in historical research. As researchers, you know that you are like detectives. You find out what is true and what is not. So, we need your help to pick a name for the exhibition that reflects the truth. The name of an exhibition is like the name of a movie—it should be a name you like and that you’ll text your friends about it so they don’t miss it.

The foundation that is sponsoring the show wants us to call it “Jesse James: Hero.” But I’ve been getting calls from a group called the Institute for Truth and History. They are protesting our plans. They are really angry that our museum would call the show “Jesse James: Hero.” They want us to call it “Jesse James: Criminal.” I don’t know what to think. We only took this stuff because the collector gave us access to all these interesting artifacts. I am so glad you are here to help. You’re probably one of the best teams of researchers we could assemble. Let’s get started.

Like all dramas, this one begins in the middle of the action. And we don't know the ending. Students may be curious, confused, or somewhere in between. This is fine. The teacher is dropping breadcrumbs along the path and there is no hurry, because there is no audience to please. It is important to *inch in to build belief*. The point is that students gradually and authentically enter a drama world meaningful to them. *No* "acting" is required from either party. The role you are playing lives upon the thin suggestion of a reality shared through clues embedded in language, and a few physical **signifiers**.

Perhaps you wear a name badge when in role. If the "reality" of your name-badge is agreed upon by the class, then that small detail is enough for most people to experience the teacher as the museum curator—we get the game. This means—and this is important—the teacher does not talk like the curator unless the name-badge is on. The teacher's internal patter, reflected on the face should be something like: "If you're confused, it's because we've only just started. Wait a bit, and all will become clear. If you are with me, isn't this fun?"

STEP THREE: LOOKING AT THE EVIDENCE (20 MINUTES)

Continuing in role, develop the concepts of hero and outlaw with the researchers. You may want to use the board to write down main points and ask the students to take notes of the *evidence* they have found because "that is what researchers do." A graphic organizer such as the "Detective Chart" presented in the first session of "The Ghost Dance" chapter could be adapted for this purpose. For this lesson you need only one column for "hero," one for "outlaw," and one for "rebel" to record student comments. For example:

REBEL	HERO	OUTLAW

Depending upon your preference and the needs of the classroom, you could break the class into small groups to work on the questions below and then have a large group discussion. If you do this, it would help to have a handout with the “rebel,” “hero,” and “outlaw” columns clearly laid out for your students. Alternatively, you could spend the entire time as a large group. A possible line of questioning could be:

TEACHER IN ROLE: Okay, so before we look into Jesse James’s background, let’s see if we can understand the conflict. What do the words “hero,” “outlaw,” and “rebel” mean? Why do you think the Institute for Truth and History object to the use of the word “hero”? Why might they want to attach the word “outlaw” to Jesse? Is the word “rebel” appropriate?

STEP FOUR: REFLECTION (5 MINUTES)

Leave five minutes at the end to break out of role and have the students reflect upon their experience. How you do this depends on the needs of your classroom and the limits of your time. You could ask students to write a reflection and read those, offering comments to each individual. Alternatively, you could discuss the drama as an entire class. Either way, you should ask students to consider how they felt during the drama, what problems they had, and what questions they have.

SESSIONS TWO AND THREE: NAMING THE EXHIBIT

LENGTH OF SESSIONS: TWO 45-MINUTE CLASS PERIODS

Materials

- > *Textbook pages 48–53*
- > *Index cards*
- > *Newsprint or poster paper (optional)*

STEP ONE: RE-ENTERING THE DRAMA WORLD (5 MINUTES)

Invite students back into their “mantle of the expert” role. You will want to answer any questions about the process of creating the drama or the content prior to going into role.

A suggested **TEACHER IN ROLE: Welcome to day two. Today we need to consider what the museum should do based on the evidence you’ve found. Are we going to change the name or keep it the same? Can someone recap the definitions of “hero” and “outlaw” we came up with yesterday?**

Depending upon the needs of the group, you can review within the process drama. In the same way you might review the work from the day prior, debrief the group in role. As long as you model continued engagement with the dramatic reality, the class will play along with you.

STEP TWO: READING (30 MINUTES)

Once the review is concluded, continue by explaining the next task.

TEACHER IN ROLE: Now, what we need to do today is to consider some materials my staff has assembled for you. Look them over, discuss them in small groups, and then we’ll talk all together.

At this point students can read pages 48–53. If the length of the reading is problematic, consider breaking it into smaller portions and having each student in the small group silently read a different part at the same time. This is sometimes referred to as a “jigsaw,” after the notion that each student has a small piece of a larger puzzle. Each student then shares what he or she discovered about James with the group. This is a form of group work that reinforces the mantle of the expert by providing an authentic experience of having an expertise. Although the expertise may be small—just knowing what a few paragraphs said—the experience will reinforce the dramatic reality.

STEP THREE: DECISION (10 MINUTES)

Finally, armed with a basic understanding of Jesse James's life and the meanings of "hero," "outlaw," and "rebel," it is time to make a decision. Start by asking all of your students to make a decision on what they believe Jesse James was: hero, outlaw, or rebel. Instruct them to write their choice on an index card, along with one piece of crucial evidence that led them to their belief. This can be assigned or finished as homework, if time is short.

STEP FOUR: DISCUSSION (35 MINUTES)

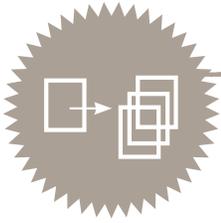
Picking up from yesterday, have students take out their index cards. Next, split the class in half (at random) and ask one group to stand and, based on the word they've written on their index card, take the corresponding stance that was created for the game of "DRAW!" in Session One, and hold their index card so it can be read. The other half of the class should stand and walk around, looking at each card and taking note of the various positions their colleagues are taking. Finally, switch groups.

Once this exercise is complete, go back into role as museum curator and facilitate a large group discussion with the researchers about the title for your museum exhibit. If at any point one perspective gains a large following, consider playing the "devil's advocate" role. Be sure both sides of the argument are being fully represented. If possible, come to a consensus decision concerning the show's title. If this is not possible, consider the needs of your group. Some may want to hear what you think the most convincing argument was, or vote on the issue. You are in the best position to know whether making a decision in which one side loses is within your class's ability or not.

Be sure to spend some time at the end out of role discussing the work done this day. You may choose to fold this into the reflection, but however you choose to do it, allow some time for the large group to discuss the development of their thinking on what the terms "rebel," "outlaw," and "hero" mean. What did they think of the words initially? Do they feel differently now that this work has been done?

STEP FIVE: REFLECTION (10 MINUTES)

Be sure to leave time at the end for reflection. This can be as involved as a written response from each student, or a large group discussion or as simple as going around the room and having each student say what the day's work meant to them in one sentence. If it is a group discussion, two or three "recorders" write down what they hear on a large poster-sized paper. This document can be posted in the classroom and used as a reference for further inquiry.



Alicia Gonzalez
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Main Town, New York

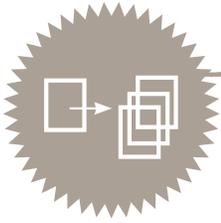
Dear Detectives,

I am writing to ask you for your expert help in the matter of my ancestor, Joaquín Murieta. I am a Mexican-American citizen. My husband and I are expecting our first child who will be born into a family with a long and honorable history.

I grew up in a family who always told stories about our aunts and uncles, our grandparents and our great-grandparents who still live over there. The stories were fun. My papi always said, "I believe in laughter so we won't get old." My mami said, "Tell some jokes and use our funny bone!" But there was a serious side too. After all, we had lost our land to the United States who won the Mexican American War. They treated us badly and Mexicans suffered. They still do. The stories about Murieta helped up to keep our heads up and walk proud, with dignity.

My brothers and sisters and my cousins grew up believing in the story of Joaquín Murieta. Everybody in Mexico knows the name of Joaquín Murieta! Joaquín was done a horrible wrong and we keep his name alive. He is our hero. And because of that, my husband and I plan to name our first child (he is a boy) after Joaquín. My son will grow up to respect women. My son will not answer violence with violence. And he will believe in justice, just like his parents

Now, you detectives are famous for discovering and telling the truth. This is why I am hiring you. You see, I recently saw a television program about the



so-called "legend" of Joaquín Murieta. They called him a "Robin Hood of the West." Legend? Robin Hood? Is it true that the stories I heard all my life about Joaquín Murieta is an unverifiable myth handed down by tradition from earlier times? Did the textbooks I studied in school get it wrong? I remember reading about the rape of Murieta's wife at his gold claim! Was the entire history book wrong about Murieta, or just parts of the story? Is the popularity of Murieta's history erroneous? And even if historians got it wrong, doesn't the meaning of Murieta's story mean something to those of us who grew up believing it? Does the "myth" represent truths, such as the low regard of many men for dark-skinned women?

I must know the truth. I have enclosed a check for \$5,000. I want you to begin right away.

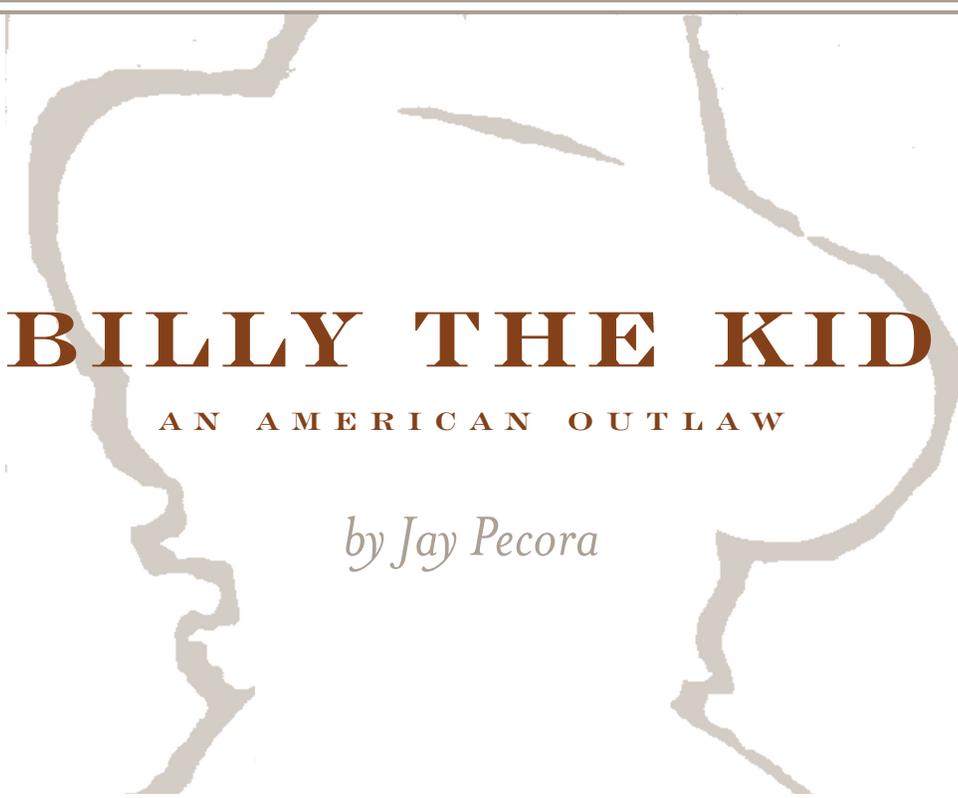
Just to be clear, I am hiring you to answer these six questions:

1. Who was Joaquín Murieta?
2. What was the situation in the gold camps while he was alive?
3. Was Joaquín involved in violence? If so, what caused it?
4. How did Murieta treat women? What was life like for women at this time?
5. If Murieta was a fiction, why do people believe he was real?
6. Who, if anyone, benefitted from the "myth" of Joaquín Murieta?

I urge you to hurry! My baby will be born next week. Whether or not Joaquín Murieta found gold, at least I have my hard-earned money to honor his name and my family. The truth must be told.

Yours sincerely,

Alicia Gonzalez



BILLY THE KID

AN AMERICAN OUTLAW

by Jay Pecora

RELATED CHAPTER: BILLY THE KID, PP. 95–117 IN (OUT)LAW & ORDER

*A Pardon for Billy the Kid? New Mexico Governor Bill Richardson Weighs the History
Despite One Family's Outrage, Richardson Considers Pardoning Legendary Outlaw*

—Headline, ABC World News, August 2, 2010

INTRODUCTION

Billy the Kid is a mysterious figure; not even his birth can be accurately determined. Since his death in 1881 each generation has interpreted Billy in different ways, making him the subject of numerous books, plays, films, and songs. Why has this individual so captured the American imagination? How is it that so little is known about him? What is the reason he is viewed as good by some, and as an embodiment of evil by others? The controversy that swirls around Billy the Kid, a.k.a. William Bonney, a.k.a. William Antrim, as well as the evocative stories of his life provide us with a rich subject to explore through process drama.

The very thing that makes this a rich content opportunity to explore through dramatic action—the contrasting interpretations of what little is known of Billy’s life—also makes it tricky to understand historically. Historians agree that there are very few facts we can be certain about when it concerns this young man’s story. Even the specifics in the narrative of Billy the Kid’s life offered by our (Out)Laws & Justice student textbook are open to debate. The vagueness of what is known, as well as the ferocity of debate over what Billy stood for, means that this is an excellent topic for a critical interpretation of history.

Additionally, Billy is a *peer* of your students. He is an individual they may identify with. Billy and Jesse James are the only two historical figures in the (Out)Laws & Justice curriculum that provide this real and immediate opportunity to critically examine the experiences of someone their age.

Critical analysis will emerge as a primary focus of these process dramas exploring Billy the Kid and the history of his time. Not only will students learn to identify and assess facts about Billy’s life, they will also learn to question and evaluate historical data. While such an approach allows students to experience the work historians do and to develop a more critical eye towards history, some educators express reservations about allowing students to challenge the authority of the textbook.

Guiding and encouraging your students to question texts, authors, and perhaps even your own understanding of history does not mean opening the door to chaos concerning your authority as facilitator of the classroom. In the instructions below, there are specific techniques you can use to ensure classroom management. While not everyone may be comfortable questioning the established historical canon, this is what historians do; they continually examine the body of historical literature pertaining to the particular era they study, and publish new texts either supporting or countering what is known. This is what you are going to ask your students to do. Using process drama, students will develop the skills historians use and deepen their relationship to American history, and to their own lives.

When debating a historical topic, it is useful to understand what historians agree upon. Usually there is a substantial amount of information, such as date of birth, marriages, and important events from a figure’s life that have been gleaned from court records and multiple eyewitness accounts that provide a place to begin. In Billy the Kid’s case, this is not true. Historians seem unable to piece much of his life together, as there are very few documents available about him. Many of the primary source documents from his later life are heavily influenced by the particular stance of the person providing the information. As is often said, “history is written by the winners,” and in this case one of the first biographies was written by Billy’s killer, Pat Garrett. Note that even the description of Pat Garrett as a “killer” is an interpretation. Garrett was the Lincoln County Sheriff. Rather than avoiding this multiplicity of perspectives, the first lesson begins here.

UNIT TITLE: UNDERSTANDING BIAS IN WRITING HISTORY

LENGTH OF UNIT: THREE LESSONS COVERING FOUR TO SEVEN CLASS SESSIONS

LESSON ONE: THE FUNERAL

LENGTH OF SESSION: 58–68 MINUTES

Materials

- > *Textbook pages 100–101, 111, and 114*
- > *Worksheet (optional)*
- > *Rubric (optional)*

ESSENTIAL QUESTIONS

- *What sort of person was Billy the Kid?*
- *How do we know?*
- *How does individual bias influence written history?*
- *What do we learn when we use drama to explore history?*

NOTE: If you have not contracted with the students as to the type of behavior you expect during drama, this would be a good time to do so. See the section headed “The Contract” in chapter I, “Getting Started in Process Drama.” A sample introductory lesson to process drama is also available in chapter I.

LEARNING GOALS

Students will be able to:

1. *Identify different arguments concerning what sort of person Billy the Kid was*
2. *Work in a group role*
3. *Explain how primary source documents may contain bias about an event*

READING ASSIGNMENT (30–40 MINUTES, DEPENDING UPON READING ABILITY)

Rather than starting with the beginning of this chapter in the *(Out)Law & Order* student textbook, instruct your students to read the three sections entitled “Billy the Kid” (p. 100–101), “The Devil Billy” (p. 111) and “Saint Billy” (p. 114). When they have finished the readings, discuss the following questions. You may want to keep track of what students say by modeling note taking for them using a chart like this:

KNOWN FACTS	ASSUMED FACTS	QUESTIONS WE HAVE

1. *What do we know about Billy’s life before he became “Billy the Kid”?*
2. *Why did Billy take a job working for Alexander McSween?*
3. *Why did people hate Billy?*
4. *Why did people love Billy?*
5. *Why do you think the authors refer to Billy as a “saint” or “devil”?*

Use this discussion as an opportunity to assess their understanding of the readings. Ask them to consider the issue of personal bias and how it affects each individual’s view of Billy. Consider what makes something a “known fact.” For

example, we know Billy was accused of taking a cavalry sergeant's horse in 1876 because a complaint was sworn against him (p. 101). This much can be taken as a "known fact." The "assumed fact" that Billy actually stole the horse can be drawn from the fact that he was arrested. Someone thought the accusation had enough merit to draw up a warrant for Billy's arrest. A question we might have about this incident is "Why did Billy escape from the prison rather than stand trial?"

TEACHER IN ROLE

This first drama will use **teacher in role**. This technique is useful for maintaining classroom discipline from within the drama as well as a giving you a platform from which to correct any grossly ahistorical comments, and at the same time explicitly encourage a response that arises from a primary document.

STUDENT: *I drove over to Billy's funeral.*

TEACHER: **I didn't know you had a buckboard! I'll bet your horse got tired walking all that way with all those supplies loaded up on that buckboard. [Beat.] What did people say at his graveside?**

You join the dramatic activity and maintain the discussion using the same tools you would during an ordinary large group discussion: proximity to students who lose focus, calling on students who are not participating, reprimanding unwanted behavior, and ensuring both sides of the debate are represented.

Often the role a teacher assumes within such a process drama is an authority figure. In this case you can explain to your class that you are the town mortician leading Billy the Kid's funeral services.

The class is taking on the group role of citizens of the small town where Billy is being buried. **Group role** allows students the protection of role as well as the anonymity of a group. Role is important because it allows students to take a stance that they might not ordinarily. They can argue a point without actually being associated with the ideas they are suggesting and are therefore protected in their stance by the role.

The anonymity of group role is also important, especially when introducing a class to drama for the first time, because it allows individuals the opportunity to proceed at their own pace. No one needs to be put on the spot as they would be if they were playing a specific character that must speak at a certain time. With group role there are others representing their role with them. Besides allowing students to contribute to a debate when they are comfortable, this technique constructs the role collaboratively. One person does not have to be responsible for the entire scope of opinion they are creating. The students are doing it together. In this way individuals can construct a more complicated stance.

Prior to beginning, each student should consider whether they are going to be someone who considers Billy a “saint” or a “devil.” A simple show of hands should indicate if you have enough students on each side to maintain a healthy debate. If one side or another is larger, ask some students to switch their allegiance and join the smaller group. Depending upon the type of space you have in your classroom, this drama could be done with everyone standing around a table that represents Billy’s casket or from their seats in “the funeral home.”

INSTRUCTIONS TO STUDENTS (3 MINUTES)

Please note: the sample script below is only meant as a suggestion. You should feel free to improvise this introduction as you see fit, but be sure to mention these points:

1. *The students’ characters left their weapons at the door and no violence will be tolerated.*
2. *Everyone will have a chance to speak.*
3. *The Teacher/Mortician is not taking a side but only providing a forum for the town to discuss the death of this important resident.*

TEACHER: You are going to attend Billy the Kid’s funeral today as someone who was friends with the man or as someone who hated him. I will be leading the services as the owner of the funeral home. Remember that this is a drama, so everyone is taking on a role. Just because we are in this role does not mean we identify with it; in fact it can be more fun and interesting to portray someone who does not think like we do.

During the role I would like you to feel free to debate each other, but keep in mind that although we are imagining ourselves in the Wild West, we still must keep the debate collegial. Also keep in mind that people had very strong feelings about Billy the Kid, and you should take equally strong positions about how this man should be remembered at his funeral.

For this drama we are not going to take into consideration traditional gender roles. From our research we know that women were not always given equal voices in society during the eighteen hundreds. Since we are doing group roles in this lesson, we do not have to adhere to those social norms.

When we end the role-play there will be a few minutes to discuss how it went and what it made you think about. Are there any questions? Okay, let's begin.

THE DRAMA: TEACHER IN ROLE AND THE DEBATE (15 MINUTES)

TEACHER IN ROLE as FUNERAL DIRECTOR: Welcome, brothers and sisters. It is good of you to come. I appreciate everyone's willingness to leave his or her weapons at the door with the Marshall. While I know everyone feels strongly about recent events, it is important we not resort to violence. The Marshall has his deputies stationed around the building to ensure peace is maintained. As you know, Billy had no family. This town was as close to family as it got with him. I was not particularly close to the man, but someone has to put him in the ground. I don't really have much to say about him, so instead of a sermon I want to let you, the townsfolk, speak. Everyone will get a turn. So before we take him to the cemetery, is there anything anyone wants to say about him?

In the ensuing debate you need only to facilitate as you would any other discussion. Use your role to keep the students in role. Periodically restating your role, e.g., "Well, as the town mortician I was aware that Billy killed people," can strengthen the overall environment. You can do the same for the students' group role, e.g., "What do other townspeople have to say about this?"



REFLECTION (10 MINUTES)

Reflection, both individual and collective, is essential for process drama. Begin with questions like these:

1. *If you had to tell a friend the story we just performed, what would you say? Be sure the story has a beginning, middle, and end.*
2. *What did you like about our dramatic activity?*
3. *What did it mean to you?*
4. *What were the different views about Billy the Kid?*
5. *How could you tell someone had a bias for or against Billy the Kid?*

ASSESSMENT OPTIONS

A formal assessment from this day's activity could be a worksheet with the above questions for student to write their reflections on. Alternatively, this work can be done as a large group, with key points recorded on the board for student notes. You may also ask students to record their reactions to the role-play in class immediately after ending, and later read their responses in order to judge how your class reacted to this lesson.

Depending upon your needs, there are numerous ways to create graded assessments from dramatic activity. The examples above are just to get you started thinking about how you will meet the needs of your students and particular working environment. One caution, however, is that when setting standards of quality for the acting work, it is highly advantageous to allow the class to set them as a large group. Working toward consensus, the class will probably be able to agree on a few benchmarks of performance, which in turn will provide buy-in on their part and help them develop their critical ability about what makes something "good." You may want to write up their suggestions on a poster in the form of a rubric. Some of the language I have heard from classes are included in this example:

	Distinguished	Satisfactory	Needs further work
Voice	We could hear everything the actor said.	Most of what the actor said was clearly heard. Some words were said too soft or mumbled.	The actor's voice was frequently too quiet or too mumbled to be heard.
Body	The actor's physical choices helped the characterization they made.	The actor's physical choices often helped the characterization they made.	The actor's physical choices often obscured the characterization they were trying to create, or there were no physical choices.

LESSON TWO: TABLEAUX

LENGTH OF SESSION: 50 MINUTES

Materials

- > Textbook pages 95–108, with specific pages assigned to various groups
- > Worksheet (optional)

ESSENTIAL QUESTIONS

- What might some of Billy the Kid's motivations be for killing people?
- How do historians decide what to include in their stories?
- How do historians handle bias in primary source documents?

LEARNING GOALS

Students will be able to:

1. Create tableaux based on historical events
2. Work together cooperatively
3. Interpret colleagues' tableaux

4. Determine what makes a tableau clearly and accurately convey a message to an audience
5. Describe steps a historian could take to interpret bias in a primary source and how to mitigate it

LESSON OVERVIEW

This drama will use **tableaux**, in which students use their own bodies like statues to create a frozen moment in time. Tableaux are best done in smaller groups. For this lesson you will need five groups, one for each of the killings Billy is said to have done in the *(Out)Law & Order* student textbook.

READING ASSIGNMENT

Assign pages 95–108, as either homework or as an in-class assignment. Be sure to assign one of the killings to each group before they read, so they can pay particular attention to how the text describes what happens during the event they must portray. Remind students that for this drama they do not need to take into consideration traditional gender roles. The killings are:

1. *Frank Cahill, on page 101*
2. *Two of Murphy's men, on page 103*
3. *William Brady, on page 104*
4. *Joe Grant, on page 105*
5. *Jimmy Bell and Bob Olinger, on page 108*

You may choose to have students fill in a worksheet based on their reading to help them prepare their tableaux. See description of a possible worksheet in the "Assessment Options" section below.

TABLEAUX

After the reading, students will convene in their groups to create three tableaux, using each of the group members in some capacity. Different students can depict Billy, the person or persons he killed, and any bystanders who witnessed the event. If a group contains someone who is not comfortable with any of these roles, they could be the director and help the group compose the images.

The first image is titled “What happened just before Billy shot _____.” Each group should insert the name or names of the person killed. In the case of the two unnamed men, they should simply call them Posse Member One and Posse Member Two. The director (or, if there is no director, the teacher) can read the title just after the group members take their positions in the picture. There should be no movement on the part of the actors in the picture. They need to take positions they can hold for at least ten seconds. Their colleagues in the class may move if they need to in order to see all aspects of the image.

The second image is titled “The Death of _____ at the Hands of Billy the Kid.” Again, insert the name of the person being shot. The person playing the individual being killed may be tempted to take an overly dramatic pose, but remind them they must be able to hold it for ten seconds so their classmates can examine the tableau.

The final image is “Billy the Kid after he shot _____.” In this final image you will use a technique called **thought tracking**. You may, depending on the skill of your students and your own comfort with the technique, decide to thought track for all of the characters in all three of the tableaux. At the very least, you should do it for Billy in this final image. What this entails is simply asking a character in the tableau to keep their frozen image and to talk out loud the thoughts he or she might be having at this moment in time. This can be a powerful tool for any occasion, and is especially useful for exploring iconic images from history.

INSTRUCTIONS TO THE STUDENTS (5 MINUTES)

TEACHER: Today we are continuing our work on Billy the Kid. We are working in smaller groups today, creating tableaux. Tableaux are three-dimensional “pictures” in which we play the characters. In your small groups you will determine who will embody each character and you’ll work together to create a frozen scene that tells a story. Keep in mind that the positions you decide on using to tell the story have to be able to be held for ten seconds. That is how long you will have to stay frozen so that the class has the opportunity to fully appreciate what you have created.

Remember that most of these murders occur within the larger context of “The Lincoln County War.” Your tableaux should include characters from this history. Because of the importance of this context, be sure everyone in your group understands what the war was and which side Billy was on.

Once you are in your group, I will assign you a scene. All of these scenes illustrate the moments just before, during, and after Billy the Kid killed someone. I am asking each group to create three pictures of the event. The first scene should show us a picture of Billy and his victim just prior to the killing. The second scene should show us the actual moment Billy shoots his victim. Finally, the third scene shows us Billy a few moments after he has killed. As in the last drama, you do not need to take into consideration gender when assuming the character you will play.

When you present these to the class you should move wordlessly from scene to scene. Also, please be prepared to speak out loud what the person you are portraying might be thinking at this moment. (Alternatively, you may be assigning this to just the student playing Billy.) When you have finished showing all three scenes, the class will try to determine which perspective you are representing—whether Billy was a “saint” or a “devil.” Any questions? Let’s get started!

CREATING THE PICTURES (15 MINUTES)

Undoubtedly there will be a lot of questions during this exercise, particularly if it is the first time you have created tableaux with them. Writing the steps you have just outlined on the board may help them as they work.

- 1. Discuss the Lincoln County War. What was it? Whose side was Billy on?*
- 2. Get on your feet and create the first scene: the moment before Billy kills.*
- 3. Stay on your feet and create the second scene: the killing.*
- 4. Continue to work on the third scene: the moment after the killing. Be sure you know what your character is thinking in case I ask you to say your thoughts out loud.*

You will need to move around the room from group to group, answering questions and offering feedback. Be particularly attuned to groups that are spending too much time talking about the pictures they want to create. This process is best served if the students get on their feet, make images, and then adjust them until they feel they have something they are satisfied with.



PRESENTATION OF THE IMAGES (20 MINUTES)

After each group presents, you can ask for positive feedback. *What made the images effective? How could you tell what was going on?* I would caution you against allowing students to give one another negative feedback at this point. Given the newness of the activity, negative feedback is only going to result in hurt feelings. If the images are particularly confusing, you might need to send the groups back to work on them more and then present the revised work.

After everyone has presented, you may discuss what makes a tableau effective, asking the class for some general critical feedback that does not single out any particular group. Some images will certainly be more compelling than others, and a list of the qualities of these will help the group the next time they undertake such an exercise. This process could lead to an assessment rubric similar to the one mentioned in the last lesson. An example of a rubric that is specific to working with tableaux is presented in the “Code of the West” chapter.

Do not allow a discussion of process take all of your time. Be sure to debrief the content as well. Questions to ask might include: *What were some of the reasons given for Billy’s murders? Which pictures seemed to include bias? How could you tell? How did people present Billy’s feelings about killing? How did the presentations support the belief that Billy was a good person? How did the presentations support the belief that Billy was a bad person? Do you think Billy’s age might have been a factor in the circumstances of this killing? Why or why not?*

REFLECTION (10 MINUTES)

As the groups were smaller this time, you may want to give individuals the opportunity to write their reflections about the exercise. This will give them a chance to speak directly to you about their colleagues. Or you may want to discuss this as a large group. Either way, this lesson needs to debrief the concept that the way someone thinks or feels about someone else can color his or her description of that person. This applies to historical narratives as well, and historians need to consider this when examining primary source documents. *How, you may ask your students, do historians handle this?*

Another issue to discuss is the amount of fact contained in the scenes. *How do we know what we know about these killings? What other facts might be useful for us to create a more complete picture?*

Finally, you can debrief the actual act of creating the tableaux. This is an opportunity to speak generally about what made an effective image. Be careful not to allow students to compare one group's work against another's. Instead try to capture what good images had in common. These criteria should be written on a poster for future reference, as described in the next section.

ASSESSMENT OPTIONS

A formal assessment for the first portion of the students' work might be to create a worksheet for the reading, asking students to consider Billy's motivation for killing each of these men, how exactly they were shot, and how Billy felt about it afterwards. This will prepare them to create three tableaux. Additionally, you could ask them to think about how the perspective of the person explaining each of these killings might impact how their story is told. In other words, if someone who thought of Billy as a "saint" was explaining how Frank Cahill was shot, how might that be different from the story told by a person who thought of Billy as a "devil"?

Another possibility is to create a rubric with the class concerning what makes a good tableau. Like the acting rubric you created above, this could be done collaboratively. You may also see "Code of the West," lesson four, assessment options, for an example of a rubric to use with tableaux.

Again, these are suggestions. The particulars of your own setting will dictate what you need, or have time, to do.

LESSON THREE: HISTORIANS' CONVENTION

LENGTH OF LESSON: TWO TO FOUR CLASS PERIODS

Materials

Invitation letter

Research materials

Internet research worksheet (optional)

ESSENTIAL QUESTIONS

- *What is history?*
- *What do historians do?*
- *What can we learn about Billy the Kid from other resources?*

LEARNING GOALS

Students will be able to:

1. *Explain the process whereby history is written*
2. *Conduct historical research using a variety of tools*
3. *Differentiate between primary and secondary sources*
4. *Create a secondary source based on primary sources*

LESSON OVERVIEW

In the final drama on Billy the Kid, your students will be “expert historians” at a convention exploring the historical legacy of Billy the Kid.

Depending upon your class size and the time you have, this project can be done either in groups or individually. If you have a large number of students and few sessions to devote to this project, you will need to work in groups. Either way, they are going to pick some aspect of Billy’s life that they are interested in and create a research question to explore. Some examples are:

- *Where was Billy the Kid born?*
- *How was Billy the Kid killed?*
- *What was the relationship between Billy the Kid and Pat Garrett?*

THE READING ASSIGNMENT (1–2 CLASS SESSIONS, OR AS HOMEWORK)

After you introduce this drama to your students by handing out the invitation letter (see end of chapter), the place to begin this work is the *(Out)Laws & Justice Teacher's Guide*, where you will find a comprehensive list of resources on Billy the Kid. The student textbook also contains a variety of materials. Each student should carefully examine these sources for information pertaining to their research question. Once they have exhausted these texts they may want to use the Internet for further research.

If you decide to use the Internet in addition to the resource guide, having each student at a computer would probably be the easiest way to conduct the research for this project. Allowing them to sift through the vast quantity of material can provide important teachable moments as they determine the value of some sites over others. If your access to computers is limited, you could assign groups to work together at one station. As with any group work, assigning tasks such as recorder and reporter would be useful.

Due to limited time or computer access or to your own desire to focus the class on certain materials, you may decide to conduct the project entirely without computer access. This will require you to search out the primary resources and print them. You can then present each group with a packet of materials for them to consider.

A simple Google search will result in dozens of websites devoted to Billy the Kid. As much as possible, help students focus on primary resources such as the one at <http://historymatters.gmu.edu/d/5104>. Pat Garret's account of the night he shot Billy can be found at: <http://www.eyewitnesstohistory.com/billythekid.htm>.

If your students will be using the Internet, you can create the following worksheet for them:

- *Website Link*
- *Date accessed*
- *Why did you use this source?*
- *Why is it credible?*
- *What possible bias does this source contain?*

Students should fill out the above information for every site they utilize.

MANTLE OF THE EXPERT

This drama employs a technique called **mantle of the expert**. With this you are laying the mantle of the expert upon the shoulders of your students, providing them with a task that they must explore through that role, in this instance as expert historians.

The value of such work lies in the role your students assume. Because role allows students to explore attitudes they might not ordinarily assume, the mantle of historian will provide freedom to speak with an authority they are rarely given in a traditional classroom. This role may also allow them to take a more controversial stance on the history they study. Finally, the assumption of role adds an element of fun to the research process that is not ordinarily present.

INSTRUCTIONS TO STUDENTS (5 MINUTES)

TEACHER: Today we will begin research on specific aspects of Billy the Kid's life. To do this you are going to assume the role of a history professor whose research specialty is Billy the Kid. We'll go into role today to start the project, and then return to role in a few days to present our findings. Here is your invitation to the conference (see letter at the end of this chapter).

THE CONVENTION (10 MINUTES PER PRESENTATION, AFTER RESEARCH HAS BEEN COMPLETED)

This drama offers the instructor the opportunity to again use teacher in role, this time as the facilitator of the panel. Once all students have finished their research, arrange the room for ease of presentation. The exact set-up will de-

pend upon the resources your students are using for presenting their information. Return everyone to role and conduct the presentations. The mantle of expert will be particularly useful during each question-and-answer session, as it should allow your students to ask questions from their stance as “expert.” You can facilitate this in role by encouraging them to question one another using some of the research they have just conducted, e.g., Dr. *(student’s name)*, *didn’t you come to a different conclusion about Billy the Kid’s parentage? Perhaps you have a question about the source of this material?*

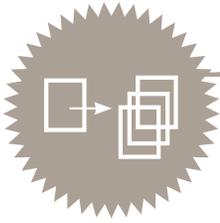
REFLECTION (20 MINUTES)

Take time to consider the work of historians. This conversation should happen as a large group. Historian Richard White notes that “...historians...by the code of their craft, cannot reorder facts or invent new ones.”¹ You may want to use the word “code,” as it is exciting to students and mirrors the description of (Out)Laws & Justice: *the Code of the West meets the Code of the Street*. What exactly do historians do? What materials do they use? Can students describe the process whereby history is written? Reflect upon other history your class has learned. How might one see that narrative differently now that your students have engaged in writing their own? Discuss where discrepancies existed in the presented materials. What caused this?

Also take time to consider the dramatic work your students have engaged in over the past few days. Of what value is this work? What did they like, or dislike, about process drama? Did working in this way help them understand history in a new light?

ASSESSMENT OPTIONS

The presentations your students created could be part of a formal assessment of this lesson. Alternatively, you could ask students to write an essay explaining the process of writing up history. This essay could use the large group discussion as a starting point, but then each student could address the process they followed as they pursued the answer to their question.



American Historians of the Westward Expansion

44 West Street, Washington, D.C. 20020

Dear Dr. (student's name),

Please accept this invitation to present the findings of your most recent research on William Bonney, a.k.a. Billy the Kid, at our annual conference on American Westward Expansion. We plan on making your presentation, along with the presentations of some of your colleagues, the focus of our first day. I am pleased to report that in addition to a generous stipend, we will reimburse all your travel and hotel costs.

Our association, American Historians of the Westward Expansion, has invited distinguished scholars such as you to present research at our annual conference for over one hundred years. This year we are particularly excited to focus on the controversy surrounding Billy the Kid. Your new scholarship has broken exciting ground, and we anticipate a large demand for this panel.

Please be prepared to speak on your subject for five minutes. We can accommodate any media you may want to show, such as PowerPoint or video. Omit whatever isn't true of your classroom. We will devote an additional five minutes to questions and answers. After all of your colleagues present, we will have time for an open conversation on the subject. We hope you can attend this unique event.

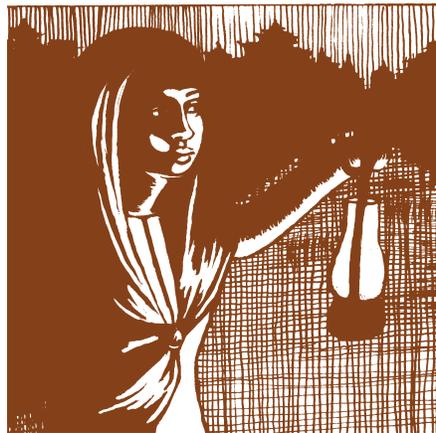
Best wishes,

Dr. Fiona Delucca

THE RIGHT TO BE AN AMERICAN

MARY ELLEN PLEASANT: WHAT IS RACIAL VIOLENCE?

by Desiree Friedmann



RELATED CHAPTER: THE RIGHT TO BE AN AMERICAN, PP. 120–127 IN (OUT)LAW & ORDER

“You can’t explain away the truth.”

—Mary Ellen Pleasant

INTRODUCTION

As I was researching Mary Ellen Pleasant (MEP), I was amazed at the amount of conflicting information there is about her. She seems to be a mystery. Sources agree that she fought for equal rights and was determined to stop racial discrimination in San Francisco. Her hard work has earned her the title Mother of Civil Rights in California. While offering her services as a cook for wealthy families, she would eavesdrop on conversations at the dinner table about the economy and financial plans. She would listen carefully and use the

information herself to push her own financial success forward. After her first husband died, she inherited a sum of money which she dedicated to the abolitionists' cause. She remarried a few years later and continued to fight for equality. She accumulated an incredible amount of wealth over the years from her wise investments in the gold and silver mining industries and from her successful boardinghouses and laundries, and she used that wealth to fight for the rights of those who had been wronged, helping many freed slaves who felt unsafe in the state of California. She befriended John Brown and financed his attempt to rescue slaves during the raid at Harpers Ferry. A note was found on him that could have implicated Mary Ellen Pleasant, but due to her sloppy handwriting, the initials looked like W.E.P instead of M.E.P. In her last years, she revealed in an interview the humor of this situation and her appreciation of not being found out.

Mary Ellen Pleasant fought for her rights publicly. She sued two railroad companies for racial discrimination. She cleverly enlisted the help of wealthy upper-class white women to plead for her cause. The court battle lasted a couple years, even moving to the Supreme Court, until she finally won \$500 in damages. Although she made a change in public transportation, she still faced discrimination on private streetcars. Her appearances in court as witness, plaintiff, and defendant continued for many years. In the final parts of her life, her name had been slandered by rumors and horrible accusations of murder, bribery, and voodoo spells. None of these rumors has yet been validated with actual evidence.

She was a master of disguise, and knew it. "I'm a whole theatre to myself," Mary Ellen Pleasant said of herself. Due to her mixed heritage, she could often "pass" as a white woman and used the name Mary Ellen Smith, her name during her first marriage. In the African American community, she was known as Mary Ellen Pleasant and sometimes was called Mammy Pleasant, a name she came to despise over the years. In an interview in the latter part of her life she was known to have rejected the title, stating she was nobody's Mammy. Beyond hiding her race when it suited her, she was well-known for her other disguises, such as dressing like a jockey to free slaves from their slavers. She was hunted as a slave rescuer and escaped successfully. She joined forces with abolitionists and provided safety to those who needed it.

Though she was a capitalist and bought several properties, she continued to work as a cook in various white households, not because she needed to, but because she wanted to learn more about how to become a better businesswoman. Many debate whether the money was truly hers, or whether she shared it with Thomas Bell, the wealthy vice-president of the Bank of California. She met Thomas Bell in the early 1860s and they became dear friends and business partners. In 1867, she bought a thirty-bedroom mansion on the corner of Octavia Street and Bush Street, where Thomas Bell took up residence. It was here that he met his future wife, Theresa, a friend of Mary Ellen Pleasant. The mansion spanned two blocks, stretched several stories high, and was lavishly decorated in Victorian style. While many outsiders assumed she acted as the Mammy of the house and served Mr. and Mrs. Bell, she was instead a business partner and trusted friend. Others speculated that she had more than a business partnership with Thomas Bell, but she was too secretive to ever reveal otherwise. When Mr. Bell died by falling twenty feet from the top of a staircase in the mansion, things changed for Mary Ellen Pleasant. Mr. Bell's wife, Theresa, first a friend and loyal protégée of Mary Ellen Pleasant, began to doubt Pleasant's intentions. Years after his death, Theresa started to lose her mind and began accusing Mary Ellen Pleasant of spending the family money without Theresa's consent, even though it had been Mr. Bell and Ms. Pleasant who had run the household finances. Theresa eventually insisted that Mary Ellen, now in her eighties, leave the mansion and live elsewhere.

Accounts reveal that when Mary Ellen Pleasant died on January 4, 1904, she was penniless, which is in stark contrast to her estimated fortune of \$30 million at the zenith of her success. Yet, for Mary Ellen Pleasant to have been penniless at her death, there must have been some truth in the allegation of reckless spending in the latter part of her life. Or perhaps, as some sources say, much of her fortune was handed over to the abolitionists' cause and used to fund the legal defenses of women she befriended. Where her money went and what she actually did with her fortune will remain a mystery until further details of her life and work are uncovered. What is most important about Mary Ellen Pleasant are her determined efforts to fight for the civil rights of African Americans—to win the freedom for slaves and the right to ride street cars in San Francisco.

Her memorial plaque, which can be found at her mansion's previous address, 1661 Octavia Street, states it best: "Mother of Civil Rights in California. She supported the western terminus of the underground railway for fugitive slaves 1850–1865, this legendary pioneer once lived on this site and planted these six trees. Placed by the San Francisco African American Historical and Cultural Society. Mary Ellen Pleasant 1814–1904 Memorial Park." Behind this plaque stand six stunningly large and strong eucalyptus trees, said to have been planted by Mary Ellen Pleasant herself, over a hundred years ago.

As I was sifting through the material, I was intrigued by the many reports of people who claim that Mary Ellen Pleasant haunts the corner of Octavia Street and Bush Street where she once lived. People claim that as they pass by the site, they hear whispers in the wind. Some believe that if they make a wish at this site, it will come true. I found this mystery and the sense of haunting to be a perfect entry point for the drama world. I was reminded of a haunted house drama created by renowned practitioners Cecily O'Neill and Alan Lambert in their text *Drama Structures* (1990). Inspired by this drama, I have created a drama with a similar beginning, with an aim to investigate a specific person's life and times. Biography, after all, is the foundation of history. One person's life, including the web of personal relationships and elements of the local culture, can provide us a lens through which we can see the broader social context of the time. A person's individual circumstances not only shape the person, but also shed light on a multitude of values and conflicts.

For the investigation to be specific, I choose the day of Mary Ellen Pleasant's death, January 4, 1904, as the framing of the event, in terms of the political, economic, and social atmosphere of the time. I think it is important to understand what life was like during the late nineteenth and early twentieth centuries. Cars had just recently been invented. Telephones were extremely rare, as was electric service. Answering machines weren't yet available. Horse-drawn carriages were common only among the very wealthy, and Mary Ellen Pleasant had her very own. Students must know the difficulties of survival, hygiene, medical challenges, and daily life for men, women, and children. Students should know the political climate of the time, the various presidents that ran

the country during Mary Ellen's lifetime. I would encourage you to incorporate this background knowledge as part of the learning unit on Mary Ellen Pleasant.

UNIT TITLE: MARY ELLEN PLEASANT'S HOUSE OF MYSTERY

LENGTH OF UNIT: ONE LESSON COVERING FOUR CLASS SESSIONS.

Please note that this lesson can be broken into several parts if you need to carry it over a few days to fit into 40- or 45-minute class periods.

OVERVIEW OF THE PROCESS DRAMA

Students will be lured into the drama world as brave volunteers who have agreed to spend the night in a mansion of mystery in San Francisco to dispel the fears of the locals in order to sell the property. Once they arrive, they explore the mansion, building suspense until finally, in their dreams, they learn about Mary Ellen Pleasant's triumphs and hardships. They will reflect in role throughout the process and will culminate in creating a group sculpture in memory of Mary Ellen Pleasant which helps locals to understand her importance and to dispel the fears of those who believe the estate is haunted. This drama is meant to introduce this important historical figure and introduce the many ways people can reach their goals, including embracing their identity and hiding their identity. This should culminate in students questioning how they choose to celebrate and hide their identity.

ESSENTIAL QUESTIONS

As I was searching through material, the notion of needing to hide one's identity to achieve success was quite troubling to me. I found the following questions to be of most interest: What inspires a person to fight for civil rights? What is racial violence? What is worth fighting for? For this process drama, I have selected a specific question to investigate: How can drama help us understand Mary Ellen Pleasant's historical significance? I call this a focus question, as it narrows the scope to something that can actually be explored over several class periods.

LEARNING GOALS AND ASSESSMENT:

I have combined the goals and assessment into one section to ensure that each goal I have set for the lesson is addressed in some way through assessment.

HISTORY:

Students will be able to recognize Mary Ellen Pleasant as an important historical figure.

- *Formal assessment:* Students will demonstrate their understanding of Mary Ellen Pleasant through examining portraits found throughout the “mansion,” and writing postcards about their findings.
- *Informal assessment:* Through performances of dream sequences of Mary Ellen’s life and times, students will demonstrate their understanding of why Mary Ellen Pleasant is an important historical figure

DRAMA:

Students will be able to embody the role of brave volunteers spending the night at the mansion of mystery and the roles of friends and supporters of Mary Ellen Pleasant, of those she helped, and of her foes.

- *Formal assessment:* Students will demonstrate their knowledge of embodying different roles by performing their roles honestly while aiming to teach the audience new information about the life and times of Mary Ellen Pleasant. This will be assessed by completing the dreamscape checklist in Session Two.
- *Informal assessment:* Students will demonstrate their understanding of her story through role-play and a discussion which will follow the role-play.

CLASSROOM COMMUNITY:

Students will be able to work collaboratively, listening and respecting their classmates’ points of view, providing support, and offering constructive feedback.

- *Formal assessment:* Students will demonstrate their own collaboration skills, being actively aware of their participation, behavior, and support. The evalu-

ation form provided in the “Getting Started with Process Drama” chapter could be used, or you and your class may choose to develop a rubric on teamwork and collaboration.

- *Informal assessment:* Students will demonstrate their ability to work together as the teacher circulates and checks in on progress.

SESSION ONE: BACKGROUND KNOWLEDGE AND BUILDING BELIEF

LENGTH OF SESSION: 56 MINUTES

Materials

- > *An outline of the plan for the lesson, posted for the whole class to see*
- > *The focus question, posted for the whole class to see: How can drama help us understand Mary Ellen Pleasant’s historical significance?*
 - > *Sign advertising \$200 payment to stay in house of mystery*
 - > *A “dinner” bell*
- > *15 copies of each portrait of Mary Ellen Pleasant from this site: <http://www.geocities.com/mepleasant.geo/mep.html> (2 portraits, 30 copies total)*
 - > *Discovery Chart handout for students to record their observations of the portraits*
 - > *Stack of sticky notes*
- > *One chart paper with two role on the wall outlines prepared in advance (these look like the outline of a gingerbread man, see example in chapter entitled “The Ghost Dance”).*
 - > *One chart paper with a basket outline*
- > *6 boxes of markers, one per group for students to draw “postcard” images*
 - > *Stack of index cards*

SIGNING AND GROUP MEETING (2 MINUTES)

The drama begins with a sign that states: “Earn \$200 by spending the night in the house of mystery on Octavia Street in San Francisco. Those interested, please join us in the ballroom for more information.” As soon as students are seated, I welcome them to the meeting in role as facilitator. My role does not require a “performance” of any kind, simply a shift in the way I speak about my role and the students’ role. I demonstrate that role isn’t about acting, but rather about perspective and point of view. I also only share the bare necessities in role without divulging too much. I am interested in students wanting to find out more by enticing them to ask questions.

TEACHER IN ROLE NARRATIVES: LESS IS MORE (5 MINUTES)

The following narrative reveals way too much: “Hello, thank you so much for coming to this meeting. We’ve been seeking people for weeks now to stay a night in our mansion, but it’s been so difficult. There have been so many rumors about this place that people just want to stay away. We are trying to sell the estate, but with all these haunted stories, it’s been difficult. So, I gather you’re here because you’re interested in spending the night. If that’s the case, then we leave first thing tomorrow morning. You’ll get paid only after you’ve successfully spent the night at the mansion. Any questions?” Rather, I would start with the following narrative:

TEACHER IN ROLE: I’m overwhelmed by the response to the advertisement (I point to the sign). Hopefully those of you who sign the contract will be able to change people’s minds about this place. You know how harmful rumors can be.

I take my time with the narrative, speak slowly and deliberately. I do not ask for questions, as students will naturally ask questions, often starting with: “What rumors?” Rather than share the rumors, I would respond with a question: “Has no one here heard the rumors?” If students respond positively to the question, I would ask them to share what rumors they’ve heard.

This helps to build belief. No matter how outlandish the rumors might be, listen to them seriously and respond to those rumors with the following: “That is exactly why people are afraid to stay there. I don’t believe any of those things have occurred, and it’s unfortunate how distorted these rumors have become.” If they haven’t heard any of the rumors, than I would say: “Well good. As you know, rumors are just that—rumors. It’s best that your minds haven’t been soiled by garbage.” Often questions about money arise—when they’ll get paid. Make sure to let students know that this is drama and they will not actually receive real money. Instead, I would provide them with “monopoly money” at the end as part of the drama. Then continue with the task: “I need your help to sell this piece of land. It’s been hard to do as people feel the estate is haunted. This is why we need some people to spend the night and provide us with rave reviews about their stay so people will no longer be afraid.”

After fielding any other questions, answering only the questions that are necessary to move on to the next task and responding to other questions with more questions, I then break out of role and narrate the next part of the story:

TEACHER: And so, out of hundreds of people who attended the meeting, only the very brave volunteers signed the contract, agreeing to receive payment upon staying one night in the house. All of you in this room agreed to go on the journey. Together we are going to imagine your journey to the mansion. I will narrate the experience through a technique called visualization. This requires you to use your drama eyes which are a part of your imagination. You’ll notice that at a certain point I’ll start asking questions to help visualize the setting more clearly. When you have something to add, raise your hand. When I tap you on the shoulder, share your visualization. Remember, we are going to be adding on to each other’s ideas, being supportive and remembering our “yes and” rule. Remember, “yes and” means to accept what’s been given and support it by adding on to that idea. We do not reject ideas, but rather build off of ideas that are suggested. So, let us begin. Get settled and focused, close your eyes or look down so as to avoid eye contact with anyone in the room. This is to help you focus on the story. Wait until students close eyes and focus on the visualization. It may help to have students face out so they see a wall rather than a classmate across the circle.

VISUALIZATION (5 MINUTES)

TEACHER: The next morning, a group of 30 people boards a bus with just a small bag containing bare essentials as they travel to the house of mystery in San Francisco. As they arrive at Octavia Street, they are amazed at the size of the house of mystery. The house proudly stands on a sprawling estate spanning two blocks. Giant eucalyptus trees surround the mansion, keeping its beauty a secret to the outside world. The visitors descend the bus and are greeted by tremendous gates. What else do they see? If you have an idea, remember to raise your hand and I'll tap you on your shoulder so the rest of us can hear what you visualize.

Students in role as visitors will share their visualizations of the estate. You can continue to narrate in between, leading them into the mansion, making sure to add details about the time period, as the mansion has retained the same qualities as it did in the late nineteenth century. Cell phones are not operational in the mansion. The house is lit by natural sunlight during the day. At night, the house glows with the flickering of flames fleeing from fireplaces and candelabras. Invite students to not only describe the setting but also the current housekeeper (or butler, if that is preferred by the teacher), whom they see descending the large, sprawling, elaborate staircase. They are to describe the butler or housekeeper, outlining his or her daily responsibilities, brainstorming what he or she might have been doing all day to prepare for the arrival of guests. They imagine what the housekeeper is currently doing as the guests arrive. [The remaining instructions will say "housekeeper" to refer to either the housekeeper or butler.]

TEACHER IN ROLE CREATED BY STUDENTS' VISUALIZATIONS (2 MINUTES)

As students narrate the story, still with their eyes closed or looking away, the teacher takes on the role of the housekeeper based upon students' descriptions. Announce that as they open their eyes, they will arrive at the mansion and meet the housekeeper. Let students know that you will take on this role. In role, welcome guests and encourage them to get settled in their quarters, which are located at the end of the hallway, past the portraits. Tell them to feel free to roam the mansion but to stay off the grounds themselves as it's getting darker by the

minute. Once the dinner bell rings, they are to reunite in the dining room located at the other end of the mansion.

NARRATION (2 MINUTES)

Step out of role and continue to narrate:

TEACHER: *And so the visitors walk towards their living quarters, but something stops them. A bright light shines on two portraits. The visitors decide that this is a sign—a sign for them to look carefully at the portraits in order to uncover clues about the house of mystery.*

Split the class in half, labeling one side as side A and the other side as side B. Provide all the A's with a copy of the first portrait and provide all the B's with a copy of the second portrait. (Use the portraits you printed out from <http://www.geocities.com/mepleasant.geo/mep.html>.)

EXAMINING PORTRAITS: THINK-PAIR-SHARE (15 MINUTES)

I learned this strategy at a Kagan Cooperative Learning workshop and have adapted it for the purposes of these images. Provide each student with their own copy of one of the portraits. Give students time to look at the image on their own first and take note of what they see. On a sticky note, have students write down at least 3–5 things they notice about the image. I find it important for students to think and write on their own first, providing them with the opportunity to have something to offer before I partner students up. Partners should consist of a student from side A and a student from side B. The easiest way to do this is when you split the class in half, ask them to form two lines facing each other. Ask them to reach across and shake hands with the person across from them. Announce that this is their partner for this exploration. They will first work independently. When you want them to pair up to share what they noticed about their own portraits, have them meet their partner in the middle. Once students are in pairs, they continue to fill out the first column and add on to what they notice about the images.

DISCOVERY CHART

What We Notice	Questions We Have	How We Can Find Out

I then invite the pairs to share with the class one thing both portraits had in common and something that makes each portrait unique. As each pair shares, the other pairs check off anything that gets mentioned along the way, ensuring no repeats and making sure all students are listening to their peers. This mini-activity allows students to gather a lot of information about these images. I then direct students to return to their partner to continue filling out the other two columns. The second column should be filled with questions they have about the images. The third column encourages students to think about how they can find the answers to their own questions. Rather than assume the teacher will tell them the answers, they need to learn how to be in charge of their own learning. If they wonder about the identity of the two women in the portraits, ask them how they plan to find this information. Who might they contact? Where could they go to find out more?

This chart is similar to the traditional K-W-L chart: *What I Know, What I Want to Know and What I Learned*. I prefer the initial category to read *What I Notice* rather than *What I Know*. This often avoids incorrect information from being written in this section and focuses more on current observational skills rather than prior knowledge. The second category seeks questions about the image which I feel are more open-ended rather than statement. The third category entices students to consider how they may find the answers to their questions.

Over the school year, the last category becomes more detailed. As I teach drama skills to students, I'm transparent about the names of the drama strategies we're learning, and I have students define these strategies on several large sheets of chart paper for students to refer to and add to throughout the year. The more

strategies we add, the more those strategies tend to surface in this third column. In the beginning of the year, the third column is often sparse and includes comments such as: go online, talk to people, watch a movie, and go on a field trip. Later on, the more familiar they are with drama strategies, the third column will include: **tableaux**, **spectrum of differences**, **hot-seating**, and **writing in-role**. Encourage students to write down not only the strategy but what they will learn from using that strategy, e.g., “Hot-seat the character to hear that person’s life story” or “Use tableaux to see the moments before and after the portrait.” Students might come up with a strategy that you may not have considered. In a sense, students are helping you plan the next steps of your unit of inquiry.

ROLE ON THE WALL (5 MINUTES)

As students share their responses, the housekeeper takes note of these responses on a large chart paper where she has outlined two figures representing each woman in the portraits. On the inside of the outline, the housekeeper records thoughts/feelings. On the outside of the outline, the housekeeper will write indicators of time (such as the fashion and quality of the portrait), and what they feel the portrait wants. The housekeeper will draw a large outline of a basket on a piece of chart paper to write down what students feel the two women have in common. Anything that they feel is unique to each woman, the housekeeper will write in the individual outlines accordingly. This activity will act as a pre-test before they find out more about Mary Ellen Pleasant. They most likely won’t identify the portraits as being the same person. If they do, press them to explain why they believe this to be the case. If this does come up, ask them if they feel that the portraits have different looks. Which look do they believe reflects who she is the most and which one may be deceiving to someone who may not know her? If this doesn’t arise, hold off on this conversation until later when they meet Mary Ellen Pleasant and discover she is the woman in both portraits.

EXPLORING THE HOUSE OF MYSTERY (5 MINUTES)

Following this exploration, they roam (in their imaginations) with their partner throughout the mansion to discover more clues, “seeing with their drama eyes.” They are encouraged to chat with their partner about what they see and discover.

SHARING THEIR FINDINGS OVER “DINNER” (5 MINUTES)

The dinner bell rings and at the dinner table, they recount their haunting tales to the larger group. In role as housekeeper, rationalize the items they saw that may have frightened them. For instance, if a student says, “I found a bone in the living room,” justify it by saying, “Oh, I think that belongs to the dog.” Or if they say it’s a skull, respond by saying, “Well, we do have a cemetery nearby. You know how dogs can dig.” Try to assuage their fears. And send them off to “bed” in the living quarters.

PREPARING FOR BED (10 MINUTES)

Break students up into six groups of five and announce who will sleep where (this is a way of breaking students into teams). Students have a seat in their designated areas of the classroom, imagining that they are in their living quarters as you continue to narrate the story. Before they go to bed, they write a postcard to their friends and family with an image depicting something that surprised them about their stay and a brief note to their family about what they’ve learned about the mansion. Hand out index cards (3x5) with a blank side for an image and a lined side for their writing. Students will draw on the blank side something that stuck out to them about their experience at the house of mystery so far—maybe it’s the grounds, the house, their bedroom, the dining room, or perhaps it’s a certain object or “secret” they discovered while they were wandering the halls before supper. On the lined side of the index cards, students will write a note to a family member or friend about their experiences so far. Ask them to follow a postcard template by drawing a line down the middle, writing an imaginary address and drawing a postage stamp and then writing their note on the other side of the line.

SESSIONS TWO AND THREE: DREAMS

LENGTH OF SESSION: 80 MINUTES TOTAL

Materials

- > *Tape*
- > *Stack of index cards*
- > *6 envelopes with dreamscape assignments and checklists (some envelopes may have additional reading for students). Checklist is located at the end of the chapter.*
- > *A printout of primary sources from <http://digital.lib.csus.edu/curr/> for the Archie Lee dreamscape*
- > *A printout from <http://www.pbs.org/wgbh/amex/brown/> for the John Brown dreamscape*

HIDDEN IDENTITIES: TABLEAUX (30 MINUTES)

Students return in role as visitors and take up their positions in their sleeping quarters (remind them of this). The second drama narrates the visitors' experiences through the night as they tossed and turned and had dreams that revealed the true identity of the woman in the portraits. Mary Ellen Pleasant appears to them and demands that if they are to stay in her house then they are to know her stories. She clears up that she is the woman in both portraits. She explains that she needed to disguise herself to get what she wanted.

In their "housing quarters" teams, have students quickly create still images, or **tableaux**, of why someone would want to hide their identity. Students should share these images one right after the other, each group on deck ready to perform as the previous group finishes, and then discuss what they noticed about the images. Have students make a connection to their own lives by asking them: *Have you ever hidden your own identity to get what you want? What are some situations where you have done this? Have you ever felt like your identity has helped you get what you want? Describe the situations. To what extent do you think it's a bad idea to hide your own identity?* Gauge students' opinions by creating a **spectrum of difference** on this topic.

SPECTRUM OF DIFFERENCES (15 MINUTES)

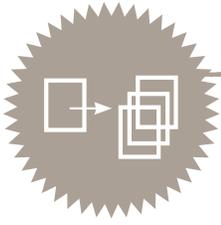
Place a line of tape across the room before the opening discussion.

Students choose a place to stand along the line of tape, with those who feel it's critical to hide your identity in certain situations on one end and those who feel you should never hide who you are on the other. Other students will choose a spot somewhere in between. On index cards (3x5) students should write why they are standing in that spectrum by completing the prompt: "I am here because..."

Then, step back into role as Mary Ellen Pleasant and explain that she disguised herself to increase her wealth and help those she wanted to help. She went by Mary Ellen Smith when she was acting in her role as boardinghouse steward and cook, portraying herself as a white woman, and as Mary Ellen Pleasant in her role as entrepreneur and abolitionist, revealing herself as an African American. She provides each group with a piece of her life (the dreamscape envelopes) to bring to life for the other visitors about who she was and what she did.

STUDENTS REHEARSE THE DREAMSCAPES (10 MINUTES)

Have students return to their "housing quarters" teams. In role as Mary Ellen Pleasant, give each team an envelope, each containing one of the following dreamscapes:

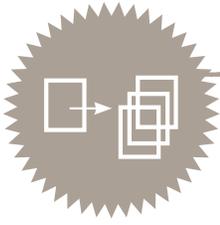


MEP worked as a cook to eavesdrop on wealthy white businessmen's dinners to gather financial tips to advance her own wealth. "She said flatly that she was a cook, and would be called nothing else. She arrived in the early part of 1850, preceded by her reputation, and was besieged by a crowd of men, all anxious to employ her, before she had so much as left the wharf at which her ship had docked. She finally sold her services at auction at five hundred dollars a month, with the stipulation that she should do no washing, not even dishwashing." From *The Barbary Coast* by Herbert Asbury

MEP in disguise as either a jockey or a shabby man on a delivery wagon helping slaves escape from slavers and slave owners.

MEP helping and housing Archie Lee, an eighteen-year-old runaway slave who had been granted his freedom by a California court only to be rearrested on an indictment from a proslavery California Supreme Court judge under the Federal Fugitive Slave Act of 1850. Eventually the case was dismissed, and Lee remained in San Francisco living at one of Mary Ellen Pleasant's boardinghouses for five years before he finally moved to Canada.

MEP funding John Brown's raid on Harpers Ferry which failed and ended in John Brown's hanging. A note was found on him written which stated, "The axe is laid at the root of the tree. When the first blow is struck, there will be more money and help.—M.E.P." Luckily, MEP's handwriting was difficult to read, and those who found the note on John Brown assumed it was written by someone with the initials W.E.P. According to Sam Davis's article "How a colored woman aided John Brown," Mary Ellen Pleasant described the situation as follows: "We arranged that when Brown made a stand at Harpers Ferry the negroes were to rise in every direction, but our plans were knocked all to pieces by Brown himself. He started the raid on Harpers Ferry before the time was ripe. I was astounded when I heard that he had started in and was beaten and captured and that the affair upon which I had staked my money and built so much hope, was a fiasco."



MEP fighting against racial discrimination in two court cases against the railway companies refusing her passage. Lisette Woodworth, an upper-class white woman testified on Mary Ellen Pleasant's behalf, stating: "I was in the car when she hailed it. I saw her hail it, and the conductor took no notice of her and walked into the car. Said I to the conductor, 'Stop this car; there is a woman who wants to get in.' He took no notice of what I said... I said, 'I want her to get in.' His answer was, 'We don't take colored people in the cars.' I then said, 'You will have to let me out.'" Her fight in the courtroom lasted two years, between 1866 and 1868, until she finally succeeded by having public railway companies admit people of color on their cars. Private transportation wasn't affected by the court case, and Mary Ellen Pleasant still faced discrimination on those railway cars.

Thomas Bell was found dead at the bottom of the staircase by Mary Ellen Pleasant on October 15, 1892. Thomas Bell, vice president of the Bank of California, met MEP in the late 1860s when they became fast friends and business partners. In 1867, when Mary Ellen Pleasant purchased the large, sprawling estate, Thomas Bell took up residence in the 30 room mansion. He was even introduced to Theresa, a protégée of MEP, who later became his wife. Thomas Bell fell in his own house. Mary Ellen Pleasant recalls, "Of course, we don't know just how the accident happened—nobody knows that—but we think Mr. Bell must have been dazed when he started down to the kitchen. I think he got to the bottom of the upper flight and then fell over the railing from the first step. There the railing is low, and it would be easy to fall from the stairs. His mind had been all right, and if there was anything the matter last night it was a sort of dazed feeling, or perhaps a nightmare that came on after he got up or while he was sleeping. Probably, or, undoubtedly, I should say, it was a result of his sickness." After Mr. Bell's death, Theresa began to lose her mind and imagined that Mary Ellen murdered her husband. The number 49 became engrained her mind, and she visualized that MEP had 49 plots and had murdered 48 people; she thought she would be the 49th murder. Things came to an end when Theresa Bell insisted Mary Ellen Pleasant leave the estate, accusing her of murder and of extortion.

SHARING OF IMPROVISED DREAMSCAPES (20 MINUTES)

Students will have time to “have” these dreams as they practice putting these dreams up on their feet. They then share these dreams as you facilitate in role as Mary Ellen Pleasant, who wants to be remembered for what she did. Students use the following checklist to keep them on task when they rehearse their dreamscapes, and, once completed, will demonstrate they are ready to perform for their peers.

INDIVIDUAL REFLECTION (5 MINUTES)

Mary Ellen Pleasant urges the visitors to remember their dreams and tell the public about her good deeds. Students reflect in role as visitors by finishing the writing prompt (on index cards): “I promise to remember...”

SESSION FOUR: MARY ELLEN PLEASANT’S SIGNIFICANCE

LENGTH OF SESSION: 40 MINUTES

Materials

- > *Student reflections from Session Two*
- > *Camera*
- > *A picture of the plaque at Mary Ellen Pleasant’s house, found at this site:*
http://farm1.static.flickr.com/102/308218819_ae00714f79.jpg?v=0 (optional)
- > *Students’ Discovery Chart list from Session One (optional)*
- > *“Monopoly” money (optional)*

SHARING MEMORIES OVER “BREAKFAST” (5 MINUTES)

The third drama begins as the visitors wake up and share their memories from the dreams by reading aloud some of their reflections from the previous day. As students share their memories of Mary Ellen Pleasant over breakfast, the

housekeeper asks the visitors to create a large group sculpture outside the estate to ease the minds of the neighbors and help outsiders understand more about the woman who once resided there.

GROUP SCULPTURE THEN AND NOW (15 MINUTES)

Their task is to create a memorial sculpture as a performance piece. One by one, students add on to an image started by a single student, creating a visual that depicts Mary Ellen Pleasant's life and good deeds. Students choose when they will feel it is necessary to speak or when they feel their image is powerful on its own. Take a picture of the final group sculpture to demonstrate via an abstract performance piece students' understanding of Mary Ellen Pleasant's contributions. To "release" the sculpture, students one by one may unfreeze by speaking about what they have learned from Mary Ellen Pleasant's story—what they will take away, how they might chose to live their own lives, and how they may choose to get what they want.

NARRATION (2 MINUTES)

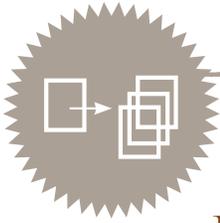
Thank the visitors for their help in teaching the locals about a powerful and influential woman who fought for the rights of mankind. Due to the visitors' hard work, locals became proud of the site where she once lived.

REFLECTION (18 MINUTES)

Ask students to shake out their role as brave volunteer and return to their role as student. Now would be an interesting time to show students a photo of the plaque at the site of Mary Ellen Pleasant's house (see URL above), which demonstrates that San Francisco locals truly did appreciate the work that Mary Ellen Pleasant accomplished.

Together, reflect as a class about their learning of content, their drama skills development, and their collaboration skills. Students will then write down and share with a partner what they learned in each category and present to the whole

group a key moment of learning for them. Students will set goals for themselves in the three areas to help them get better at learning through drama. If students feel they still want to learn more about Mary Ellen Pleasant, encourage them to revisit their lists of “how we can find out” on the Discovery Chart. Finally, ask students how they plan on applying their new knowledge based on this drama. It is imperative that students are constantly reflecting throughout the drama to develop those metacognitive skills and make their connections to other subjects and their own lives more tangible. The more students are prompted to stop, think, and respond, the more they will use this reflective approach in all aspects of their lives.



DREAMSCAPE CHECKLIST (SESSION TWO)

Create a 1 to 2 minute dreamscape based on the description provided in your envelope.

TIME

- _____ We have spent our time wisely reading our materials and rehearsing our dreamscape.
- _____ Our scene is 1 to 2 minutes long.
- _____ If we finished early, we used the rest of our time to make sure we used our entire body to convey the dream and added extra features to our scene, such as a backdrop, props, and/or costumes.

CONTENT

- _____ Our dreamscape clearly presents the dream we were assigned.

COLLABORATION

- _____ Everyone has a part to play (whether it's a main character, or extra characters to help tell the story).
- _____ We have shared our ideas and showed our support for those ideas.
- _____ We have compromised and decided to present the most important aspects of our dream to our audience.

PERFORMANCE

- _____ If our scene contains violence, we will portray this in slow motion and without making physical contact.
- _____ If our scene has no violence, we still may employ slow motion for emphasis.
- _____ If our scene is humorous, we will play it seriously to get a response from the audience.
- _____ If our scene is serious, we will play it seriously to respect the scene and the people who were once involved.
- _____ We use our entire body when we perform.
- _____ We have a clear performance space and we know where our audience will be as we rehearse.
- _____ We will all strive to be heard and seen when we perform.

THE GHOST DANCE

NO MORE BUFFALO. NO MORE INDIAN NATIONS.

by Desiree Friedmann



RELATED CHAPTER: THE GHOST DANCE, PP. 141–157 IN (OUT)LAW & ORDER

“[The Indians] all have to be killed or maintained as a species of paupers.”

—Gen. William Tecumseh Sherman

INTRODUCTION

When planning a process drama about the Ghost Dance, there are many possible areas to investigate, from events leading up to the Massacre at Wounded Knee to the aftermath. After immersing myself in the (Out)Laws & Justice student and teacher handbooks, I have learned that the Ghost Dance was a religious movement in the late 1800s that started in Nevada, became popular among the Lakota Sioux in the Dakotas, and then spread like wildfire across the plains, back from the Dakotas to California.

The dance meant to bring hope to the people who had lost much. Paiute religious leader Wovoka, also known as Jack Wilson, was inspired through visions

to create the Ghost Dance. He implored his people to dance for days, until they couldn't dance any more. They danced to feel connected to the earth and to their ancestors. Everyone was expected to dance together in a circle, following the direction of the sun. The circle would have anywhere from fifty to five hundred men, women, and children dancing together. From the outside, it looked like a storm cloud emerging from the ground as hundreds of feet pounded into the earth making the dust rise. No instruments were used. All that was required was the sound of feet pummeling the earth and voices crying for loss and singing for hope.

The most well-known Ghost Dancers were the Lakota Sioux. They were known to dance hard and long until they would pass out in hope of reconnecting to the past in their unconscious states. Some would dance with special attire made from buffalo hide meant to protect them from harm. Dresses and shirts covered with symbols about their beliefs and the power of the Ghost Dance were common. These specially made garments were thought to be impervious to bullets. The Lakota danced to bring back the buffalo and their way of life, to return to a time when the white men were nowhere to be found. The notion of people praying and dancing hard enough so their relatives, friends, and buffalo would return is heartbreaking. The Lakota Sioux had been moved to various reservations as white settlers wanted to own land. Rations were provided, but not nearly enough. The Sioux, already having lost their bison, were near starvation. The Ghost Dance was their religion, their only hope for any possible salvation, and so they danced hard.

According to historian Richard White, the buffalo were not only the "heart" of the Indian economy, providing food and a source for tepees, robes and tools, they were "crucial to the cosmology," to *understanding their world*. The Sioux believed that "A world purged of the whites would be a world that was hospitable to buffalo. ...The disappearance of the buffalo marked the final blow to the old life. In the words of the Crow warrior Two Leggings 'Nothing happened after that. We just lived.'"¹

Nearby settlers were afraid of the Ghost Dance. They felt threatened by the wild dancing and felt it foreshadowed war. The US Army intervened. Arrests were attempted and people were killed. Both sides were worried that war would break out. When the 7th Cavalry of the US Army attempted to disarm the Lakota Sioux at Wounded Knee by taking a weapon from a Native American (different sources indicate that he was deaf or blind), a shuffle ensued in which the man did not want to give up his prized possession and a shot was accidentally fired. Others believe that when a medicine man tossed earth into the air to symbolize the start of the Ghost Dance ritual, shots were fired. In any case, the shots started a wild frenzy. In just under an hour, two to three hundred Lakota Sioux were brutally murdered, most of them women and children. Those who were wounded and tried to get away froze to death in the blizzard that followed. Some soldiers were killed and a few were wounded. From one point of view, it is a story of religious persecution on American soil. From another, it is a story of protecting loved ones at any cost. From anyone's perspective we can acknowledge that the Ghost Dance religion was buried on December 29, 1890.

UNIT TITLE: THE CASE OF THE MISSING GHOST DANCE SHIRT

LENGTH OF UNIT: ONE LESSON COVERING FIVE CLASS SESSIONS.

Please note that this lesson can be broken into several parts if you need to carry it over a few days to fit into 40- or 45-minute class periods.

ESSENTIAL QUESTIONS

As I was searching through material, larger questions began to percolate: *Who has rights to American soil? Who does the earth belong to?* I refer to these as overarching questions since they can be explored in a much larger unit, maybe even throughout the school year. In this process drama, students will investigate a more specific question: *How can drama help us understand what occurred on December 29, 1890, at Wounded Knee?* I call this a focus question, as it narrows the scope to something that can be explored over several sessions.

LEARNING GOALS AND ASSESSMENT

I have combined the goals and assessment into one section to ensure that each goal I have set for the lesson is addressed through an assessment tool. I've provided both formal and informal assessments for most activities. Please see "Getting Started in Process Drama" at the beginning of this book for an evaluation form and for more information about evaluating student work.

HISTORY: Students will be able to understand the significance of the Ghost Dance shirt by learning about the Ghost Dance religion and the Wounded Knee massacre.

- *Formal assessment:* Students will culminate the unit by creating an offering to the museum in Glasgow to replace the original Ghost Dance shirt. To complete this task successfully, students will need to have an understanding of the Lakota Sioux's Ghost Dance religion and the importance of the Ghost Dance shirt.
- *Informal assessment:* Students will demonstrate their understanding of the significance of the Ghost Dance attire by taking on the mantle of detectives and Lakota Sioux.

DRAMA: Students will be able to take on multiple roles to develop an understanding of multiple sides of the story.

- *Formal assessment:* Students will demonstrate their knowledge of portraying roles that advance the story while at the same time respecting that point of view.
- *Informal assessment:* Students will demonstrate successful role-play by portraying conflicting viewpoints and acting in a way that demonstrates their understanding of the conflict and the historical time period.

CLASSROOM COMMUNITY: Students will be able to work collaboratively, listening and respecting their classmates' points of view, providing support, and offering constructive feedback.

- *Formal assessment:* Students will demonstrate their collaboration skills by assessing their participation, behavior, and support using an evaluation form.
- *Informal assessment:* Students will demonstrate their ability to work together in several paired and group activities as the teacher circulates and checks in on progress.

Although American Indian Content Standards may not be required by schools, I suggest visiting a website created by the Center for Educational Technology in America, which provides details and a note of how to address this subject matter: <http://web.archive.org/web/20030315105634/www.ldoe.org/cetia/history.htm>

DEVELOPMENTAL CONSIDERATIONS

This lesson is focused on verbal interpersonal and intrapersonal skills. The range of writing can be adjusted according to the range of writing abilities in the classroom. For each section that requires reflection, I have provided options for students to select how they might want to reflect on their learning—from creating art to writing. Students may select whichever option they prefer. Providing options will be useful to keep all students engaged in the drama.

A NOTE ON SENSITIVITY

When exploring a culture, please avoid using accents, broken language, and any physicality that further stereotypes a culture. Rather, students need to experience the world of the drama respectfully without playing grand characters. When we wear the mantle of a role, we take on a particular point of view, but we will not add an accent or change our posture to further promote stereotyping. Avoid sources that reinforce stereotypes.

SESSION ONE: BUILDING BELIEF

LENGTH OF SESSION: 50 MINUTES

Materials

- > A stack of chart paper
- > Markers
- > 30 copies of the image of the Ghost Dance shirt
(found at <http://www.dennistoun.co.uk/Page.asp?Page=11&Section=8&Title=Photo+Gallery>)
- > Notebooks or a binder section to be used as detective logs/case files
- > Three clues in sealed envelopes (hide them: under a student's chair; behind a clock; underneath the garbage can)
- > Pre-recorded tape of the mission (see "Role on Tape" below)
- > Tape player
- > MegaTimer from Kaganonline.com (optional)

NOTES TO TEACHER

(1) Although the Ghost Dance shirt we focus on in this process drama really was in a Glasgow museum for over a century and was returned to the Lakota Sioux in 1999, it was never misplaced or stolen from the museum. (2) The three clues presented at the beginning of the drama are all direct quotes from primary source documents.

THE LURE (15 MINUTES)

TEACHER: *Today we are going to explore the mysterious case of the missing Ghost Dance shirt. This sacred garment is presumed stolen from a museum in Scotland. Based upon this information, what kind of roles do you think will be featured in our mystery? Students will brainstorm a list of roles, e.g., museum employees, ghosts, police, detectives, and criminals. This mystery will require you to take on most of these roles so you can look at the case from different points of view. As we continue to explore this case, we might find that there are other roles we will want to play. We will begin by wearing the mantle of detective. Before we can take on this role, we must share what we already know about detectives and fully understand what detectives do. The following chart will help us do that.*

The first column helps us to collectively gather what we already know about detectives. The second and third columns require us to think about what the role looks and sounds like. Our job is to make this a truthful portrayal. We are not in the business of imitating or creating a caricature, but rather trying out someone else's shoes in a respectful manner. We may not notice a drastic shift in our behavior, but we will probably find that we are looking at the world through a different lens, which might require us to behave and speak in different ways.

After some discussion in pairs who share back to the whole group, your class Detective Chart might look something like this:

Roles/definitions/examples	Looks and acts like	Sounds like
<p>Definition: Often former police officers, people who are hired to solve cases.</p> <p>Examples: Sherlock Holmes Pink Panther Go Go Gadget Die Hard Series Batman Law & Order</p>	<p>Wears disguises Goes undercover Sneaks around Wears a coat/hat Carries a magnifying glass to look closely at evidence Consults Informants Listens Observes Takes pictures Interviews people Travels Examines evidence Makes hypothesis</p>	<p>Serious tone Listens carefully: Yes, I see. Repeats back to get the story straight: Let me see if I understand you correctly: you are saying... Asks questions: What are the facts? Where's the evidence? Where were you last night?</p>

TEACHER: *In a moment, I will ask you to silently find a new seat in our circle. Once you sit in your new seat, you will wear the mantle of a detective using ideas from our detective chart. I will play the role of a chief detective. As soon as we switch seats and take on our roles, our drama will begin. Find a new seat.*

TEACHER IN ROLE as CHIEF OF DETECTIVES: **(whispering)** Detectives, as you know, we may be watched, so we want to talk quietly as we proceed. We may not be safe. This is a photo of the Ghost Dance shirt that is missing. Have a copy of the image for each student, which can be found at <http://www.dennistoun.co.uk/Page.asp?Page=11&Section=8&Title=Photo+Gallery>. Turn and talk to a fellow detective about things you notice in this image and make a note in your detective log of any questions you have. You have five minutes to make a list of your observations and questions. We'll share our findings with each other when I use the signal. Students take five minutes to share their finding and questions while teacher takes note of their observations and questions on a large chart paper for future reference. **As is procedure, I have your assignment here on tape.**

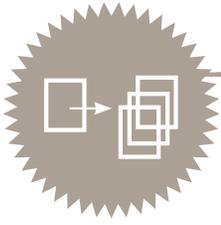
PREPARATION NOTE: In preparation for this unit, ask a friend or family member to read the following script into a tape recorder. Avoid using a voice the students would recognize. A voice that is unfamiliar to the students heightens the drama.

ROLE ON TAPE: *I am your informant on this case. The police and other detectives have tried to solve it, but to no avail. Your mission is to solve the case of the missing Ghost Dance shirt. This shirt was noticed missing a few weeks ago from a museum in Glasgow, Scotland. We understand this shirt was originally received by the museum in 1890. The shirt has bullet holes and still has bloodstains on it—even a hundred years later. Your task is to learn about the significance of this Ghost Dance shirt and who might want to steal it and why. The section of the museum that displayed the shirt has been off limits as officials try to figure out what happened and therefore the display has been marked “under construction” But the public, the press, and the museum board are becoming suspicious as time passes. We need to resolve this case quickly before chaos ensues. To help you, I have hidden three clues for you to find in this room. To find where I hid clue number one, solve this riddle: I have four legs but I can't move on my own.*

FINDING AND INVESTIGATING CLUES (30 MINUTES)

TEACHER IN ROLE as CHIEF DETECTIVE: Our informant reveals that he's [she's] left us three clues. To find our first clue's location we must solve this riddle: "I have four legs but I can't move on my own." Chat with your neighbor to figure out what this could mean. If you have an idea, raise your hand.

Students in role as DETECTIVES discuss and discover it could be a chair or a table. Have them find the clue. Clue #1 is taped underneath a student's chair in a sealed envelope containing "When the Big Man Comes." (Words have been added to the paragraph below for easier reading, and it does not include the source information. You may choose instead to use the unmodified primary source material with the source identified on page 147 in the student textbook or page 164 in the *(Out)Laws & Justice Teacher's Guide*).



All Indians must dance, everywhere, keep on dancing. Pretty soon in next spring Big Man (Great Spirit) [will] come. He[’ll] bring back all game of every kind. The game [will] be thick everywhere. All dead Indians [will] come back and live again. They [will] all be strong just like young men, [they’ll] be young again. Old blind Indian[s] [will] see again and get young and have [a] fine time. When Old Man (God) comes this way, then all the Indians [will] go to mountains, high up away from whites. Whites can’t hurt Indians then. Then while Indians [are] way up high, [a] big flood comes like water and all white people die, get drowned. After that water [will] go way and then nobody but Indians everywhere and game all kinds thick. Then medicine-man [will] tell Indians to send word to all Indians to keep up dancing and the good time will come. Indians who don’t dance, who don’t believe in this word, will grow little, just about a foot high, and stay that way. Some of them will be turned into wood and be burned in fire.

Turn and talk to a fellow detective about what this clue reveals and how it might be related to the Ghost Dance shirt. When you hear the signal, we'll share a few observations as a whole group. I'll record your findings on this large chart paper, which acts as our collective case file.

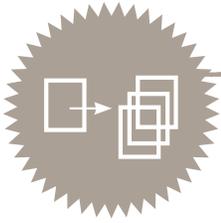
On the back of Wovoka's message is written "Clue # 2: Only time will tell when you will find me." Clue #2 is in a sealed envelope taped behind either a large clock hanging on the wall or a large timer that you may be using. This envelope contains the following telegram:

To Bureau of Indian Affairs, Washington, DC. November 15, 1890

Indians are dancing in the snow and are wild and crazy. We need protection and we need it now. Signed, Daniel F. Royer, Pine Ridge Reservation Agent.

Turn and talk to another detective about what this second clue reveals and how it might be related to the Ghost Dance shirt. When you hear the signal, we'll share a few observations as a whole group. I'll continue to record your findings.

Behind this telegram is written: "Your final clue hides under a messy place with a round open mouth—it looks a disgrace." Under the trashcan, students will find the final envelope containing a letter to the editor from the Waukesha Freeman, a Wisconsin newspaper, printed on Thursday, November 27, 1890, that states:



DR. ROYER: I understand that the soldiers have come on the reservation. What have they come for? We have done nothing. Our dance is a religious dance, and we are going to dance until spring. If we find then that the Christ does not appear, we will stop dancing; but in the meantime, troops or no troops, we shall start our dance on this creek in the morning. I have also understood that I was not to be recognized as a chief any longer. All that I have to say to that is neither you nor the white people made me a chief, and you can throw me away as you please, but let me tell you, Dr. Royer, that the Indians made me a chief, and by them I shall be so recognized so long as I live. We have been told that you intended to stop our rations and annuities. Well, for my part, I don't care: the little rations we get do not amount to anything; but, Dr. Royer, if this is the case, please send me word so that me and my people will be saved the trouble of going to the agency. We do not intend to stop dancing.

(Signed) Little Wound.

In a moment, I'm going to ask you to break into groups and discuss what this third clue reveals. To what extent are the three clues connected? How are they related to the case of the missing Ghost Dance shirt? After you've had a chance to discuss these questions, a member from each group will briefly present their findings to the class. Each group has an assigned location in the room. Once I count you off into groups of five, find your location.

REFLECTION (5 MINUTES)

TEACHER IN ROLE as CHIEF DETECTIVE: To help you keep record of your case notes, it is important to add notes to your own case files. You have five minutes to write or draw what you've learned from these clues and how you think they relate to the Ghost Dance shirt. Once you're done, submit your notes/drawings here in this box marked "The Missing Ghost Dance Shirt Case File." If you're done early, please write down on this large chart paper possible people you would want to interview and what you would want to find out from them to help solve this case, e.g., Who wore the shirt? Who brought the shirt to Scotland? We'll check in with your ideas the next time we meet.

SESSION TWO: THE LAKOTA SIOUX

LENGTH OF SESSION: 55 MINUTES

Materials

- > Detective logs
- > 30 images of the Ghost Dance (see URL below)
- > 30 copies of chart to be used by detectives as they investigate statues

RE-ENTERING THE DRAMA: (5 MINUTES)

TEACHER: Once you sit in a new chair in the circle, you will be back in role as detectives focused on cracking the case of the missing Ghost Dance shirt. There are some reflections you wrote in your detective logs that might help us to remember all that you've experienced. Who would like to share their reflections? By sharing detective reflections from the previous drama world, you have provided the key to reenter the drama.

Provide each student with a copy of the image of The Ghost Dance by the Ogalala [sic] Sioux at Pine Ridge Agency ... Dakota / Frederic Remington, Pine Ridge, S. Dak. Drawn by Frederic Remington from sketches taken on the spot. Illus. in: Harper's weekly, 1890 Dec. 6, p. 960–961. <http://www.loc.gov/pictures/resource/cph.3a07191/>. Blow it up to a full page so students can really see the details and the wording.

GHOST DANCE IMAGE (15 MINUTES)

TEACHER IN ROLE as CHIEF DETECTIVE: Our informant has sent this image for our review. Take a few minutes to look at this image and write a few observations. These should be objective observations that do not hold judgment, such as: “We see men, women, and a child in the image. Some are connected. Some have their feet in a similar pattern with the left foot forward and the right foot in back of them. One person is looking up with a fist and one knee bent. We see teepees in the background.” When you hear the signal, turn to a fellow detective and share your observations. Continue to look at the image and find new things you may not have noticed before. Be ready to share with the whole group in a few minutes.

Raise your hand to share with us what you think might be happening in this image, e.g., “I think some people are dancing while others are watching.” “I think some are dancing on their own.” “I think people are dancing to bring their people back.” Make sure your description matches the clues you are given in the image. I will ask you, “What do you see that makes you say that?” You need to justify your ideas based upon what you see in this image and from the sources you have found.

Let's take a closer look at the man looking up with his right fist clenched. Raise your hand to share with us what you think this person might be thinking. What do you think he might be feeling? Some students might talk about the person and say something like “I think he is thinking about his family.” “I think he is thinking about the white man.” “I think he's angry.” Some students might answer in role, but if not, encourage them to do so. Let's speak “as if”

we are that role by speaking for them in the first person, e.g., “I miss my family.” When you hear your classmates take on the role, I would like you to look at the image and just hear the voice of the one speaking rather than look directly at the speaker. This helps us feel like we’re there. “When will the white man leave us alone?” “I hate that we are almost out of food.” What other roles would you like to activate? Let us hear a few more voices that may have a different point of view. After everyone has had a chance to speak: We have just written monologues simply by speaking for the role.

What questions might you want to ask these people that could help you find out more about the Ghost Dance and the Ghost Dance shirt? I have written all your questions down on a large sheet of paper. This will help us as we move forward.

TAKING ON A ROLE (5 MINUTES)

TEACHER: As detectives, it is helpful to try on the roles of others for us to understand their possible motives to see if they were guilty or innocent of a crime. It is quite a privilege to study these people. By being in-role, we are demonstrating our respect for their trials and tribulations. Now that we have some ideas of what these people might be thinking or feeling, we are going to take this a step further. Your task is to select one of the people from the image. It can be a man, woman, or child, because in drama, we can play any part, any gender, any age. For the purposes of this activity, all the roles can speak English and are old enough to speak clearly. Once you have selected a person, on a sticky note you will write down a thoughtful name, a realistic age, and write a thought or a feeling that this role might have. Try to be specific, e.g., “Howls in the Wind. 33. Yesterday, I was hungry, sick, and tired. Today, I dance until my feet can’t carry me anymore. Tomorrow, I will be healed.” I will pick a role as well and join you in this task.

Once you’ve completed this task, you are to take on that role by creating a statue communicating the essence and needs of that role with your entire body. You must be able to hold the position for a while, so be careful with your body. Rather than simply take on the position that you see in the image, your challenge is to show what’s happening on the inside of that person, something that people do not know about that role. I’ll demonstrate. (Demonstrate a pose.) What do you notice about my pose? What did you learn about my emotional state of being? What do you think I’m thinking? You’ll have a few minutes to practice different poses for your statue. Once you’re satisfied, find a spot in the room and place your

sticky note on the floor. This will mark where you will create your statue. Keep refining and practicing your pose, making sure to use your entire body until you hear the signal. After the signal, I will give you a 3, 2, 1 countdown for you to freeze into your statue positions and hold them. By doing so, this detective laboratory will transform into a museum exhibit about the Ghost Dance.

ACTIVATING THE MUSEUM OF STATUES (20 MINUTES)

TEACHER: *Remember your position because part of the time you will be Lakota Sioux statues in the museum so others can learn from you, and part of the time you will be in role as detectives examining other statues to get more clues to crack the case. Let me explain the roles before we begin.*

Statues, *your job is to stay focused on the role you're portraying. You might get gently tapped on the shoulder to hear more about what your role thinks or feels. You might also be asked a question from someone who is examining you. You must answer as many questions as possible. If you do not want to answer a question because the question might bring up painful memories or the question is unclear, you have the right to not answer only two questions. Statues, do you have any questions?*

Detectives, *you have traveled all the way to Glasgow, Scotland, to further investigate the scene. As it happens, you find a room of Lakota Sioux statues to help you learn more about the Ghost Dance. This room is no ordinary room—it is filled with magical statues that can speak about times over a hundred years ago. Not only can you hear their thoughts, fears, and dreams if you tap them gently on the shoulder like so, but you also have the opportunity to ask each statue one question. This means that the statues will probably be asked 15 questions altogether. You are not to linger by any statue too long. Since you only have one question to ask per statue, take some time to think about what you might want to find out. If you're not sure, you can refer to the list of questions we generated that remain posted on the board. Remember, you are to ask a question that provides you with more information than what is written on the museum card below the statue. Before you examine the statues, do you have any questions? Again, your task as detectives: 1. Look at the statues first and read their museum card. 2. To find out their thoughts/feelings, gently tap them on the shoulder to activate them. 3. You may ask each statue one question only. Detectives, you will all need this sheet to fill out as you circulate and examine the statues. You must write down the question that you ask each statue, and you must write the response you receive. Below is just a sample of what part of the sheet may look like.*

Investigating Lakota Sioux Statues

Questions	Responses
1. What is the Ghost Dance?	Statue: It is our religion
2. Why do you dance?	Statue: For peace
3. Does everyone wear a Ghost Dance shirt?	Statue: No
4. Why do you wear Ghost Dance shirts?	Statue: For protection
5. Why are you so sad?	Statue: My family is dead
6. Why are you hungry?	Statue: Our buffalo are gone

Once everyone has taken on both the role of a detective and the role of a Lakota Sioux, I will use the signal again to call you back into our circle formation for reflection. Now, everyone strike your statue pose. Now, this side of the room can relax and step out of your statue position—you are now detectives. Grab your pencil and chart. Those of you on the other side of the room, keep your positions—you are the statues of the Lakota Sioux. Once you hear the signal, you will switch roles. Begin. Here, the teacher has the opportunity to monitor the way students interact with each other and interview the “statues.” If adjustments need to be made, we’ll make them. For the second round, I would step in, wearing the mantle of a role that makes Ghost Dance attire for protection, as I fear an attack from the white man is imminent. The shirts and dresses I make are impervious to bullets. I provide this information to make sure students learn about the purpose of the Ghost Dance shirt in addition to the extra layers the students add through their depictions of the people from the image.

GROUP REFLECTION AS DETECTIVES (10 MINUTES)

TEACHER: *What did you learn from these statues? Look at your detective notes so we can compile all our findings into one large **role on the wall**. You’ll notice the outline of a person. On the inside of the person, we will write our own summary of the thoughts/feelings of the Lakota Sioux statues. On the feet, we will write the fears of the Lakota Sioux as they stomp them out on the earth. On the bottom of the outline, where the earth would be, we will write their hopes and dreams. On the outside of the outline, we will list outsiders—those who did not believe in the Ghost Dance, those who feared it, and those who challenged it.*

Your role on the wall might look something like this:

The Ghost Dancers

Those who fear us:
Dr. Royer
Nearby settlers
The white man
Troops/Military

What have we
done wrong? Where
should we go?

Fear, Hunger, Anger,
Sorrow, Loss Hope,

This is our home

We have lost much!

Who will die next?
When will this be
over?

Everything is dying.
Our food, our land,
our culture

Through dance, our people will return, our food will be abundant
and our fears will be wiped out. Through dance, the white man will
leave us alone. Through dance, we are safe.

SESSION THREE: THE MASSACRE OF WOUNDED KNEE, DECEMBER 29, 1890

LENGTH OF SESSION: 52 MINUTES

Materials

- > Six envelopes containing a variety of images from Suggested Extension Activity #1 in the *Out(Laws)* and *Justice Teacher's Guide* on p. 159, in no particular order
- > A hat for teacher in role as a 7th Cavalry soldier

RE-ENTERING THE DRAMA (2 MINUTES)

TEACHER IN ROLE as CHIEF DETECTIVE: **To review, we learned about the Ghost Dance and about the Lakota Sioux who practiced it. We also learned about the significance of the Ghost Dance shirt. And from our previous clues we also learned that some people feared the Ghost Dancers.**

NEW EVIDENCE (10 MINUTES)

TEACHER IN ROLE as CHIEF DETECTIVE: **We have received new evidence from our informant about a particular event that happened on December 29, 1890. Rather than look at this as a whole group, it will be easier to look at the evidence in smaller groups. I've been given six envelopes here—one per group. As you can see, each envelope is marked with a number and is placed in a different location in the room. When I count you off from 1 to 6, move silently to the area with the number you've received, have a seat, and open the envelope quietly with your group. Your task is to make sense of the images you were given and put them in a sequence of what you think might have happened on December 29, 1890. Once you hear the signal, you will be expected to have your images in a sequence on the floor for the rest of us to view. Once we've circulated and viewed all sequences, you will have the opportunity to share your interpretations. We will examine which sequences are similar and which ones are different.**

COLLECTIVE ROLE (10 MINUTES)

TEACHER: *We are going to decide upon one sequence that makes the most sense to us and tell the story from the point of view of the Lakota Sioux who survived. We will use these pictures to help us remember what happened. Whoever I point to must start telling the story of what happened from a Lakota survivor's perspective speaking in the first person. When I point at someone else, that person has to continue to tell the story from the same perspective. Remember our "yes and" rule. I'll begin and so I'll point at myself:*

TEACHER IN ROLE as LAKOTA GROUP MEMBER: **"I remember it like it was yesterday. It was a quiet peaceful morning. Christmas banners, and lights were still visible from the nearby villages. The floor was covered in snow. Many were tired, hungry, and sick. We were just counting the hours until we would be in our new location. Meanwhile, there we were, camped by Wounded Knee Creek, surrounded by troops. Men with guns. Large cannons everywhere. I remember Chief Big Foot didn't want us to give up all our weapons so we could feel a bit safe. But in the morning, on December 29, 1890, the military wanted to take away all our weapons. And so we gave more guns and ammunition away. As they took a weapon from a blind man in our village, there was a struggle. He didn't understand what was happening. The next thing I remember was that a shot was fired. I didn't know where it came from. Then, it felt like an explosion—so many weapons were being used at once. I wrapped myself in my blanket tight and ran for the hills."**

Students continue to tell the story. By having the ability to point to who speaks next, I keep students alert and listening as they do not know who will be next. I can always return to a student who has already shared or I can always point back to myself to fill in anything that might have been missed. I might want to reinforce that some wore Ghost Dance shirts and dresses, but the bullets won. By the end, students may finish the story by not being able to find their family members because they were taken and buried by the military after the massacre ended.

HOT SEATING TEACHER IN ROLE AS A MEMBER OF THE 7TH CAVALRY OF THE U.S. ARMY (15 MINUTES)

This is just one way to tell this story. There is another side that may help us understand more. We have brought in a man for questioning who was in the 7th Cavalry of the U.S. Army and fought at Wounded Knee. He may provide us with more information. I will go into role as this man and retell this story with the help of these images from his perspective. You will return to your role as detectives. You will take notes of anything that you think will be relevant for the case. You can also write down questions you may want to ask this person. Remember you want information from this role, so think of how you can make the role feel comfortable enough to share. Avoid attacking the role as this would freeze the role up and make the role shut down. Your job is to get as much information as possible. Ready? When I sit down and wear this hat, I will be in role. To help you get back into your detective role, find a new seat in the circle. When you have your notepad/pen/pencil ready and are in a new seat, I'll know you're ready to continue our drama.

The conversation may go something like this:

TEACHER IN ROLE as CAVALRY SOLDIER: So, I understand you want to hear my side of the story. I gather you have some pictures to help jog my memory—it was a long time ago. Ah yes. Wounded Knee. I lost a dear friend that day.

Students may approach the role in two ways:

1. *They will want to be understanding and hear another perspective. They may not ask very many questions. They may just be curious.*
2. *They will attack the role with a barrage of questions and comments. Ex: How could you do this? This second scenario is ideal. Often when students ask accusatory questions, it is best to throw some of the questions back to the students.*

Ex: Student: Why did you kill so many innocent people? Teacher: If you hear a shot and do not know where it came from, what would you do? What else could I have done? What about the safety of our citizens?

The following scenario is based upon students wanting to hear the side of the military. Although I have clumped this information together here, a lot of these comments would hopefully emerge from questions. If students do not have many questions, I would tell a story from the military's perspective and compliment students on really wanting to hear another side.

TEACHER IN ROLE as CALVARY SOLDIER: We didn't get much training. Many of my comrades were shot by "friendly fire"—from our own unit, not on purpose—it was just a wild frenzy. When a shot goes off and you don't know where it comes from, you just respond quickly—you either run or fight—most of us fought. We fought wildly. We were not alone in this battle. Some of my comrades fought with crazy revenge in their eyes since fellow comrades and some of the soldiers' families and friends had been murdered by Sioux—some by bow and arrow, some by scalping. I'd rather shoot than be shot. I have a family at home that depends upon me. A wife and two children. Who would provide for them without me? I was scared for my life. When you see a friend die, it is more terrible than I could ever imagine. My friend is gone! Before we knew it, it was over. Only then did I realize women and children were killed too. Some said it was hard to distinguish the men from the women as many were wearing blankets. How were we to know that children were wrapped in those blankets? It could have been possible that they were hiding weapons in their blankets. A horrible blizzard followed. Only a few days later were we able to return to bury the bodies. Some of the bodies had been moved—we assumed family members claimed them to bury them themselves. Many bodies still remained. We dug a large hole and put the bodies in a mass grave. We said our prayers and moved on. Some of my fellow comrades took souvenirs from the dead, such as moccasins and special clothing with religious symbols that the Sioux wore.

STUDENT: Those are Ghost Dance shirts! Do you know what the soldier did with it?

TEACHER IN ROLE: I know a soldier gave the shirt to an interpreter in the Buffalo Bill Wild West Show, which traveled to Europe. He didn't realize

that he was desecrating the dead by taking the shirt. He didn't understand the dishonor of taking a man's shirt. On their tour, I think he gave the shirt to a museum in Scotland, the city of Glasgow, I heard. It's been there ever since.

STUDENT: That shirt has been stolen.

TEACHER IN ROLE: Well, I wonder if any of the survivors had anything to do with it. They started a whole organization, telling their side of the story—calling it a massacre. They want us to apologize for our actions.

STUDENT: You should apologize. They didn't do anything wrong. Why were you scared of their dancing?

TEACHER IN ROLE: It was no secret that they wanted the white man to be wiped off the face of the earth. How can you not take that as a threat? I understand a lot of innocent people were killed in the midst of the frenzy. This is what happens in war. Every war has taken many lives on both sides. This saddens me. We all seem to lose in the end. What else could we have done?

Teacher removes hat to indicate the teacher is no longer in role and provides the following directions for reflection. Once this reflection is complete, the teacher will put on the hat again to indicate he or she is back in role.

REFLECTION (10 MINUTES)

TEACHER IN ROLE as CHIEF DETECTIVE: Turn and talk to a fellow detective about how this conflict could have been avoided from moments before the massacre to the initial contact between Native Americans and the settlers. Be ready to offer up your solutions to your fellow detectives and together we'll generate a list to offer to this military man.

Teacher will call on pairs to share their solutions while the teacher will add their contributions to a list on a large chart paper. These will remain posted so

as soon as the teacher steps back into role, the teacher in role can refer to the list before speaking.

TEACHER IN ROLE as CAVALRY SOLDIER: I wish we would have thought about those things. I'll definitely keep that in mind for the future. I will share this list with my military supervisors to let them know that there are other ways to handle conflict. I wish we knew then what we know now. Unfortunately, this mess has happened and now you're on a hunt to find this missing shirt. My guess is that the survivors stole it back.

STUDENT: If the survivors took it, why would they wait over a hundred years to get it?

TEACHER IN ROLE: Beats me. Maybe they only just found out that the museum had the shirt. Now that they know, they want to reclaim it. What would you do?

ASSESSMENT OPTIONS (5 MINUTES)

Write or draw in your detective log either a journal entry, a letter, a postcard, or a comic strip about what you learned from the military's perspective.

SESSION FOUR: CASE SOLVED

LENGTH OF SESSION: 65 MINUTES

Materials

- > 30 index cards
- > painter's tape to mark the floor
- > article about the return of the Ghost Dance shirt which can be found at http://news.bbc.co.uk/2/hi/uk_news/409876.stm
- > 30 squares of paper (for quilt)
- > yarn (for quilt)

SPECTRUM OF DIFFERENCES (15 MINUTES)

Place a line of tape across the room before the opening discussion.

TEACHER IN ROLE as CHIEF DETECTIVE: Let's review our findings. Students will note that the military stole the shirt in the first place. Students will assume the survivors or the descendants of the survivors stole the shirt back. Was this shirt really stolen the second time around? Or is that an unfair assumption? Should the Lakota be convicted of a crime? We are going to express where we stand on a spectrum of differences. I've taped a line on the floor. Those who believe the shirt was stolen from the museum, regardless of the history, and that the people who stole it deserve a punishment will stand on the far right side of the room. Those who believe the survivors' descendants were only reclaiming their property and deserve an apology for the shirt having been taken in the first place will stand on the far left of the room. You must all pick a spot to stand on the line without speaking to anyone else. It is imperative you keep silent, as you must decide for yourself what you believe. If you have mixed emotions about it, you may stand somewhere in the middle.

Once you find your spot on the line, you must write on a note card I'm about to give you why you are standing where you are standing using an "I" statement. Ex: "I am here because stealing is wrong no matter the reason. It's still a crime. There are other ways to get what you want" or "I am here because both sides stole the item. I find them both guilty of a crime" or "I am here because if someone steals your identity, you have every right to get it back."

After you have written your justification, put your card down on the floor on the line and have a seat by your spot. If you're done before the others, take out your detective log and write or draw new information you've discovered to help build your case file. Students take a note card and pencil and find where they stand on the spectrum of differences about this case.

Once all justifications are on the floor, provide the next instructions. **We must discover if our views are actually on a spectrum. Let's look at our justifications more closely and decide if the order of the note cards indeed goes from innocent to guilty.** (This is a great exercise for students to learn about other people's points of view by reading others' justifications and by having to decide the sequence of thought. Students love rearranging and learning new points of view.) **Detectives, now that we see our range of opinions, we will share our varying points of view with our informant. This is a much tougher case than we had anticipated.**

BREAKING NEWS (10 MINUTES)

TEACHER IN ROLE: **We've just received word from our informant. It seems the Lakota Sioux have indeed attempted to reclaim this shirt for years. We were right about that. However, the Lakota did not steal the shirt as we and the museum staff had falsely assumed. Someone in the museum simply misplaced it. You'll be happy to know the shirt has been found and has been returned to the Lakota. I will read you this article I've just received.** (Find article at: http://news.bbc.co.uk/2/hi/uk_news/409876.stm.) **While the original Ghost Dance shirt has been returned, the Lakota have decided to provide the Glasgow museum with a special Ghost Dance shirt of their own: one that tells their story, that teaches others about what happens when people don't understand each other, that teaches others about the horrors that can come from fear, a shirt that helps others understand the Ghost Dance and the Massacre of Wounded Knee. They need your help, detectives, as they feel too close to this event. Since you have done so much work on this case, the Lakota feel that you would be able to create this garment for them. They have provided each of us with a square of paper and yarn.**

CREATING AN OFFERING (40 MINUTES)

Students will create a large quilt in the form of a Ghost Dance shirt to the Glasgow museum on the behalf of the Lakota to teach others about the Ghost Dance and the Massacre of Wounded Knee. Before they begin on their own

individual square pieces of material, brainstorm as a class what this shirt could have on it from symbols to phrases. Ask for volunteers to respond to each item on the list to ensure the shirt truly provides a well-rounded perspective. This will act as a reference for students as they work on their own square. Students will spend 20 minutes creating their square. Once students have finished their squares, they will come together and decide upon the placements of their square as they “sew” the squares together with yarn to make the front of a very large shirt to be posted in the classroom.

SESSION 5: CLOSURE

LENGTH OF SESSION: 60 MINUTES

Materials

- > 10 large pieces of chart paper with questions posted at the top of each
- > A marker for each student to use as they travel throughout the rotation

REFLECTION (60 MINUTES)

We are going to spend some time reflecting on the process drama experience in terms of what we learned and revisiting our overarching questions. There are large posters with the following questions posted around the room:

1. *What did you learn about the Native Americans’ struggles?*
2. *Who has rights to American soil?*
3. *Who does the earth belong to?*
4. *What other events in history feel familiar to this story?*
5. *What in your own life feels similar to this story?*
6. *What did you learn about drama?*
7. *What did you learn about yourself?*
8. *What did you learn about your peers?*
9. *What surprised you the most?*
10. *What new questions do you have and how might you go about finding out?*

In groups of three, you will start at one poster with a marker and contribute your individual thoughts as well as chat with your small group about the question and your responses. When you hear the signal, you will rotate clockwise around the room responding to each poster until you return to your original question. As you rotate through the questions, you are to add on to what your classmates have posted. Remember our “yes and” rule. If there is something you agree with, put a check beside the response. This will give us a sense of how many people agree with a response based upon how many check marks we’ll find. If you disagree with a comment, simply post another response or ask a question. You are not to cross out or negatively comment on anybody’s opinion.

Who can share with us what you are expected to do? This can be a useful tactic to have students repeat the instructions and expectations. Once students are clear about their roles, have them spend around three to four minutes on each question poster before moving on.

When students have completed this round robin activity, ask them what that experience was like and what responses stuck out to them the most. Finish with the following question addressed to the whole group: *Now that you’ve learned about how conflict that ends in destruction can affect people for over a century, how will you handle conflict in your own lives so your children and grandchildren won’t suffer from your decisions?*

ACKNOWLEDGMENTS

The moral universe rests upon the breath of schoolchildren.

—Rabbi Yehuda Nisiah

circa 250 C.E.

The editors and collaborators are indebted to many process drama experts with whom they have studied throughout the years, and find it challenging to name just a few, for there are indeed many. Each one is an amazing teacher who has deepened the experience of process drama in the classroom for us. Throughout this Handbook our colleagues and teachers are credited in endnotes and in the Readings section.

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NOTES

FOREWORD

1. Philip Taylor, *Redcoats and Patriots* (Portsmouth, NH: Heinemann, 1998), p. 14.
2. *Ibid.*
3. B. J. Wagner, *Dorothy Heathcote: Drama as a Learning Medium* (London: Hutchinson, 1976).
4. Cecily O'Neill, foreword to *Process Drama and Multiple Literacies: Addressing Social, Cultural, and Ethical Issues* by Jenifer Jasinski Schneider, Thomas P. Crumpler, and Theresa Rogers, eds. (Portsmouth, NH: Heinemann, 2006), p. xi.

GETTING STARTED WITH PROCESS DRAMA

1. Philip Taylor and Christine D. Warner, eds., *Structure and Spontaneity: The Process Drama of Cecily O'Neill* (Stoke-on-Trent, UK: Trentham Books, 2006), p. 35.
2. For more information about why it is not going to help you to think of process drama as a performance, read "Dialogue and Drama" by Cecily O'Neill, in Taylor and Warner, *Structure and Spontaneity*.
3. Philip Taylor, *Redcoats and Patriots: Reflective Practice in Drama and Social Studies* (Portsmouth, NH: Heinemann, 1998), p. 40.
4. Maxine Greene, *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York: Teachers College Press, 2001), p.188.

INCHING IN, BUILDING BELIEF

1. Jonathan Neelands, *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama* (Cambridge, UK: Cambridge University Press, 1990), p. 98.
2. Philip Taylor, *Redcoats and Patriots: Reflective Practice in Drama and Social Studies* (Portsmouth, NH: Heinemann, 1998), p. 63.
3. Richard Dunlop, *Wheels West 1590–1900* (Chicago: Rand McNally, 1977), p. 166.

NO DUTY TO RETREAT

1. These excerpts from the Magna Carta can be read in their context at http://www.archives.gov/exhibits/featured_documents/magna_carta/translation.html.

CODE OF THE WEST

1. Richard Slotkin, *The Fatal Environment: The Myth of the Frontier in the Age of Industrialization 1800–1890* (Middletown, CT: Wesleyan Paperback, 1986), p. 427.
2. Richard White, "It's Your Misfortune and None of My Own": A New History of the American West (Norman: University of Oklahoma Press, 1991), p. 616.
3. Patricia Nelson Limerick, *The Legacy of Conquest: The Unbroken Past of the American West* (New York: W. W. Norton, 1987), p. 27.
4. This wording was used in the American Historical Association's 1992 Albert J. Beveridge Award Announcement for Richard White's book *The Middle Ground*.
5. JoAnn Levy, *They Saw the Elephant: Women in the California Gold Rush* (University of Oklahoma Press, 1992).

ROBIN HOODS OF THE AMERICAN WEST

1. Richard White, "It's Your Misfortune and None of My Own": A New History of the American West (Norman: University of Oklahoma Press, 1991), p. 623.
2. Henry Nash Smith, *Virgin Land: The American West as Symbol and Myth* (New York: Vintage Books, 1950), p. 2.
3. Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Alfred A. Knopf, 1976), p. 5.
4. Cecily O'Neill, *Drama Worlds: A Framework for Process Drama* (Portsmouth, NH: Heinemann, 1995), p. 143.
5. James M. McPherson, *This Mighty Scourge: Perspectives on the Civil War* (New York: Oxford University Press, 2007), p. 88.
6. T. J. Stiles, *Jesse James: Last Rebel of the Civil War* (New York: Alfred A. Knopf, 2002), p. 394, quoted in McPherson, *This Mighty Scourge*, p. 92.
7. McPherson, *This Mighty Scourge*, p. 88.
8. *Ibid.*, p. 92.

BILLY THE KID

- I. Richard White, "It's Your Misfortune and None of My Own": A New History of the American West (Norman: University of Oklahoma Press, 1991), p. 616.

THE GHOST DANCE

- I. Richard White, "It's Your Misfortune and None of My Own": A New History of the American West (Norman: University of Oklahoma Press, 1991), p. 219–220.

GLOSSARY

The process drama strategies listed here are the strategies noted in the preceding lesson units. Many other exciting dramatic forms are described in the excellent books listed in the Readings section.

DRAMA WORLD: Students agree to enter into a world of make-believe where they experience a common circumstance while taking on various roles to investigate who's to blame? and applying factual knowledge in order to sustain dramatic credibility.

GROUP ROLE OR COLLECTIVE ROLE: The students assume a common role rather than individual characters. This is a good place to begin improvisation work, as it allows the class to construct the role as a large group, thus relieving the pressure of having to be singularly responsible for a part in the lesson.

HOT-SEATING: A student (or teacher) assumes the role of a character and respond to questions and the situation in that role. Student is asked to "sit" in a chair in front of the group, or perhaps in pairs. As soon as the participant sits down in the "hot seat," that participant "becomes" the role and must speak in the way that role would speak. Preparation is essential: students know the character, the context and the subject being investigated.

LOW-FOCUS ACTIVITIES: Activities that require little attention to others in the group, creating a more private environment for initially entering the dramatic world.

MANTLE OF THE EXPERT: A group role in which students assume the stance of experts, in a teacher-created situation related to the dramatic activity.

ROLE: The act of assuming the stance of another.

ROLE ON TAPE: A role prepared in advance and spoken onto a recording which is later played back in class.

ROLE ON THE WALL: An outline of a person drawn on large paper stands for a character. Objective facts about the individual and ideas about what a person might have liked or thought are written onto the drawing. See the example in the chapter “The Ghost Dance.”

SIGNIFIER: An item, such as a hat or badge, worn to indicate that the teacher is in-role.

SPECTRUM OF DIFFERENCES: Students individually decide their opinion about a particular situation and choose a place to stand in a line with opposing sides at each end. Those with mixed emotions or with moderate opinions choose a place closer to the middle of the line. Students then write about or talk with classmates about their choices. Also called values spectrum.

TABLEAU: Using their bodies, students create a still picture, like a snapshot, that tells a dramatic story. Same as still image. Variations included talking statue, talking portrait, family portrait, timeline, worst/best case scenario. (plural: tableaux)

TEACHER IN ROLE: The instructor assumes a role within the drama. This tool allows the teacher to control the action and manage the classroom much as they would ordinarily but within the context of the dramatic activity. See “Getting Started in Process Drama” and “The Ghost Dance” for more information.

THOUGHT TRACKING: While frozen in a tableau, students speak out their inner monologue (what they are thinking or feeling) when lightly tapped on the shoulder.

VALUES SPECTRUM: See spectrum of differences.

WRITING IN-ROLE: This refers to any writing that is done when a participant has taken on a role. The writing is from that role’s perspective.

For more information about these and other process drama terms, see also <http://www.dramaresource.com/strategies/>.

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PROCESS DRAMA

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