



THE CIVIL WAR

Applause Series Curriculum Guide
March 4, 2014

 **DES MOINES
PERFORMING ARTS**

CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

THE CIVIL WAR

Dear Teachers,

Thank you for joining us for the Applause Series presentation of THE CIVIL WAR. The Civil War was a defining moment in American history. In telling the tale of this large and complex event, this stirring production, which features traditional songs of the era, focuses on the smaller stories of some of the soldiers and citizens caught in its path.

We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.



See you at the theater,

Des Moines Performing Arts Education Team

Support for Des Moines Performing Arts education programs and the Applause Series is provided by:

Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bravo Greater Des Moines, Bank of America, EMC Insurance Companies, Greater Des Moines Community Foundation, Hy-Vee, John Deere Des Moines Operations, Iowa Department of Cultural Affairs, Richard and Deborah McConnell, Pioneer Hi-Bred - a DuPont business, Polk County, Prairie Meadows, Sargent Family Foundation, Target, U.S. Bank, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation and more than 200 individual donors.

This study guide was written by Karoline Myers; edited by Michelle McDonald.

GUIDE CONTENTS

About Des Moines Performing Arts
Page 3

**Going to the Theater and
Theater Etiquette**
Page 4

**Civic Center Field Trip
Information for Teachers**
Page 5

Vocabulary
Page 6

About the Performance
Pages 7-8

**About the Artists,
TheatreWorks USA**
Page 9

The People Behind the Scenes
Page 10

About the Civil War
Pages 11-13

Pre-show Exploration Activities
Page 14

**Post-show Discussion
and Assessment**
Pages 15-16

Reproducible: 1860 Map
Page 17

Resources and Sources
Page 18

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on Des Moines Performing Arts' stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. Through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands may wish for the audience to clap along while dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time. As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



Thank you for choosing the Applause Series with Des Moines Performing Arts. Below are tips for organizing a safe and successful field trip to the Civic Center.

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Des Moines Performing Arts staff member may be stationed outside the building to direct you.
- * Des Moines Performing Arts staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Main Hall performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance groups may exit the theater and proceed to their bus(es).
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at education@desmoinesperformingarts.org or 515.246.2355

Thank you!

VOCABULARY



Abolitionist illustration.
Image: wikipedia

abolition: a movement to rid the United States of slavery. In *The Civil War*, characters will debate on whether the cause of the war is states' rights or abolition.

Civil War: a war fought between two groups of people that live in the same country. The American Civil War occurred between 1861-1865. After four years of fighting, the Confederacy surrendered and slavery was outlawed everywhere in the United States.

Confederacy: the southern states that withdrew from the United States in 1860 to govern themselves.



The Confederate flag.
Image: wikipedia

Dixie: a nickname for the southern states of the United States.

free state: one of the United States in which owning slaves was illegal. In *The Civil War*, Zak escaped slavery to by traveling on the Underground Railroad to the free state of Ohio.

Guardian angel: an angel believed to protect a person from danger. In *The Civil War*, Jackie



musket: a heavy, rifle-like gun carried by soldiers. Soldiers had to load the gun powder and bullet into the barrel of the musket for each shot. Learning to load a musket quickly was an important skill.

reb: a Confederate soldier. Reb is a shortened form of rebel, or someone who resists or rises in arms against the government.

regiments: military units of ground troops. Each soldier was assigned a regiment to belong to.

An illustration depicting the famed 'Fighting 69th' - a Union regiment composed mainly of soldiers of Irish descent. The fictitious character of Johnny is a member of this regiment. Image courtesy of rcontrs.com.



Drummer boys, like the character of Jackie, learned to play reveille as part of their duties. Image courtesy of Atlanta History Center.

reveille: a signal, usually by a drum or bugle, that sounds in the early morning to awaken soldiers and prepare them to assemble.

Underground Railroad: a series of safe hiding places created to help escaping slaves reach "free states." The character of Zak escapes to freedom with the help of the Underground Railroad.

Union: the northern states that remained loyal to the existing United States government.

Yankee: a person of a northern state that sided with the Union during the Civil War

ABOUT THE PERFORMANCE, pg. 1



This stirring musical production about a defining period in our country's history features traditional songs of the era while sensitively illustrating this complex, tumultuous chapter of American history. By shining a light on the soldiers caught in its path, *The Civil War* illuminates the humanity and sacrifices of those who fought and the many who died.

Number of Actors: 5

Run Time: Approx. 60 minutes

SYNOPSIS

Over one hundred and fifty years ago, the United States of America split in half as the north and south waged war against each other over preserving a way of life versus preserving the union. While decisions made by Abraham Lincoln, Robert E. Lee, and General Sherman affected the course of American history, ordinary Americans carried out these orders, and often made the ultimate sacrifice for their country.

The show delivers the key elements of this epic war: its causes, conflicts, major battles and leaders, and the deaths of hundreds of thousands of people.

Through the lives of a few "ordinary" people, representing both Union and Confederate sides, audiences gain a sense of the war as a whole.

The main focus is on five individuals: Zak, a runaway slave who demands the right to fight his own fight; Will, his former best friend and "master;" Jackie, a Mississippi girl who becomes a drummer boy; and a young couple from Ireland, Johnny and Kathleen, whose loyalties lie with the North, their new home. Inevitably, their lives will cross.

CHARACTERS

In addition to the main characters, the actors each play additional characters including:

- ◇ **Abe**, the narrator
- ◇ **Kathleen**, Johnny's wife
- ◇ **"Sarge"**, a Union sergeant
- ◇ **Cyrus**, Jackie's brother
- ◇ **Cap**, a Confederate captain
- ◇ **Gus**, a Confederate soldier
- ◇ **Pat**, an Irish Union soldier
- ◇ **Mike**, and Irish Union soldier
- ◇ **Abraham Lincoln**
- ◇ **General McDowell**
- ◇ **General McClellan**
- ◇ **General Burnside**
- ◇ **General Hooker**
- ◇ **General Meade**
- ◇ **Recruiter** for the Union
- ◇ **Cook** for the Union

⇒ **A helpful hint:**

Keep an eye out for whether a character is wearing a blue or grey caps as a quick reminder about which side of the conflict the character is on. (Blue was worn by members of the Union, or the North. Grey was worn by members of the Confederacy, or the South.

(About the Performance cont. page 8)

ABOUT THE PERFORMANCE, pg. 2



SETTING

The show's events span several years, beginning with defining who many of the characters are before the war begins. The story follows them through several battles and chronicles their journeys through the war's completion in 1865.

The geographic setting of the story progresses from a Mississippi town and New York City as well as battle sites including:

- ◇ Manassas, Virginia
- ◇ Antietam, Maryland (Bull Run)
- ◇ Fredericksburg, Virginia
- ◇ Chancellorsville, Virginia
- ◇ Gettysburg, Pennsylvania

SONGS AND MUSIC

The Civil War incorporates many popular and traditional songs to help communicate the thoughts and feelings of the characters. These songs include:

- ◇ **Pick a Bale of Cotton** (slave work song)
- ◇ **Lincoln and Liberty Too** (campaign song)
- ◇ **Bonnie Blue Flag**
- ◇ **Dixie**
- ◇ **Free at Last** (spiritual)
- ◇ **The Fighting 69th** (about the Irish Brigade)
- ◇ **We are Coming Father Abraham** (Gibbons and Emerson)
- ◇ **Marching on to Richmond** (E.W. Locke)
- ◇ **Just Before the Battle, Mother** (George Root)
- ◇ **Paddy's Lamentation** (Irish)
- ◇ **The Battle Cry of Freedom** (George Root)
- ◇ **When Johnny Comes Marching Home**

WATCH FOR:

To present a story on stage, actors often rely on 'theater conventions'.

Can you spot any of the following during the show?

Characters **freeze in position** on stage. "Frozen" characters are not part of the action on stage.

Characters **speak their thoughts** out loud to provide background information and comments on characters and events.

The **stage is "split."** Two sides of the stage are used to show different things occurring at the same time.

Actors play more than one character, called "**doubling.**"

Actors move in **slow motion** to show speed and confusion.

Time is compressed. Days, weeks, even years can go by on stage simply by ending one scene and starting another.

ABOUT THEATREWORKS USA



Theatreworks USA is one of America's largest and most prolific professional not-for-profit theatre for young and family audiences. Since 1961, Theatreworks USA has enlightened, entertained, and instructed over 90 million people in 49 states and Canada, now performing for about three million children annually. Each season, the company tours approximately 16 shows from its ever-growing repertoire of 133 plays and musicals.

PROGRAMS

Theatreworks USA tours approximately 16 shows each season across the country. Audiences can see their shows in venues as diverse as school gymnasiums, regional theaters, and major Broadway-sized theaters.

Theatreworks USA also reaches thousands of underserved New York school children through its free summer theater program.

ACCOLADES

Theatreworks USA is the only children's theatre to receive both a Drama Desk and a Lucille Lortel Award. In addition, Theatreworks USA was the recipient of a 2001 Jonathan Larson Performing Arts Foundation Award, and in May 2000, The Actors Fund of America bestowed its Medal of Honor upon its founders, Jay Harnick and Charles Hull.

ALUMNI

In addition to its history of providing young audiences with their first taste of the performing arts, Theatreworks USA also provides young actors, writers, directors, and designers an early opportunity to work in the field. A list of Theatreworks USA alumni reads like a veritable "who's who" of theatre: four-time Tony-winning director Jerry Zaks, the writers of TV's "FRIENDS", and actors originating lead roles in such Broadway shows as AVENUE Q, BEAUTY AND THE BEAST, LEGALLY BLONDE, BOOK OF MORMON, WICKED, JERSEY BOYS, and many others. The actors of THE CIVIL WAR may also go on to similar success in musical theater.

ON THE ROAD

2013-2014 touring productions.....

AESOP'S FABLES

ALEXANDER AND THE TERRIBLE, HORRIBLE, NO-GOOD, VERY BAD DAY

BUNNICULA

CHARLOTTE'S WEB

A CHRISTMAS CAROL

THE CIVIL WAR

CLICK, CLACK, MOO

FREEDOM TRAIN

HENRY AND MUDGE

JUNIE B. JONES

THE LIGHTNING THIEF

THE LION, THE WITCH & THE WARDROBE

PETER PAN

SEUSSICAL

SKIPPYJON JONES

THE TEACHER FROM THE BLACK LAGOON

THE PEOPLE BEHIND THE PRODUCTION



There are many jobs in the theater. From the people who develop the show to the performers on stage, it takes a lot of effort and teamwork to bring a story to the stage.

Help your students think about the many jobs in the theater by reviewing the following about the people who work to create the play *The Civil War*.

DIRECTOR

The director is in charge of telling the actors where to go on stage and how to interpret their characters. The director guides all the designers to make sure everyone is telling the same story.

ACTORS

Actors are all of the people who you see on the stage. They work together as a team to rehearse the play, memorize their lines, and tell the story. In *The Civil War*, five actors play all of the characters. See if you can tell when an actor plays more than one role!

SET DESIGNER

The set designer creates the world where the actors tell the story. The set designer imagines and draws all of the pieces that you see on the stage. The set designer also figures out how the stage changes from scene to scene.

COSTUME DESIGNER

The costume designer works with the director to create the clothes and costumes that the actors wear to help them become the characters. Each actor may have many "costume changes."

LIGHTING DESIGNER

The lighting designer makes sure the audience can see what they are supposed to see and use lighting and effects to create a mood or scene.

PROPSMASTER

The propsmaster carefully reads the script and collects, buys, or makes any of the objects that an actor picks up or carries.

BACKSTAGE CREW

There are lots of people backstage who build and operate the scenery, costumes, props, lights, and sound during the performance. They rehearse with the actors to learn their "cues" and make the show run smoothly.

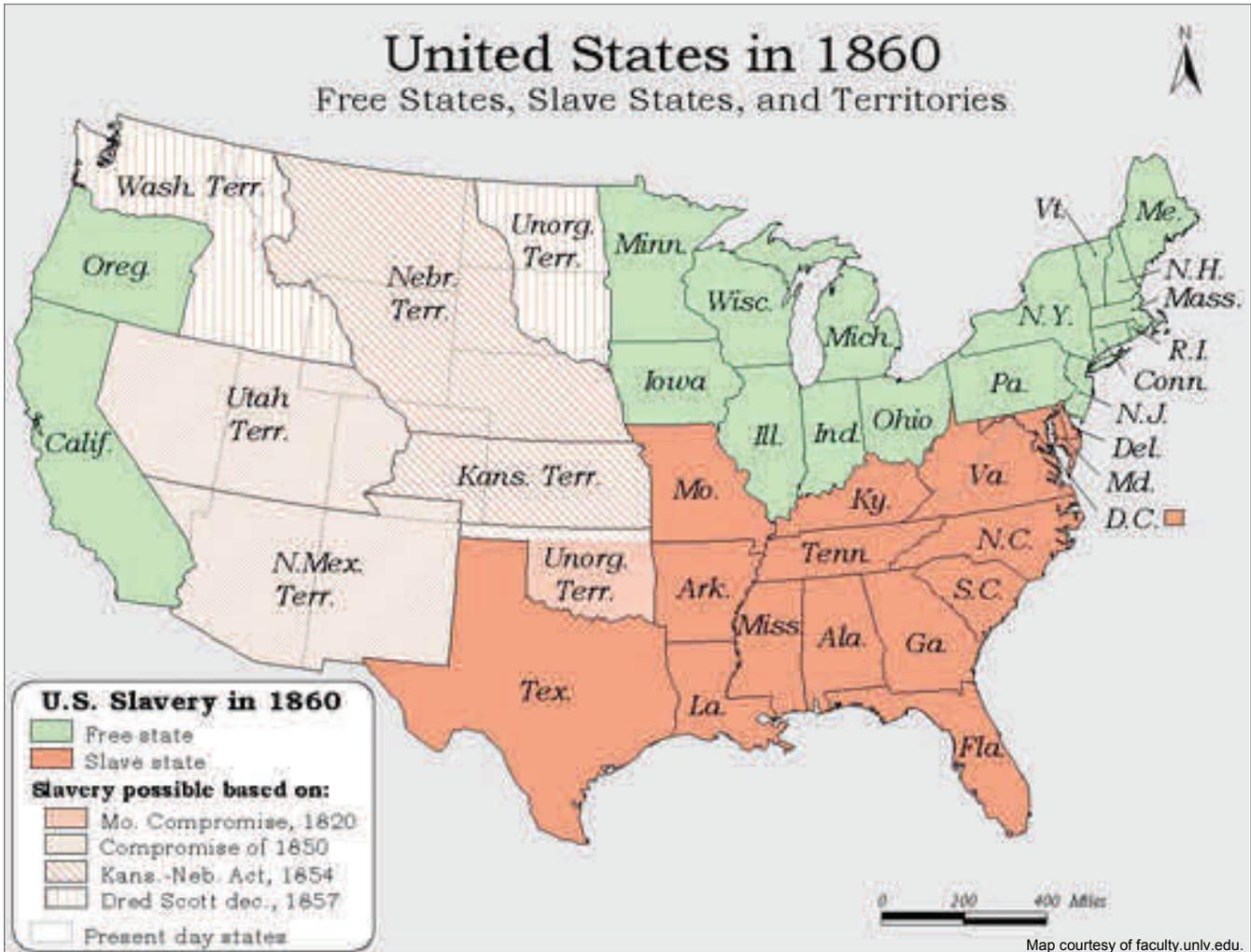
STAGE MANAGER

During the show, the stage manager "calls the cues," which means he or she makes sure all the elements of the show, like lights, sound, and actor entrances and exits are timed correctly.

AUDIENCE

There can be no performance without you, the audience. You are a collaborator in the performance and your polite attention and applause is one of the most important parts of any live show.

THE CIVIL WAR, pg. 1



The Civil War is a fictitious musical set against the backdrop of the Civil War, one of the most complex and defining periods in United States history. Read on to learn more about the opposing viewpoints and issues that led to the Civil War, its tragic results, and its defining role in the eradication of slavery in the United States.

STATES VS. FEDERAL RIGHTS

The Civil War was a fight to preserve the United States of America. From the birth of the country and the creation of the Constitution, there were two different viewpoints on the role of the federal government.

Some, the federalists, believed that the federal government and the presidency needed to maintain power to keep the country strong. Others, the anti-federalists, believed that individual states should have the right to determine their own laws within their borders and should

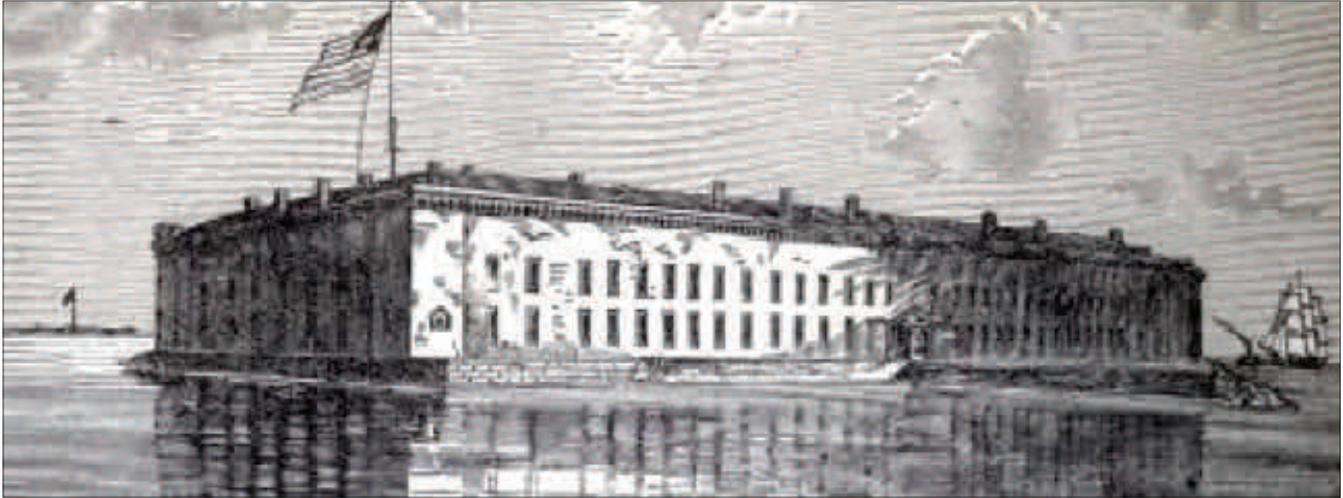
not be forced to follow the laws set by the federal government. As time passed, the rights of states would often conflict with actions taken by the federal government. Issues such as taxes, internal improvements, the military, and, of course, slavery caused many arguments.

NORTHERN AND SOUTHERN INTERESTS

The debate over states' rights came to increasingly divide the Northern states and the Southern states. The economies of the two regions were very different from one another.

(The Civil War, cont. pg. 12)

THE CIVIL WAR, pg. 2



The South was comprised largely of small and large plantations that grew labor intensive crops including cotton and tobacco.

The North's economy, in contrast, was based in manufacturing. Raw materials were used to create finished goods.

Slavery had been abolished in the Northern states. Slavery continued, however, in the Southern states due to the need for inexpensive labor to maintain the plantations. As new states were added, compromises had to be made on whether each new state would be admitted as a free state or a slave state. Both groups feared that the other would gain an unequal amount of power.



Cotton plant. It took large amounts of cheap labor — mainly through slavery — to grow and pick cotton at a rate profitable enough to sustain the Southern economy.

COMPROMISE OF 1850

The Compromise of 1850 was created to try to reduce the conflict between the two sides.

One part of the compromise allowed the new state of Kansas to decide for itself whether it would become a free state or a slave state. Many pro and anti-slavery forces traveled to Kansas to try to influence the decision. Open fighting broke out in the territory — a precursor to the bloody battles of the Civil War.

SECESSION

The 1860 election of Abraham Lincoln (from Illinois, a Northern state) as president led the state of South Carolina to decide to break off from the Union and form its own country. Ten more states followed: Mississippi, Florida, Alabama, Georgia, Louisiana, Texas, Virginia, Arkansas, Tennessee and North Carolina. On February 9, 1861, these states joined into the Confederate States of America.

“A house divided upon itself cannot stand.”
-Abraham Lincoln, 1858

The attack of Fort Sumter, a United States federally held fort located in the harbor of Charleston, South Carolina, officially began the Civil War. Image courtesy of civilwartrail.net.

WAR BEGINS

Lincoln was inaugurated as president in March, 1861. On April 12, Confederate forces opened fire on Fort Sumter which was a federally held fort in South Carolina. This began the American Civil War.

Each side naively believed victory would be theirs in a matter of months. Instead, what followed was a war that would last four years and cost countless lives.

(The Civil War, cont. pg. 13)



Image courtesy of lincoln-institute.org

THE CIVIL WAR, pg. 3



ABOVE: Union soldiers in their camp. Image courtesy of writingthroughthewoundsofwar.wordpress.com.

SCOPE OF THE WAR

The Civil War lasted from 1861 until 1865. During this time, over 600,000 soldiers representing both sides were killed in battle or by disease. Many more were wounded. Both the North and the South experienced major victories and defeats. By September 1864, the North took the city of Atlanta, Georgia and gained the upper hand. The war officially ended on April 9, 1865.

At the far right is a list of many of the major battles of the Civil War. What patterns do you see regarding the locations and the victories as the war progressed?



Re-enactors portray members of the 54th Massachusetts regiment, one of the most well-known regiments of black troops to fight during the Civil War. Image courtesy of thegrio.com.

EMANCIPATION PROCLAMATION

President Abraham Lincoln issued the Emancipation Proclamation on January 1, 1863 as the nation was entering the third year of the war. The proclamation declared “that all persons held as slaves” within the rebellious states “are, and henceforward shall be free.”

The Emancipation Proclamation was limited by the fact that it only applied to states that had seceded from the Union, meaning that the issue of slavery was untouched in loyal border states.

Despite its shortcomings, the Emancipation Proclamation transformed the war. Its existence solidified that the war was no longer just about maintaining the union of the country – it was a war for freedom itself. After its signing, every advance of federal troops expanded freedom, leading to the freeing of 3.1 million slaves.

In addition, the Proclamation announced the acceptance of black men into the Union Army and Navy. By the end of the war, almost 200,000 black soldiers and sailors fought for the Union and freedom.

MAJOR BATTLES

First Battle of Bull Run

July 1861: Virginia. Confederate victory.

Battle of Fort Donelson

Feb. 1862: Tennessee. Union victory.

Battle of Shiloh

April 1862: Tennessee. Union victory.

Second Battle of Bull Run

Aug. 1862: Virginia. Confederate victory.

Battle of Antietam

Sep. 1862: Maryland. No clear victor.

Battle of Fredericksburg

Dec. 1862: Virginia. Confederate victory.

Battle of Chancellorsville

April 1863: Virginia. Confederate victory.

Siege of Vicksburg

May 1863: Mississippi. Union victory.

Battle of Gettysburg

July 1863: Pennsylvania. Union victory.

Battle of Chicamauga

Sep. 1863: Georgia. Confederate victory.

Battle of Spotsylvania

May 1864: Virginia. Confederate victory.

Sherman's March to the Sea

Late 1864: Atlanta to Savannah, Georgia. Union victory.

Battle of Appomattox Courthouse

April 1865: Virginia. Final major Union victory.

PRE-SHOW EXPLORATION ACTIVITIES

1) PRIMARY SOURCE INSPIRATION

Explanation: In this activity, students will use a primary source from the Civil War era, such as a photo or advertisement, as inspiration for an original short story.

Goals: To explore primary sources and to gain understanding of the men and women of the Civil War era.

Materials:

- Books with Civil War era photos
- Computer with internet access
- Paper
- Pencils

Activity:

1. Before attending the performance, explain to students that the show they are going to attend tells the story of “ordinary” Americans involved in the Civil War.
2. Explain to students that when creating a piece of theater about a historic era that the playwrights conduct research and look at primary sources (an artifact or source created during the time under study) to inspire the stories that they tell.
3. Invite students to use books or the internet to find primary sources from the Civil War era, such as photos, newspaper articles, or advertisements.
4. Have students select one primary source that intrigues them.
5. Invite them to use the primary source as inspiration to write a short fictitious story.
6. As they write, they should think about the following questions:
 - Who are the people represented within the primary source?
 - Where did they come from?
 - What were their families like?
 - What did they believe about the war?
 - What did these beliefs lead them to do?
7. Encourage students to use as much detail as possible to create their characters and stories.

Follow-Up Questions:

1. What can primary sources tell us about a time period that reading a second-hand account cannot?
2. What feelings did you experience as you explored the primary sources?
3. What was challenging about this activity?

2) MAP IT

Explanation: In this activity, students will locate sites of many major Civil War battles on a map.

Goal: To develop an understanding of the trajectory of Civil War battles — both geographically and in result.

Materials:

- Copies of ‘United States of America: 1860’ map on page 17
- List of major Civil War battles on page 13
- Blue and grey colored pencils
- Additional reference materials, such as an atlas

Activity:

1. Provide each student with a map and a list of major Civil War battles.
2. Using an atlas or other reference materials, ask students to mark on the map the site of each major Civil War battle.
3. Union victories should be noted with a blue star; Confederacy victories should be noted with a grey star.
4. Next to each battle location, have students write the site and the year that the battle occurred.

Follow-up Questions:

1. What patterns do you notice about where the major Civil War battles occurred?
2. What patterns do you notice about which sides were victorious?
3. What surprised you about this activity?

Additional Follow-Up Activity:

1. Break students into small groups and assign each group one of the major battles.
2. Have students conduct research on the battle and report their findings to the entire class.

POST-SHOW ASSESSMENT AND DISCUSSION, pg. 1

POST-SHOW DISCUSSION QUESTIONS

Fact vs. Fiction

1. Which parts of the play were fact?
2. Which parts of the play were fiction?
3. How does the play show what might have happened?

The Message

1. Does the playwright of this play show an opinion?
2. Are we supposed to feel that one character is “right” in his or her political beliefs?
3. How did the performance affect you?

Characters

1. Think about the main characters — Jackie, Will, Zak, Johnny Malone, and Kathleen Malone. What specific lines or actions did the actors use to help you understand these characters as individuals?
2. How did the characters affect your perceptions of what it meant to be a person from the North during the Civil War? The South?

Themes

1. Much of the musical’s plot is about conflict: between states, between armies, between families, between individuals. In your own life, what do you know about “conflict”? What does conflict feel like and how do you handle it?
2. At the beginning of the musical, Johnny refers to America as the “Land of the Free”. In what ways does America live up to this idea and how does it fall short during the play? Do you think describing America as “Land of the Free” is accurate today? Why or why not?
4. How were each of the main characters’ lives affected by the war? Did it matter that none of them made any of the decisions leading to the war? Why or why not?

Music

1. What songs do you remember from the show? What were they about?
2. How would you describe the style of music?

ASSESSMENT ACTIVITIES

1) WRITE A REVIEW

Explanation: In this activity, students will reflect on the performance by writing their own review.

Goal: To reflect on the performance experience.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the performance to inform others about what they experienced.
2. In the review they should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why.
3. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it.

Discussion:

1. What did you include in your review? Why was it important to include?

2) WRITE A LETTER

Explanation: In this activity, students will write a letter to the performers or Des Moines Performing Arts donors about their experience.

Goal: To reflect on the performance experience.

Activity

1. Invite students to write a letter to the actors in *The Civil War* or to Des Moines Performing Arts education donors.
2. In their letters they should share:
 - What their favorite part of the show was and why;
 - How they felt during the performance;
 - Which character(s) they felt the most empathy for and why;
 - Any additional thoughts they would like to share.

Mail to:

Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

POST-SHOW ASSESSMENT AND DISCUSSION, pg. 2

3) CIVIL WAR TABLEAU

Explanation: In this activity, students will work in small groups to create tableau (“frozen pictures” with their bodies) to show the key ideas from the play.

Goal: To demonstrate understanding of key phrases or sentences from the show and how they relate to the larger themes in *The Civil War*.

Activity:

1. Divide the class into small groups of 3 or 4.
2. Assign each group one of the following:
 - “A fork in the road”
 - “A house divided cannot stand”
 - “Ain’t fighting to free nobody; we’re fighting to save the Union”
 - “For the first time in my life I felt as if I belonged”
 - “...shall the, and henceforward, and forever be free”
 - “...united at last”
3. Ask students to discuss what they think the phrase means and if they remember its context within the show.
4. Next, invite students to create a tableau (“frozen picture” with their bodies) to show the main idea of their section. The tableau should use various levels — not everyone sitting, nor everyone standing. Give students just a few minutes to design their tableau.
6. Next, ask each group to come up with one or two sentences that explains the idea that their tableau conveys and how it relates to the Civil War. Each student in the group should be prepared to act as the narrator.
7. Give students a few more minutes to revise their tableau. Encourage them to think about the level of expression on their faces and in their body.
8. Finally, have each group read their phrase to the class and then share their tableau.
10. While the group is frozen, call on one student in the group to say the one or two sentences they have prepared together about their tableau.
11. Repeat this process until all groups have shared.

Follow-up Questions:

1. What was challenging about this activity?
2. Is there a group you would like to compliment for their tableau? What did they do that stood out?
3. What do you think the main themes were in *The Civil War*? Why?

4) A CONFLICT OF IDEAS

Explanation: In this activity, students will engage in a debate taking on different viewpoints regarding the Civil War from the standpoint of ordinary people from both the Union and Confederacy.

Goal: To explore the different viewpoints involved in the Civil War.

Activity:

1. Ask students to imagine that they are on a news panel in 1862.
2. The topic of conversation is the following quote from a song in *The Civil War*:

Southerners:	We’ve got our tradition.
Northerners:	We need abolition.
All:	It’s a bad situation We can’t have a nation One half enslaved and the other half free.
3. Divide students into two groups:
 - The Union (who wished to maintain the Union, as well as those who wished to abolish slavery);
 - The Confederacy (who wished to maintain the rights of states, as well as those fighting to keep slavery);
4. Ask each group to interpret the above quote from their point of view’s perspective.
5. Each group should prepare a statement to share at the news conference.
6. When each group has shared their statement, open up the floor for continued debate.

Follow-up Questions:

1. What reasons did your group give for believing your point of view was the correct one?
2. Were any of your group’s ideas or reasons challenged by another group’s position?
3. What characters in the show most closely aligned with the point of view you were given?

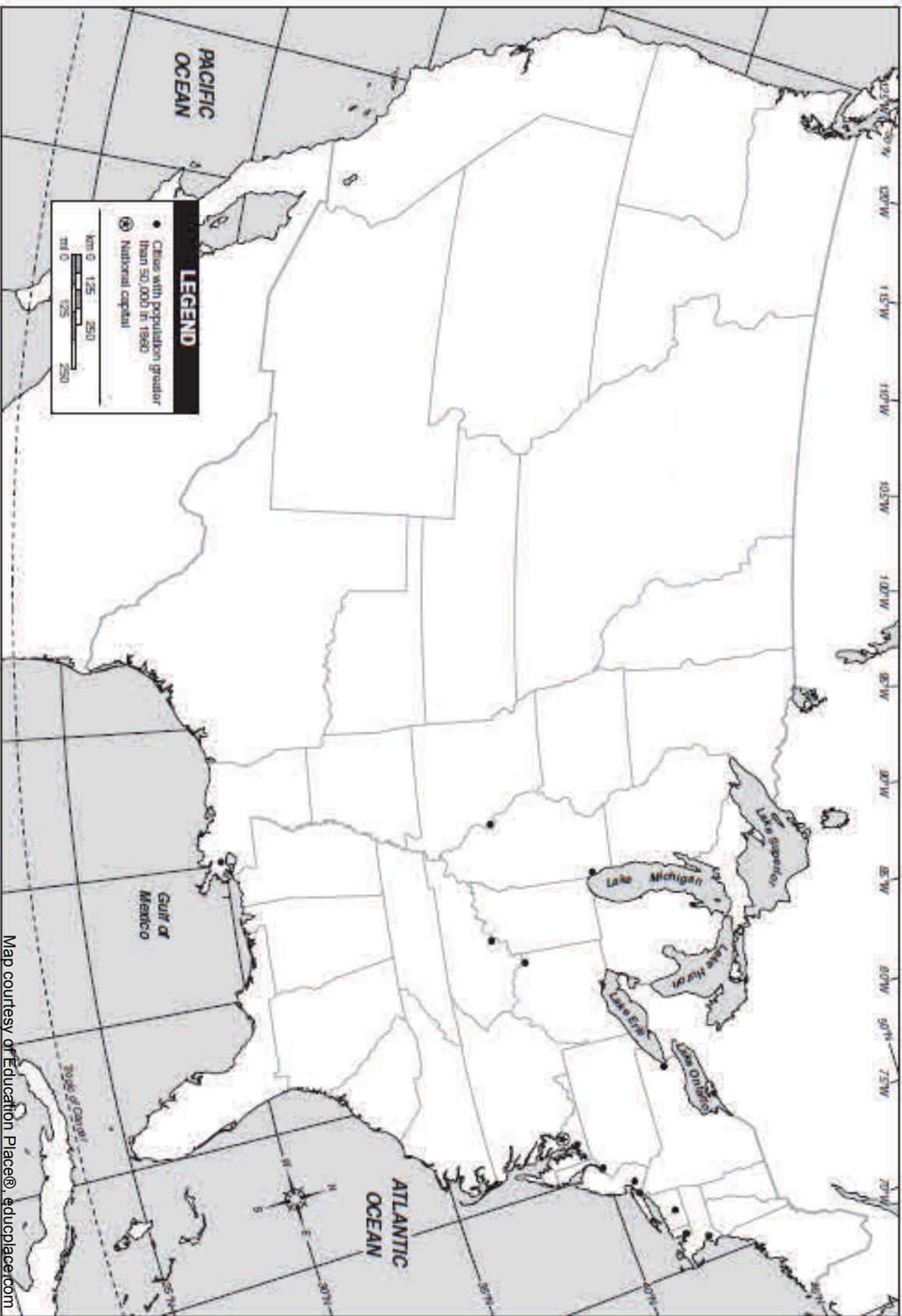
Activity based on TheatreWorks USA’s “Living Tableaux” exercise in *The Civil War* study guide.

“A Conflict of Ideas” activity based on ArtsPower’s Study Buddy materials for *Four Score and Seven Years Ago*.

Name: _____

(For use with "Map It" Activity on page 14)

United States of America: 1860



RESOURCES AND SOURCES



Civil War reenactment in Iowa near Quad Cities on Mississippi River. Image courtesy of denniscoello.com.

BOOKS

Check your school library for these and other great books about the Civil War.

Bolotin, Norman. Civil War A to Z: A Young Person's Guide to Over 100 People, Places, and Points of Importance. Dutton Juvenile: 2002.

Collier, James. With Every Drop of Blood: a Novel of the Civil War. Laurel Leaf: 1996.

Crane, Stephen. The Red Badge of Courage. Prestwick House: 2004. (Originally published 1895.)

Cox, Clinton. Undying Glory: The Story of the Massachusetts 54th Regiment. Backinprint: 2007.

Freedman, Russell. Lincoln: A Photobiography. Houghton Mifflin: 1989.

Keith, Harold. Rifles for Watie. HarperTeen: 1987.

McPherson, James M. Fields of Fury: The American Civil War. Athenum: 2002.

Polacco, Patricia. Pink and Say. Philomel: 1994.

Wisler, Clifton G. Mr. Lincoln's Drummer. Puffin: 1997.

CLASSROOM RESOURCES

"The Civil War: A Film by Ken Burns." PBS.

In conjunction with Ken Burns' PBS documentary on the Civil War, website contains additional images of the war, overview of the war, and ideas for activities for the classroom.

<http://www.pbs.org/civilwar/classroom/index.html>

"Civil War Trust Education Resources." www.civilwar.org/education

Contains teacher resources including Civil War curriculum, lesson plans, glossary of Civil War terms, primary sources, and maps. Also contains interactive section for students, including quizzes, tests, and links to student friendly resources for research.

Education World. "Civil War Lesson Plans and Activities."

http://www.educationworld.com/a_lesson/lesson/lesson186.shtml

Compilation of lesson plans to teach what caused the war, what it was like to be a nation divided, and about life during the war.

"Interactive Timeline of the Civil War." New York Times.

<http://www.nytimes.com/interactive/2010/10/29/opinion/20101029-civil-war.html>

Detailed interactive timeline, beginning with Lincoln's election in 1860 through May 1865.

STUDY GUIDE SOURCES

ArtsPower National Touring Theatre. "Four Score and Seven Years Ago Study Buddy." www.artspower.org

"The Civil War Study Guide." TheatreWorks USA.

"Overview of the American Civil War—Secession." About.Com American History. <http://americanhistory.about.com/od/civilwarmenu/a/civiloverview.htm>

TheatreWorks USA. <http://www.theatreworksusa.org>