

Teaching American History
2009-2010

The Enduring Legacy of the American Revolution: Heroes of Equality,
The Social Change in the Women's, African American and Labor
Movements in the 20th Century

Why should The Arts be integrated into a Social Science curriculum?

“Recommendations on best practices in social studies advise teachers to decrease the time spent on textbook reading and test taking and increase the ‘integration of social studies with other areas of the curriculum.’” (Zemelman, Daniels and Hyde, Best practice: New standards for teaching and learning in America's schools. 1998, p. 155).

“The social studies come alive for students when teachers integrate them with other disciplines, especially the arts because the arts are a defining part of history that makes civilizations unique.” (Levstik and Barton, Doing history: Investigating with children in elementary and middle schools. 2001).

“Nothing engages students more than music. Teachers can use the music of a particular time period to help students understand what it was like to live back then.” (Shoob and Stout, Teaching Social Studies Today, 2008, p.117).

“Students can also listen to music and analyze the lyrics to better understand people's feelings during specific periods of history”. (Shoob and Stout. p. 117).

Teaching American History
Castleton State College

The Enduring Legacy of the American Revolution: Heroes of Equality, The Social Change in the Women's African American and Labor Movements in the 20th Century.

Name of Participant: Mr. Christopher Baker

Course Number and Title: Edu 6710 C15 The Enduring Legacy of the American Revolution-Equality

Title: Protest Songs/Different Genres

Date: July 30, 2009 - May 15, 2010

Seminar Impact: This is my sixth year participating in the Teaching American History Class offered at Castleton State College. I am always surprised at how each year affords new information and educational experiences that enable me, as a classroom teacher, to produce a unit of work that is of immediate utility and value in the classroom. This year was no exception. The focus of my unit this year was Protest Songs and how those songs can provide a different window, a different way of looking at a given time period of American History.

Milestones: Without a doubt the biggest and most useful surprise for me in doing this project was discovering how much information was available on the web. I began this project with the belief that I would have to create most of this unit by designing it myself. There was nothing inherently wrong with this belief but I came to the realization that many of the components that I would use in this project already existed. Not only did they exist but they were superior to what I was attempting to create. Lesson learned: if the wheel already exists and it works don't spend your time reinventing it!

I am extremely guilty of attempting to make each unit I create the definitive unit of its type. This is not say that one should not strive for excellence but one must be realistic. Time, resources and personal energy are all finite. Be realistic!

Proposal: Final Proposal

Proposal: 1) Through a simulated radio broadcast (the hook) featuring two characters that we (my partner Kyleen Martelle and I have created) the radio show will introduce the idea of Protest Songs and their place in American History.

2) We will then perform 3 additional songs that focus on different aspects of social protest. These songs will be:

- A. This land is Your Land (Woody Guthrie)
- B. Walls of Redwing (Bob Dylan)
- C. Rebelettes (Chris Baker)

Following the performance of each songs will be a discussion using a rubric. The rubric will help to guide the discussion as to the purpose, meaning and message of the songs.

3) In the final step students will select one or more songs of their choice and analyze the song using the rubric as a guide. We will use the rubric as an assessment instrument.

4) Enrichment/Extension: All classes include students who have special skills, talents or interests in certain things. If this unit engages a student or students we would encourage them to write and/or perform a work of their own.

Central Questions: What were some of the issues that Protest Songs gave a voice to?
Who are some of the performers of Protest Songs?
What song “speaks to you” and why?

Challenge Questions: Were Protest Songs ever “mainstream music” in America?
Are Protest Songs a uniquely American creation?

Lesson Length: 6 1 block sessions (50 minutes per block).
1 1 block session (100 minutes) for the performance and discussions of the 3 mentioned songs.

Key Idea: Protest Songs cover several areas of social discontent/conflict

- A. Anti war
- B. Women's rights
- C. Oppression
- D. Social inequities
- E. Labor problems
- F. Social institutions
- G. And many others

Intended Learning Outcomes:

- A) Students will participate in the activities to gain knowledge about American Protest songs.
- B) Students will gain a general historical understanding of some of the songs of Protest and performers of those songs.
- C) Students will become aware of the broad scope of Protest Songs.
- D) Students will understand that Protest Songs are not a recent creation but has a long and important history in America.

National History Standards

STANDARD 2

The student comprehends a variety of historical sources:

Therefore, the student is able to

Appreciate historical perspectives--the ability (a) describing the past on its own terms, through the eyes and experiences of those who were there, as revealed through their literature, diaries, letters, debates, arts, artifacts, and the like; (b) considering the historical context in which the event unfolded--the values, outlook, options, and contingencies of that time and place; and (c) avoiding "present-mindedness," judging the past solely in terms of present-day norms and values.

Draw upon the visual, literary, and musical sources including: (a) photographs, paintings, cartoons, and architectural drawings; (b) novels, poetry, and plays; and, (c) folk, popular and classical music, to clarify, illustrate, or elaborate upon information presented in the historical narrative.

STANDARD 3

The student engages in historical analysis and interpretation:

Therefore, the student is able to

Consider multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.

STANDARD 5

The student engages in historical issues-analysis and decision-making:

Therefore, the student is able to

Identify issues and problems in the past and analyze the interests, values, perspectives, and points of view of those involved in the situation.

Note: There are additional standards that could apply but sometimes less is more. These standards are the ones that I want to focus on in this unit.

The Unit

Protest Songs in American History

The introduction to this unit is in the form of a radio broadcast in which two characters that my partner and I have created host a radio show.

The focus of that radio show is Protest Songs with a particular emphasis on the Protest Songs of the 1960's.

Activity 1: Students will be given a rubric that will guide them in analyzing 3 songs that we will perform. This activity will take about 100 minutes.

Activity 2: Students will be given a list of web sites that provide lists of Protest Songs. Some sites even include a thumb nail description of some songs. They are to select 3 songs for consideration.

Activity 3: Students will go to You Tube to find a video of the song/performer they have selected.

Activity 4: Students will go to Chordie to find the lyrics to their chosen song. Some biographical data will be required about the performer or group.

Activity 5: Students will use rubric to analyze song.

Activity 6: Extension: Write/perform your own Protest Song.

Appendices

Appendix A: Lyrics to selected songs:

This Land is Your Land
Woody Guthrie

This land is your land, this land is my land

D7 G

From Cali- fornia to the New York Island

C G

From the Redwood forest to the Gulf Stream Waters

D7 G

This land was made for you and me

C G

As I went walking that ribbon of highway

D7 G

I saw a- bove me that endless skyway

C G

I saw be- low me that golden valley

D7 G

This land was made for you and me

.... Refrain

C G

I roamed and rambled and I followed my footsteps

D7 G

To the sparkling sands of her diamond deserts

C G

And all a- round me a voice was sounding

D7 G

This land was made for you and me

.... Refrain

C G

When the sun came shining then I was strolling

D7 G

And the wheat fields waving and the dust clouds rolling

C G

A voice was chanting as the fog was lifting
D7 G
This land was made for you and me

.... Refrain

C G
As I went walking, I saw a sign there,
D7 G
And on the sign it said "No Tres-passing."

C G
But on the other side it didnâ™t sa nothing,
D7 G
That side was made for you and me.

.... Refrain

C G
In the shadow of the steeple I saw my people,
D7 G
By the relief office I seen my people;

C G
As they stood there hungry, I stood there asking
D7 G
Is this land made for you and me?

.... Refrain

C G
Nobody living can ever stop me,
D7 G
As I go walking that freedom highway;
C G
Nobody living can ever make me turn back,
D7 G
This land was made for you and me.

.... Refrain

Note: This was taken from Chordie. If you or your students wish to perform this song and the key is not what you would like Chordie can transpose chords.

Walls of Redwing
Bob Dylan

Oh, the age of the inmates
I remember quite freely:
No younger than twelve,
No older 'n seventeen.
Thrown in like bandits
And cast off like criminals,
Inside the walls,
The walls of Red Wing.

From the dirty old mess hall
You march to the brick wall,
Too weary to talk
And too tired to sing.
Oh, it's all afternoon
You remember your home town,
Inside the walls,
The walls of Red Wing.

Oh, the gates are cast iron
And the walls are barbed wire.
Stay far from the fence
With the 'lectricity sting.
And it's keep down your head
And stay in your number,
Inside the walls,
The walls of Red Wing.

Oh, it's fare thee well
To the deep hollow dungeon,
Farewell to the boardwalk
That takes you to the screen.
And farewell to the minutes
They threaten you with it,
Inside the walls,

The walls of Red Wing.

It's many a guard
That stands around smilin',
Holdin' his club
Like he was a king.

Hopin' to get you
Behind a wood pilin',
Inside the walls,
the walls of Red Wing.

The night aimed shadows
Through the crossbar windows,
And the wind punched hard
To make the wall-siding sing.
It's many a night I pretended to be a-sleepin',
Inside the walls,
The walls of Red Wing.

As the rain rattled heavy
On the bunk-house shingles,
And the sounds in the night,
They made my ears ring.
'Til the keys of the guards
Clicked the tune of the morning,
Inside the walls,
The walls of Red Wing.

Oh, some of us'll end up
In St. Cloud Prison,
And some of us'll wind up
To be lawyers and things,
And some of us'll stand up
To meet you on your crossroads,
From inside the walls,
The walls of Red Wing.

<http://www.lyricstime.com/bob-dylan-walls-of-red-wing-lyrics.html>

Rebelettes
Chris Baker

We are the shakers and the movers
Of the spirit and the mind
We have suffered we have anguished

Waiting oh waiting for for our time.


Denied what is rightful
 Denied what is just
 Hell let's take a chance
 And do oh and do do what we must

And so we place our fate
 On those fickle winds of change
 And hope they blow in our direction
 And hope oh hope that they don't stay the same

Ya we didn't build that highway
 But we had to toe that line
 And where are the sighposts of tomowow
 And where oh where are those merging merging signs

So you tell me you really love me
 And that you truly care
 Then free me emancipate me
 Oh but do do you really really dare.

Appendix B: Grading Rubric

				
Biography Outline	Incomplete One word answers, or incomplete answers, or incorrect information, or incorrect format.	Partially Proficient Short, fractious answers in outline, or some information misunderstanding, missing information, or format of outline is disorganized.	Proficient Answers are correct but are not interesting/relevant, or appear that student read only a small amount of the information, or some incomplete sentences, or some formatting issues.	Exemplary Thoughtful information that shows interesting facts about composer's life in correct outline format with complete sentences.
Composition Analysis Outline	Incomplete One word	Partially Proficient	Proficient Answers are correct	Exemplary Thoughtful

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	answers, or incomplete answers, or incorrect information, or incorrect format.	Short, fractious answers in outline, or some information misunderstanding, missing information, or format of outline is disorganized.	but are not interesting/relevant, or appear that student listened to a small portion of the composition, or some incomplete sentences, or some formatting issues.	analysis that shows that the student listened to and understood composition in correct outline format with complete sentences.
organization and Synthesis	Incomplete Presented content which was unfocused, poorly organized, showed little thought or effort and lacked supporting evidence.	Partially Proficient Presented content which failed to maintain a consistent focus, showed minimal organization and effort, and lacked an adequate amount of supporting evidence.	Proficient Presented most of the content with a logical progression of ideas and supporting evidence.	Exemplary Presented content clearly and concisely with a logical progression of ideas and effective supporting evidence.
Format & Writing	Incomplete Main idea is unclear, no transitions used, no factual supporting details, introduction, body, and conclusion are not clear or non-existent, missing 3 part format of introduction, body, and conclusion.	Partially Proficient Main idea is vague, transitions are clumsy, factual supporting details unrelated to topic sentence, 3 part format of introduction, body, and conclusion are not clearly defined or logical in sequence.	Proficient Main idea is defined, but not well developed, most transitions are smooth, factual supporting details are mostly related to topic sentences, 3 part format of introduction, body, and conclusion provide somewhat logical sequencing ideas.	Exemplary Main idea (thesis) is clear, all transitions are smooth, factual supporting details clearly relate to topic sentences, 3 part format of introduction, body, and conclusion provide logical sequencing of ideas.
Works cited	Incomplete Created citations which were incomplete or inaccurate, and provided no way to check the validity of the information gathered.	Partially Proficient Cited most sources of information improperly and provided little or no supporting documentation to check accuracy.	Proficient Cited most sources of information in proper format and documented sources to enable checking.	Exemplary Cited at least three sources of information accurately to demonstrate credibility and authority of the information presented.
Grammar, Usage, and Mechanics	Incomplete Many run-on sentences,	Partially Proficient Some run-on	Proficient Few run-on sentences, sentence	Exemplary No run-on sentences or

	sentence fragments, subject/verb agreement consistently incorrect, incorrect verb tense usage, incorrect punctuation, incorrect capitalization, incorrect spelling, and has vague, overused repetitive language, with no personality to writing style.	sentences, sentence fragments, subject/verb agreement incorrect at times, some incorrect verb tense usage, some incorrect punctuation, capitalization, or spelling, and some vague, overused repetitive language. Little personality in writing style; does not write to be read.	fragments, subject/verb agreement mostly correct, little incorrect verb tense usage, few incorrect punctuation, capitalization, or spelling errors, and few vague, overused repetitive language choices. Some personality in writing style.	sentence fragments, subject/verb agreement verb tense usage correct, no punctuation, capitalization, or spelling errors, and word choice gives writer a personality with vivid, lively verbs and precise, accurate nouns, and imaginative adjectives.
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Appendix C: Internet Resources (Some selected sites)

Protest Song sites for videos and lyrics

Chordie (just type this to get to the site)

You Tube (again just type this to get to site)

Additional videos and songs are available under the name of the artist or song

Protest Song Sites for historical and other information

<http://yay1960s.wetpaint.com/page/History+of+Protest+Music>

<http://www.rockzone.com/features/protest.shtml>

<http://www.jwsrockgarden.com/jw02vvaw.htm>

http://www.balladtree.com/folk101/a_60s2a.htm

Recording information

Vocals and recordings of “The Chucks” done on Audacity

<http://audacity.sourceforge.net/>

Important Note: The “Chucks” presentation is an abbreviated version (about 14 minutes) and is intended not to serve as a standalone. It is rather to give you, the reader, and an idea of how you might use a simulated radio broadcast in your classroom.

Annotated Bibliographies:

Mark Twain

In the Prologue of his biographical work, *Mark Twain*, Ron Powers set forth his thesis in a succinct, single sentence. “Mark Twain’s greatest achievement as the man who found a voice for his country has made him a challenge for his biographers”. Nice, very straight forward and to the point. But then Powers begins a short (half a page) diatribe, castigating previous biographers for their foibles and fauxpas. How will you fair Ron?

So how good is Powers’ work? Or more to the point, does he prove his thesis or does he merely bury the reader in so many minutia’s that the bleary eyed reader simply surrenders and proclaims that it is divinely inspired, truly the definitive work on Mark Twain? The truth, as in most things, is to be found somewhere in the middle.

In Mark Twain’s time there was no literary middle ground. There was only one ground and it was certainly not American. Literary style in America was nothing more than mimicry of the “tried and true” English template. That template was so venerated, so sacrosanct that to deviate from it was either academic or literary suicide. Then in shambles Mark Twain, not the heroic figure of the American West, like John Wayne of movie fame, but rather a real, idiosyncratic enigma, who has somehow discovered the pulse of America. James T. Fields of Tricknor & Fields, the paragons of philosophy and printing, recognize Twain’s gift. Fields has the means and the conviction to support this rebel, this outlier who will forge a new understanding of America through a new and novel literary style. Other

biographers may have understood the importance of this connection but Powers articulates this concept very clearly and makes the reader understand that without Field there is no Twain.

Twain is a point in time, or perhaps better stated, the right man, in the right place, at the right time. He could be, at best, a footnote in history yet he is considered “cutting edge” the spokesman of the New Jerusalem, the harbinger of a new and pure literary style. Powers recognizes this but also understands that there is a fine line between hero and goat between prophet and pariah. Twain was lucky and as Yogi Berra, the master of malapropisms said, “If you’re lucky, luck is better than skill.”

If Yogi’s premise is true, if luck is worth more than skill, than by logical extension, brevity is worth more than enormity. The ancient Greeks explored the concept of the tragic flaw and as we read and read and read Powers’, the tragic flaw emerges. The real weakness of the book is not in its connections, parallels or supporting data. Rather the flaw exists in the most unforgivable dictum of all. Anything can be forgiven but being boring. Support your thesis but don’t beat us to death with information that is, at best, tangential to your premise.

Is additional information required? I’m wallowing in a quagmire of information and asking myself what does this have to do with the thesis? Do I really care or what difference does it makes what Clemens had for breakfast on the July 23rd, 1868. Overkill serves no purpose; it only detracts from proving one’s point. Information overkill does not enlighten, it only confuses. Two hundred and fifty pages at max would have done it, Ron. You killed more trees than IPCO and with fewer results which is most depressing.

About twenty pages into the “Bella Book” a thought started to coalesce in my mind. At first I dismissed the thought reminding myself that I did not ascribe to the theory that “history repeats itself”.

Still there was something eerie about the recollections people had of Bella Abzug.

Many of the recollections described her in terms of what I considered to be characteristics and traits more masculine than feminine. Terms and descriptions like; courageous, uncompromising, tough, physically and mentally strong in mind, body and spirit..... in essence a warrior.

Where had I heard such descriptions before? I knew the adjectives. I recognized them and I knew that they were old. Two hundred years old. They had been used to describe that champion of the settlers in The Grants. They were the descriptors of Ethan Allen. But.....was I drawing parallels that did not exist? No, they were real and could not be rationally denied. There were differences, that were true, but the similarities between Bella and Ethan were much greater than the differences. The “old warrior” and the warrior princess were cut from the same cloth.

Warriors, such a romantic term, visions of knights in armor rescuing fair damsels trapped in an ivy shrouded turret. A romantic ideal, yes, but true.... no. The hallmark of the real warrior is perseverance not some ivy tower romanticism. Warriors deal with what is real and they do not quit, they may stop to regroup, but they do not surrender. As a mayoral candidate, Bella was the first candidate to visit the Bushwick section of New York City. She came and spoke. She spoke of the personal investment of the residents and of a dream. That dream had form and that form was the successful transformation of this riot torn area of the city to its former glory days. She made the residents understand that success was not an option, that success was the only real choice.

Two hundred years before Ethan was in the Manchester, Vermont area when he learned that a small girl had been lost in the woods. Ethan immediately joined in the search for the child. For a day and a half the settlers searched in vain for the lost child. Around noon of the second day the searchers, tired and discouraged decided to call off the rescue operation.

But warriors do not quit. Ethan mounted a stump and with tears streaming down his cheeks vowed to continue the search, alone if necessary. This had the desired effect and the settlers shamed by Ethan's commitment set out anew. Mercifully, the child was found later that afternoon, hungry and frightened but alive and well. Warriors do not quit.

Courage, that trait that most people associate with warriors, was present in the words and deeds of both Bella and Ethan. They both exhibited it on numerous occasions but I think that the following two examples are the real proof that they both could "walk the walk".

As a young lawyer, Bella became very involved in the Willie McCee case. Most people who were familiar with the case and the social turbulence surrounding it must have concluded that Bella had a death wish. But it was not a death wish, it was a belief in the ideal of justice and her unswerving dedication to the judicial principle that, "the man is entitled to representation." It was putting principle before preservation.

In Albany in 1775, the New York Assembly had placed a 100 pounds bounty on Ethan's head, still he journeyed to that city and confronted those (the New York Assembly) who had branded him an outlaw. He did not plead for himself, he did not apologize for his actions, rather he defended the rights of the settlers in The Grants. He did this elegantly; defending their rights and claims to what he and they believed was rightfully theirs: principle before preservation.

Preservation, the will, the desire to live on, is paramount in the mind-set and the philosophy of the warrior. Intelligence will enhance preservation and without it your career will be short lived. Both Bella and Ethan survived, even prospered as warriors because of their intelligence. And how do we know this? Quips and repartees are often the bellwethers of intellectual insight.

She was always quick with a retort, as evidenced during a trip she made to Beijing. George Bush was in China at the same time and was no admirer of Bella. "I feel somewhat sorry for the Chinese, having Bella running around." Bella, unfazed, responded, "He was addressing a fertilizer group. That's

appropriate.”

Ethan was also never a loss for words or an appropriate retort. The New York authorities had attempted to make it clear to Ethan that New York law was The Law in The Grants. Ethan was unmoved and unconvinced and responded, “The gods of the valleys are not the gods of the hills.” Asked by the New York authorities what this meant, Ethan politely responded, “come to The Grants and you will understand.”

To this point we have focused on the positive character traits of the warrior princess and the old warrior but it is necessary to present a more balanced picture. Any cause no matter how noble; no attribute however positive will remain sacrosanct if pushed to an extreme. Both Bella and Ethan were extremists. And what created this extremism? The adrenaline rush that both got from championing a cause, fighting for the underdog, righting the wrongs of society and challenging the status quo. But there was a price to be paid. Their families suffered. A mother, a father, absent from home for a cumulative period of years leaves a void. Bella and Ethan were often absent from their families for weeks or months at a time. One cannot serve two masters and both would likely defend their actions by viewing it as the greatest good for the greatest number.

Actions provide another insight into the darker side of both Bella and Ethan. The idea of being uncompromising in ones beliefs or ideals can be viewed as nobility of character. But it can also be ominous. Bella thought nothing of calling any time, badgering, and insisting that her immediate cause be moved to the top of everyone’s priority list. The cause maybe noble, the cause may be just and the cause may be most worthy but when approached in this manner it loses that nobility.

When Ethan and the Green Mountain Boys had planned and were about to execute the capture of Fort Ticonderoga upon the scene appeared Benedict Arnold. Arnold had the right of command and the authority to take the fort (Ethan had neither). In twenty five words or less, however, Ethan informed

Arnold that it was Ethan's way and if Arnold did not like it he could take the highway (wagon path) back to Connecticut. Uncompromising, yes but admirable, hardly.

God can be uncompromising, but it tempered with a sense of humor. He asked Saint Peter if he was a gambler. The saintly saint admitted that he had occasionally wagered in his former life.

"Well", said God, "I've put together a little test. I'm putting Bella Abzug and Ethan Allen together in a remote area on earth with the understanding that they must survive together for a week. "Saint Peter, how will you bet on the outcome?"

Peter pondered and then responded. "It will be a colossal maelstrom at first but in the end they will succeed."

"Really," said God. "Why?"

"Because," said Saint Peter, "no matter how great your personal prowess, you need others to succeed."

"Amen," said God.

Hahn, Michael T. *Ann Story: Vermont's Heroine of Independence*. New England Press 1996

A masterful work by the champion of Vermont's heroes and heroines and this book is certainly no exception. Hahn never disappoints, he is a master of integrating historical fact with a writing style that keeps the reader hooked and disappointed when the book ends.

If Ethan was the god of early Vermont then Ann Story was the goddess. She was not the beautiful embodiment of Aphrodite, dressed to the 9's in crinoline and silk. She was rather an amalgamation of Hestia (goddess of the home and hearth) and Athena (warrior goddess). With an indomitable spirit and a constitution forged from steel she persevered, and indeed prospered, in the wilderness that would have been the demise of most males.

When reading the book you begin to understand that the word "quit", was not in Ann's lexicon. Dead husband, a young family, these elements are the ingredients for a soap opera that ends in ruination. No, this is Ann Story. Gather your family together, formulate a plan, and head into the wilderness of The Grants to fulfill the dream that you and your late husband shared.

Thus begins an incredible story of an incredible woman. Set against the backdrop of the unforgiving wilderness of the New Hampshire Grants, Ann takes on Indians, privation, and sexual discrimination to emerge "The Mother" of the Green Mountain Boys. She, like her male contemporary, Ethan Allen, becomes the mythical, the archetypal heroine.

Michael Hahn does a great job in separating fact from fiction. But read the book and share in the exploits of the woman who truly epitomizes the spirit of adventure and courage in early Vermont.

Rating: 4.5 stars out of 5.0. Highly recommended.

Shoob, Sara and Stout, Cynthia. *Teaching Social Studies Today: Professional Development for Successful Classrooms*. Shell Education 2008

In the introduction to this work the purpose of this book is clearly stated and stated better than I can. That being said I will quote its purpose. "The intended audience for this book is the novice teacher. The authors hope that this book will start teachers on their journey across the bridge of practice and experience to the other side; that of master teacher. However, the topics discussed will not only benefit the teacher new to the profession, but also the teacher who desires to continue the search for up-to-date research and practical applications."

I am certainly not a beginning teacher but whole heartedly agree that even an experienced teacher can benefit from reading and applying many of the hints, strategies and ideas contained in this work. One chapter (Chapter 5: Strategies for Using Primary Sources) in particular, was very useful to me and I employed several suggestions from that section. The section focused on using such primary resources as: photographs, paintings, written documents, signage, maps, and cartoons. The book was also a great "how to" manual giving clear instructions how to use these sources and how to integrate them into existing curriculum.

This work ranks as one of the best books given to us by TAH because it is so utilitarian. If it's still sitting on your desk or in your bookcase open it up and brose through it. I know that you will be very pleasantly surprised at the many useful ideas contained in this work.

Rating: 4.5 stars out of 5.0 Highly recommended.

Rodrigues, Raymond, J. *Memoir of a Green Mountain Boy*. 2007

The time is 1774 and the chief character is Erastus, a young man from Pownal, Vermont. Erastus' father has died and his uncle Hiram has become the caretaker of the family farm. Hiram is a weaver of tales and young Erastus is enamored with his tales of Ethan Allen and the Green Mountain Boys. So what else is a young man to do? He joins the Green Mountain Boys and thus begins a wonderful tale of young Erastus' adventures and exploits as a member of this elite group.

Erastus becomes an 18th century Forrest Gump participating in some of the real history shaping events of the time and meeting with individuals who's names are immortalized in the annals of American History. During this long, strange trip young Erastus narrowly escapes downing, is nearly the victim of scalp hunters, meets with a witch, confronts a banshee and during a quieter moment fights in the Battle of Bennington.

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Great book! Great fun! If only we had a time machine and the imagination of the author. Loved the book and unhesitatingly recommend this exciting, humorous and sensitive work which truly finds the heart and soul of the Hampshire Grants.

Rating: 5.0 stars out of 5.0 Monster work!!!!!!!!!!