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ACTING HISTORY



Bring History to Life with Original Plays

Colonial Era to Reconstruction

Acting History. Bring History to Life with Original Plays



About the author

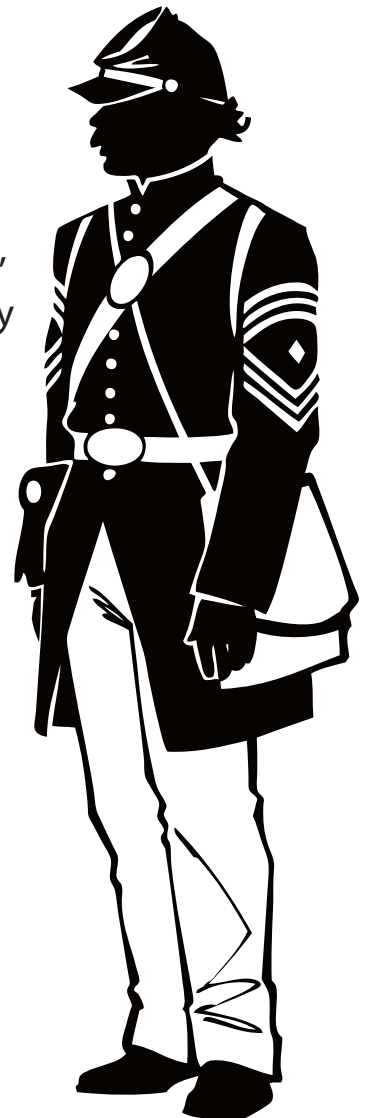
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Welcome to *Colonial Era to Reconstruction!*

Students reenact history by performing dramas covering the first 200 years of American history. The plays address the rebellious Anne Hutchinson and Mary Dyer, the Constitutional Convention of 1787, Thomas Paine's fascinating life story, the controversial Andrew Jackson, the Alamo from both perspectives, and the ups and downs of Reconstruction. Teaching aids include full scripts, character assignments, short-answer questions, and a longer essay option. Activities can be accomplished in one or two class periods.



● Table of Contents ●

Introduction	1
Women Rebels.	
Anne Hutchinson and Mary Dyer	5
Women Rebels. The Stories of Anne Hutchinson and Mary Dyer	6
Anne Hutchinson and Mary Dyer Questions	16
Separation of Church and State Essay	17
“Women Rebels” Vocabulary Activity	18
The Instrumental Influential Not-So-Conventional Constitutional	
Convention of 1787	19
The Instrumental Influential Not-So-Conventional Constitutional	
Convention of 1787	20
Constitutional Convention Questions	32
Amending the Constitution	33
Convention Vocabulary Activity	34
The Unfortunately Great Life	
of Thomas Paine	35
The Unfortunately Great Life of Thomas Paine	36
Thomas Paine Questions	45
“Personal Life” Essay	46
Thomas Paine Vocabulary Activity	47
There Are Two Sides to Every Bill.	
The Andrew Jackson Story	48
There Are Two Sides to Every Bill. The Andrew Jackson Story	49
Andrew Jackson Play Follow-up	58
Andrew Jackson Essay	59
Andrew Jackson Vocabulary Activity	60
The Alamo!	61
The Alamo!	62
Alamo Questions	72

● Table of Contents ●

American and Mexican Perspectives on the Alamo	73
Alamo Vocabulary Activity	74
The Reconstruction Production.	75
The Reconstruction Production	76
Reconstruction Questions	86
Your Reconstruction Plan	87
Reconstruction Vocabulary Activity	88
Teacher Feedback Form	89

Introduction

Some Strategies to Maximize the Effectiveness of Plays

1. **Open with the Vocabulary Activity.** Each unit has a vocabulary practice worksheet. Completing this exercise before acting out the play prepares students for difficult words and helps them make sense of the content. It can also be a good idea to practice pronouncing these words as a class.
2. **Read stage directions aloud during the play.** This reminds students of what to do and allows you to direct while you read.
3. **Consider assigning yourself the narrator's role.** Due to the number of high-level vocabulary words, the job of the narrator can be tough for many students. If a student is going to play the part, make sure he or she is a strong reader.
4. **Give students time to highlight or practice their lines.** This could be done for homework or at the beginning of class.
5. **Choose a lead who is extroverted and a good reader.** Both qualities in a lead help to make the play more enjoyable and fluid.
6. **Assign roles ahead of class.** Although it can be fun to have students lobby for certain parts, preassigned roles make for a calmer start. Also, if you need to assign two roles to one person, it gives you time to make sure they aren't in overlapping scenes.
7. **Read through the play with room set-up in mind.** You will want to think ahead of time about where some scenes will take place and what extra furniture you might want at the front of the room.
8. **Be sensitive to student responses to stage directions.** One of the most fun aspects of these plays is students acting out stage directions (running, high fiving, dropping to the floor, etc.). That being said, some students will be reticent, particularly if the directions require contact between girls and boys. These situations can't be totally planned for since girls often end up playing boys' parts. Be flexible and conscious of this while students act out their parts. Students will let you know what parts they don't want to do.
9. **Facilitate a discussion about historical accuracy.** It can be helpful to remind students that even though the dialogue and some of the actions are fictional, everything is based on historical facts.

10. **Perform the play twice.** Often, students want to perform the play again. Not only does this give them another opportunity to hear and learn about the history, but the plays also run more smoothly the next time through. It can also be fun to allow students to trade parts for the second show.
11. **Edit the play.** Add to or change the plays to better fit your class's focus. You also might want to edit some of the vocabulary to minimize students stumbling over words.

Common Core Standards

Reading Standards for Literacy in History/Social Studies » Grades 6–8

- CCSS.ELA-LITERACY.RH.6-8.1 Cite specific textual evidence to support analysis of primary and secondary sources.
- CCSS.ELA-LITERACY.RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
- CCSS.ELA-LITERACY.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
- CCSS.ELA-LITERACY.RH.6-8.8 Distinguish among fact, opinion, and reasoned judgment in a text.
- CCSS.ELA-LITERACY.RH.6-8.10 By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

Writing Standards for Literacy in History/Social Studies » Grades 6–8

- CCSS.ELA-LITERACY.WHST.6-8.1 Write arguments focused on discipline-specific content.
- CCSS.ELA-LITERACY.WHST.6-8.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- CCSS.ELA-LITERACY.WHST.6-8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCSS.ELA-LITERACY.WHST.6-8.9 Draw evidence from informational texts to support analysis, reflection, and research.

- CCSS.ELA-LITERACY.WHST.6-8.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

English Language Arts Standards in Speaking and Listening » Grade 8

- CCSS.ELA-LITERACY.SL.8.2 Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
- CCSS.ELA-LITERACY.SL.8.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

English Language Arts Standards in Writing » Grade 8

- CCSS.ELA-LITERACY.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

● **Women Rebels** ●

Anne Hutchinson and Mary Dyer

Few stories exemplify the dilemmas of separation of church and state as clearly as the interwoven lives of Anne Hutchinson and Mary Dyer. In "Women Rebels," we'll see the challenges of expressing one's freedom of religion, particularly when the messengers were women.



Women Rebels

Anne Hutchinson and Mary Dyer

Characters

- Narrator
- Anne Hutchinson
- Mary Dyer
- Statue of Anne Hutchinson
- Statue of Mary Dyer
- Nervous Woman
- Sarcastic Woman
- Random Woman 1
- Random Woman 2
- Random Man 1
- Random Man 2
- John Winthrop
- Siwanoy Indian 1
- Siwanoy Indian 2
- Redheaded Daughter
- Lots of Kids
- William Dyer
- John Endicott
- Follower
- The Executioner
- Captain John Everad
- Minister

act 1, scene 1. Boston State House, Present Day

MARY DYER and ANNE HUTCHINSON (*both ghosts*) stand at the front of the room on the left gazing at THE STATUE OF ANNE HUTCHINSON. THE STATUE OF MARY DYER stands on the right side of the room. The statues should do their best to make no movements or sounds for the whole scene.

ANNE HUTCHINSON. Can you believe this? After all they did to me—to us. Now they have our statues up at their state capitol?

MARY DYER. You should be honored, my friend. It shows our message stood the test of time.

ANNE HUTCHINSON. Well yes, but you'd think they could've come to their senses a bit during our lifetime. They kicked us out of their state! And had you hung! A statue can't make up for that.

MARY DYER. But it does, and more. Yes, they won during *our* lifetime, but we have won for lifetimes still to come.

ANNE HUTCHINSON. Perhaps. Shall we see yours now?

MARY DYER *nods and they walk across the room to THE STATUE OF MARY DYER.*

MARY DYER. I'm honored, but I must admit it's a little disconcerting. And they got my ears all wrong.

MARY DYER *reaches out and pulls on THE STATUE OF MARY DYER's ears.*

MARY DYER. And my hair... (*She takes some of the statue's hair in her hands.*) I never wore it like this.

ANNE HUTCHINSON, *slapping her companion's hand away from the statue*. Stop manhandling the statue, my dear! I've never known you to be so vain!

MARY DYER. My apologies, I guess I should focus on how our views have been validated.

ANNE HUTCHINSON. Maybe, but do you really think these help get our message across? I mean, do you think schoolchildren today even know our story?

MARY DYER. Well, if not, they will now.

ANNE HUTCHINSON *and* MARY DYER *turn to face the audience*.

ANNE HUTCHINSON *and* MARY DYER, *speaking together*. Here begins the true story of how two colonial women risked everything for true religious freedom. Enjoy.

act 1, scene 2. Anne Hutchinson Arrives

At the front of the room, ANNE HUTCHINSON, NERVOUS WOMAN, SARCASTIC WOMAN, RANDOM WOMAN 1, and RANDOM WOMAN 2 sit in chairs facing each other. Next to them are two empty chairs.

NARRATOR. Anne Hutchinson was born in England in 1589. Her father was a clergyman for the Church of England, but was jailed three different times for criticizing the church. Anne was homeschooled and followed in her father's footsteps by being both deeply interested in religion and willing to question it.

At age twenty-one, she married Will Hutchinson and eventually bore him fifteen children. They became big fans of a minister named John Cotton, who, like Anne's father, wanted to purify the Church of England. This religious group was now being called "Puritans" and many members were moving to Massachusetts to practice freely. Soon after John Cotton decided to move there, the Hutchinson family also made the move. There, Anne quickly made a name for herself in the community as an intelligent and kind woman. But she stirred up a major controversy when she began leading discussion groups at her house where they talked about what they'd learned that day at church.

ANNE HUTCHINSON. I'm so excited you all have decided to join me here today!

NERVOUS WOMAN. Yes, thank you for the invitation, but I'm still a little unclear about the purpose.

ANNE HUTCHINSON. A perfect place to start. We're here to discuss the sermon and explore some of the ideas brought up. For instance, I, for one, was greatly interested by...

NERVOUS WOMAN. I'm sorry to interrupt, but I'm confused as to what we would even discuss. The minister already told us what he believed.

SARCASTIC WOMAN, *impatiently*. And...?

NERVOUS WOMAN. And I'm not sure what we could possibly add. His relationship with God is one that none of us can understand.

ANNE HUTCHINSON. True, and nor can the minister understand mine or your relationship with God. In the end, I believe we all have our own personal relationship with God.

The room goes silent.

ANNE HUTCHINSON. Did I say something controversial?

SARCASTIC WOMAN. You think?

NERVOUS WOMAN. I just can't help but think this whole meeting is wrong. My husband told me that he heard women can damage their brains by thinking too hard about theology.

ANNE HUTCHINSON. You have the right to your own views, and I don't want anyone here to feel uncomfortable. We're going to continue to meet and there will be no hard feelings if you want to leave. But as to us damaging our brains by thinking too hard...

SARCASTIC WOMAN. It sounds like it may have happened to you already.

RANDOM WOMAN 1, RANDOM WOMAN 2, and the SARCASTIC WOMAN *all laugh*. The NERVOUS WOMAN *stomps out*.

ANNE HUTCHINSON. I had no idea expressing our religious beliefs would be so upsetting; so many of us came to America for religious freedom. But let's move on. I'd like to begin by looking deeper into the scripture John Cotton discussed today...

RANDOM MAN 1, RANDOM MAN 2, and MARY DYER *go to the front of the class and sit in the empty chairs*.

NARRATOR. The group continued to grow week after week, and soon featured two meetings a week, one of which included men and women. Mary Dyer and Anne Hutchinson also became friends and Dyer began helping Anne Hutchinson organize the groups.

ANNE HUTCHINSON. Let us begin today's meeting with a prayer.

The group bows their heads and hold hands for a moment.

ANNE HUTCHINSON. Now, the subject I wanted to discuss today is in Leviticus...

JOHN WINTHROP, *the governor of Massachusetts, marches to the front of the room*.

JOHN WINTHROP. Yeah—not going to happen. This meeting is over.

ANNE HUTCHINSON. Excuse me, governor, but did you just come into my house and tell everyone to leave? I don't believe I even invited you in.

JOHN WINTHROP. Annie, what you're doing here is wrong, dead wrong. Who do you think you are, a minister? These meetings are not tolerable in the sight of the Lord, and are not fitting of your gender.

MARY DYER. Are you saying that because she's a woman she can't lead a religious conversation?

JOHN WINTHROP. Do you see any women ministers? Women have an important role to play in this colony; interpreting God's message is not one of them. Also, I hear she's proclaiming she has her own relationship with God and even that He might be speaking to her. This is blasphemy and she's going to find herself excommunicated if she doesn't watch out.

ANNE HUTCHINSON. John, did you not come to America to practice your religion as you saw fit?

JOHN WINTHROP. Yes, that's why many of us came.

ANNE HUTCHINSON. Then you must see the irony of threatening to excommunicate me for doing just that.

JOHN WINTHROP *stands there dumbly, unable to think of a response.*

SARCASTIC WOMAN. Maybe men also get brain damage if they think too much about religion!

EVERYONE, *including ANNE HUTCHINSON this time, laughs.* JOHN WINTHROP *walks out the classroom door and slams it shut.*

act 1, scene 3. Anne Hutchinson's Trial

JOHN WINTHROP *sits down at the front of the room, waving an imaginary gavel.* ANNE HUTCHINSON *stands before him. She is pregnant.*

JOHN WINTHROP. And now we begin the trial of Anne Hutchinson.

ANNE HUTCHINSON. You're the judge? Oh, this isn't looking good.

JOHN WINTHROP. You stand accused of blasphemy, encouraging dissent, and holding meetings with men and women in attendance.

ANNE HUTCHINSON. Speaking of standing, I'm in the middle of my fifteenth pregnancy. Can I please have a seat?

JOHN WINTHROP. Maybe you should have thought of that before you started your meetings. No, you will stand for as many hours as it takes, like any accused criminal would. And how do you plead?

ANNE HUTCHINSON. I believe what I'm actually being accused of is expressing my religious opinions at private meetings in my house. And of that, I am very guilty.

JOHN WINTHROP. Oh, your meetings, so innocent. I hear they're filled with men and (*with horror*) women questioning our head minister. And while the women are at your meetings, are they not ignoring their duties of family and house? And you, a mother of fourteen, why would you keep having children if you're going to neglect them?

ANNE HUTCHINSON. I do not neglect my children.

JOHN WINTHROP. It has also come to my attention that you are critical of this colony's policy towards the Indians. Are you now not only a minister, but also a politician?

ANNE HUTCHINSON. I've only expressed my opinion that enslaving the Indians and being racist towards them does not seem to fit the message of the Bible. But you're entitled to your own opinion on this.

NARRATOR. The trial continued like this for several days. Finally, Anne broke down.

ANNE HUTCHINSON. Clearly, you've already made your decision, but you have no power over me and can do me no harm. I am in the hands of my Savior and I fear none but him. And he has told me things. And I do believe that he will deliver me out of your hands and that he will ruin you, your posterity, and this whole state.

NARRATOR. At this, the whole court fell silent.

JOHN WINTHROP. Well, that outburst makes our job rather easy. I'll discuss the verdict with the jurors, but be prepared for excommunication from the Puritan faith and banishment from the state.

ANNE HUTCHINSON. I never doubted that you would give me this sentence, but it still saddens me.

NARRATOR. Anne Hutchinson, along with Mary Dyer, was excommunicated and banished from the colony. She left with her family, Mary Dyer, and some other followers. They moved to Rhode Island, a colony founded by Roger Williams, who had also been kicked out of Massachusetts for endorsing religious freedom and the separation of church and state. Additionally, she suffered a miscarriage of the baby she had been carrying during the trial.

act 1, scene 4. Anne Hutchinson's Death

ANNE HUTCHINSON, REDHEADED DAUGHTER, and LOTS OF KIDS *sit in chairs at the front of the room. There are two empty chairs next to them.*

NARRATOR. Rhode Island had its own challenges, but Anne Hutchinson and her followers were able to practice their religion as they saw fit. Upon her husband's death, she moved with her family and followers to a new area, which today is New York's Bronx.

The SIWANOY INDIAN 1 and SIWANOY INDIAN 2 approach the front of the room and pretend to knock on an imaginary door.

ANNE HUTCHINSON. Who's there?

SIWANOY INDIAN 1. Just some friendly Indians

SIWANOY INDIAN 2. Yeah, we want to bring you some apple pie.

ANNE HUTCHINSON. Come in. *(She opens the imaginary door.)*

Enter the SIWANoy INDIANS. All three take a seat.

ANNE HUTCHINSON. And what can I do for you?

SIWANoy INDIAN 1. Well, actually it's what we're going to be doing.

ANNE HUTCHINSON. And that is?

SIWANoy INDIAN 2. Well, we hear that you're helping out the Dutch in the little war we're having with them. We've come here to put a stop to this. And it's not going to be pretty.

ANNE HUTCHINSON. Excuse me?

SIWANoy INDIAN 2. Was I not clear?

ANNE HUTCHINSON. No, you don't understand. This is a huge mistake. I'm not helping the Dutch at all! I support Indian rights. I actually got in trouble in Massachusetts for supporting you.

SIWANoy INDIAN 1. Yeah, well we've heard that one before.

SIWANoy INDIAN 2. Well, maybe not exactly that one, but let's just say the White Man's word doesn't go too far in these parts.

ANNE HUTCHINSON. I swear I have nothing but respect for you and your culture. But if you must do this atrocious act, at least let my children live.

SIWANoy INDIAN 1. I don't recall the White Man saving our children when he took over our land.

SIWANoy INDIAN 2. And those diseases you all brought really didn't care too much about age.

SIWANoy INDIAN 1. Except maybe spare that one. (*Points to the REDHEADED DAUGHTER.*) Yeah, we'll keep her. I've never seen a redhead before.

SIWANoy INDIAN 2. We'll call her Autumn Leaf. But as for the rest of you...

The classroom light turns off and everyone screams. When the light turns back on, the Siwanoy and the REDHEADED DAUGHTER have gone, while ANNE HUTCHINSON and LOTS OF KIDS lay on the ground.

NARRATOR. And so, in 1643, Anne Hutchinson and most of her family came to their untimely end, being unwittingly pulled into an Indian war going on between the Dutch settlers and the Algonquians (of whom the Siwanoy were a part). Anne Hutchinson was survived by her redheaded daughter, Susanna, who was eventually released for a ransom, and an older daughter, Bridget, who hadn't moved with the family.

act 1, scene 5. Mary Dyer on the Move

MARY DYER *is at the front of the room, kneeling with her head hung low and her hands held up as if in handcuffs. Occasionally, she yells out in agony.* JOHN ENDICOTT *stands at the front of the room facing the class.*

NARRATOR. In 1652, the Dyers traveled to England. William Dyer returned within the year, but Mary stayed for five years and converted to Quakerism, which matched many of the views she and Anne Hutchinson shared. While Mary was away, a new governor succeeded John Winthrop. The new governor was called John Endicott.

JOHN ENDICOTT. I'm going to make John Winthrop look like a nice and open-minded kind of guy. (*He laughs maniacally.*) First of all, this is a Puritan state, and we do not need radical Quakers here. I want them all arrested and banished. Oh, wait, what's that? There are no laws against being a Quaker? Well then, as our first of order business, let's pass an anti-Quaker law.

NARRATOR. Mary Dyer returned from England in 1657, having no idea about the new laws. They arrested her as she got off the boat and put her in jail for being a Quaker. She sat in a darkened cell with boarded up windows for two and a half months until her husband came to help her.

Enter WILLIAM DYER.

WILLIAM DYER, *angrily marching up to* JOHN ENDICOTT. It has come to my attention that you have my wife in a jail cell.

JOHN ENDICOTT. I might. Is she a Quaker?

WILLIAM DYER. And what does that have to do with anything?

JOHN ENDICOTT. That belief system is not allowed here; it is dangerous.

WILLIAM DYER. Dangerous? Quakers are against war and preach that everyone is equal. Have you already forgotten that this is how Puritans were treated in Britain? I want her to be released.

JOHN ENDICOTT. And who are you to be demanding this?

WILLIAM DYER. I am William Dyer, one of just eighteen people who signed the Rhode Island compact.

JOHN ENDICOTT. Oh, big surprise to hear you guys are from Rhode Island. Fine, you can have her back—but never return.

MARY DYER, *rising to her feet.* Weren't we banished from Massachusetts already?

WILLIAM DYER, *holding finger up to his lips.* Shhh! It is so good to see you darling! (*He walks towards her to embrace her.*)

JOHN ENDICOTT, *jumping between the other two*. Not so fast, lovebirds. I'm going to have her escorted by a guard out of this colony. She'll talk to no one and will never return.

MARY DYER, *under her breath*. Fat chance.

JOHN ENDICOTT. What was that?

WILLIAM DYER. She says that won't be a problem.

JOHN ENDICOTT *takes a seat in a chair at the front of the room*. WILLIAM DYER *walks to the right side of the room (now representing Rhode Island)*. The GUARD *comes to the front of the room and escorts MARY DYER around the room, from the Massachusetts side to her husband on the Rhode Island side*.

NARRATOR. Mary's stay in Rhode Island would be short.

MARY DYER. All right, honey, I'm off to see some friends.

WILLIAM DYER. Okay. Wait, where are these friends?

MARY DYER *runs around the room back to Massachusetts*.

NARRATOR. The two friends were Quakers who lived in Massachusetts. They were quickly arrested and Mary was banished—again.

The GUARD *walks MARY DYER around the room back to her husband*.

MARY DYER. Honey, I'm home

WILLIAM DYER, *looking at the GUARD*. Don't tell me you were...

MARY DYER. Banished again? Yes, this time "permanently." (*To the Guard*.) Thanks for escorting me, kind sir.

Exit GUARD.

MARY DYER. Has he gone? Yes? All right, sweetheart. Good seeing you. I have some business to attend to.

WILLIAM DYER. Please tell me this business is not in Massachusetts.

MARY DYER. Oh, it just happens to be. See you in a few weeks.

WILLIAM DYER *shakes his head*. MARY DYER *runs around the room again*.

NARRATOR. Back in Massachusetts, Mary was arrested again, this time for giving public speeches against the anti-Quaker law.

Enter the GUARD and JOHN ENDICOTT. The GUARD goes up to MARY DYER and leads her to stand in front of JOHN ENDICOTT.

JOHN ENDICOTT. You again? Do you have a death wish?

MARY DYER. Just the opposite.

JOHN ENDICOTT. Clearly you are not to be trusted. You are sentenced to death!

MARY DYER. The will of the Lord be done.

NARRATOR. At the last second, Mary was rescued from execution by her son and brought back to Rhode Island. But despite her family's protestations, Mary Dyer returned to Massachusetts yet again, and was again arrested and sentenced to death.

act 1, scene 6. Mary Dyer's Execution

At the front of the room are two chairs. On one stands the EXECUTIONER. MARY DYER and CAPTAIN JOHN EVERED stand in front of the two chairs facing the MINISTER. MARY DYER's hands are behind her back, and CAPTAIN JOHN EVERED holds them. The FOLLOWER will yell his/her comments from his/her seat.

FOLLOWER. Mary, why do they lead you to your death?

MARY DYER. I die for a cause. Our Lord wishes it this way.

FOLLOWER, *to the* CAPTAIN. Her blood is on your hands! Why do you take this innocent woman to the gallows?

CAPTAIN JOHN EVERED. The blood is on her hands! We have warned and warned her, yet she insists on her death.

FOLLOWER. Don't let them do it, Mary. You can do so much more good in Rhode Island.

MARY DYER. My life is nothing compared to the liberty of truth.

CAPTAIN JOHN EVERED, *to the* FOLLOWER. Be quiet. The minister will give her one last chance to repent her Quakerism, but I doubt she'll see the light.

MINISTER, *stepping forward*. Mary, it's most unfortunate to see you here again. Do you repent these words of the Devil?

MARY DYER. I am not now to repent.

MINISTER. Then it is to be done.

MARY DYER *steps up onto the chair. The EXECUTIONER then pushes her off the chair. MARY jumps to the floor and poses as someone being hanged there. FOLLOWER and WILLIAM DYER weep from the audience.*

act 1, scene 7. Boston State House Today

It's modern-day Boston again. MARY DYER and ANNE HUTCHINSON stand on the right side of the room looking at the STATUE OF MARY DYER. The STATUE OF ANNE HUTCHINSON stands on the left side of the room.

ANNE HUTCHINSON. Do you ever regret what you did?

MARY DYER. Not for a moment. My life meant so little compared to fighting injustice. My only hope was that it would cause change.

ANNE HUTCHINSON. I considered myself a pretty gutsy woman, but I'm not sure I would've gone as far as you did. But change did follow you. A year after your death, the British king made it illegal to execute someone for being a Quaker. And thirty years later, a Toleration Law was passed.

MARY DYER. There were many other fine Quakers who led us in that direction.

ANNE HUTCHINSON. But few quite as well-known. *(She pinches the STATUE OF MARY DYER's cheek.)* Or as cute.

MARY DYER. Enough about me.

They walk over to the STATUE OF ANNE HUTCHINSON.

ANNE HUTCHINSON. And here is me.

MARY DYER. Is she growing on you?

ANNE HUTCHINSON. Yes, she might be. *(She reaches out to pat the STATUE OF ANNE HUTCHINSON on the head.)*

STATUE OF ANNE HUTCHINSON. Don't even think about it.

ANNE *retracts her hand.*

MARY DYER. Even our statues have attitudes!

ANNE HUTCHINSON. Ha! But it's unfortunate we had to cause so much trouble just to secure our basic rights.

MARY DYER. There will always be a need for people to stick up for what is right. In our time, it was being able to practice the religion of our choice. There will always be some issue that needs defending by women like us.

ANNE HUTCHINSON. All right, you've convinced me. I'm proud to stand here for eternity.

MARY DYER. Always feel free to walk around the corner and give me a visit.

ANNE HUTCHINSON and MARY DYER *high five each other. The class claps and starts chanting, "Anne and Mary Rock."*

Name. _____

Date. _____

Anne Hutchinson and Mary Dyer Questions

1. How were Anne Hutchinson and Mary Dyer similar? How were they different?
2. What was controversial about Anne Hutchinson's bible study groups?
3. Why is it ironic that Anne Hutchinson and Mary Dyer were persecuted in Massachusetts for their religious beliefs?
4. Why did Mary Dyer continue going back to Massachusetts?
5. Why did Massachusetts eventually make statues of both women?
6. What is your definition of "Religious Freedom?"
7. What is your definition of "Separation of Church and State?"

Name. _____ Date. _____

Separation of Church and State Essay

How much influence the state (government) should have over religion is still one question Americans grapple with today. In *Santa Fe v. Doe* (2000), religious prayers were being said over the PA system before a public school's football games. Were the students freely expressing their religion at an optional event or were they establishing a religion at a public school? Research this case and write a convincing paper about who you think should have won.

REQUIREMENTS

- Hook
- Clear thesis (take one side)
- 3–5 convincing arguments (reasons)
- Conclusion
- $\frac{3}{4}$ to 1 page in length

Name. _____ Date. _____

"Women Rebels" Vocabulary Activity

Write the letter of the definition beside the vocabulary word. Use the context sentences (all from the play) for help.

- | | |
|---|---|
| A. A Protestant group from England who wanted to purify their religion. | E. A formal agreement or contract between two or more people. |
| B. An opinion that other people may disagree with. | F. Causing someone to feel unsettled. |
| C. All future generations. | G. Speaking offensively about God. |
| D. To have one's church membership taken away. | H. A Protestant Christian group who believed in non-violence. |

_____ **EXCOMMUNICATION**

*I'll discuss the verdict with the jurors, but be prepared for **excommunication** from the Puritan faith and banishment from the state.*

_____ **DISCONCERTING**

*I'm honored, but I must admit it's a little **disconcerting**.*

_____ **CONTROVERSIAL**

*Did I say something **controversial**?*

_____ **PURITANS**

*Have you already forgotten that this is how **Puritans** were treated in Britain?*

_____ **QUAKERS**

*Dangerous? **Quakers** are against war and preach that everyone is equal.*

_____ **BLASPHEMY**

*You stand accused of **blasphemy**, encouraging dissent, and holding meetings with men and women in attendance.*

_____ **COMPACT**

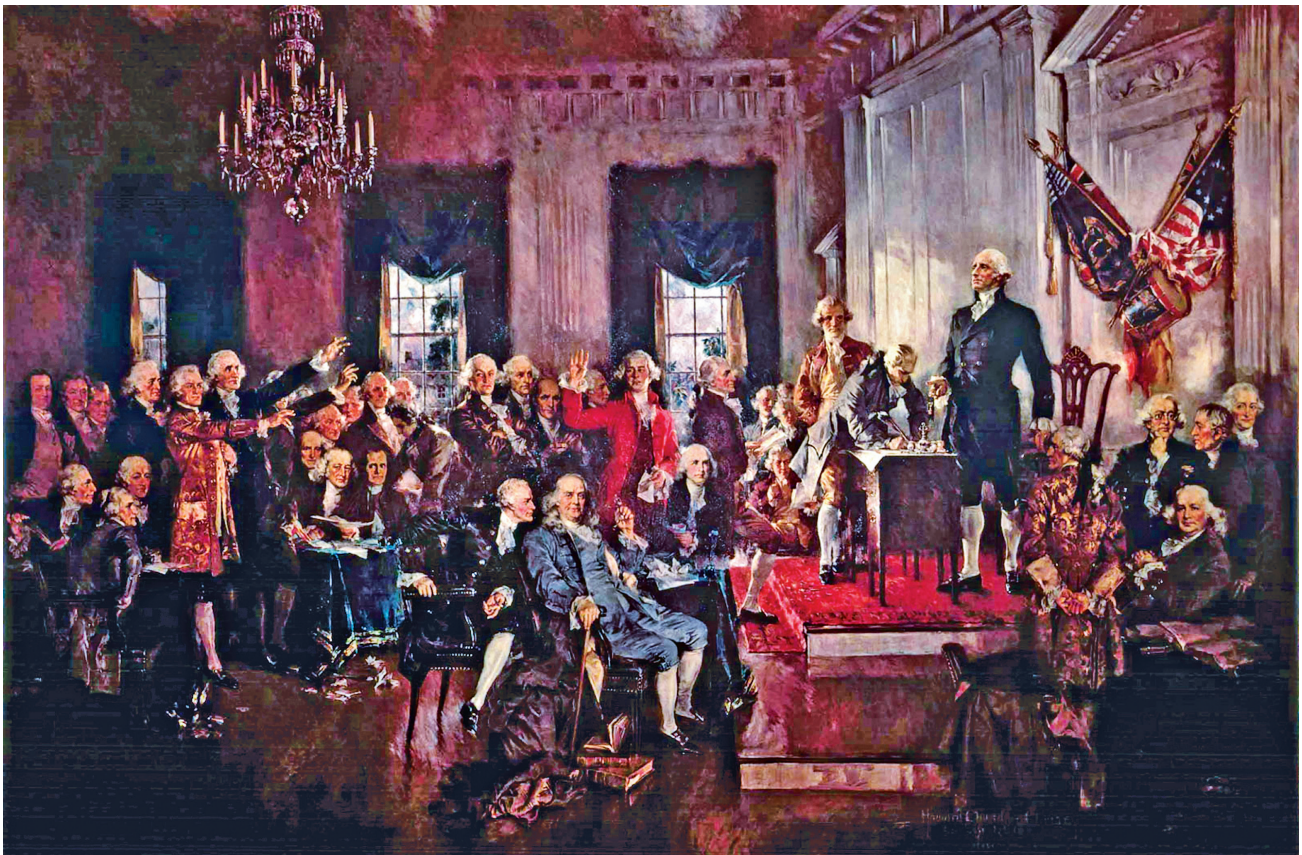
*I am William Dyer, one of just eighteen people who signed the Rhode Island **compact**.*

_____ **POSTERITY**

*And I do believe that he will deliver me out of your hands and that he will ruin you, your **posterity**, and this whole state.*

The Instrumental Influential Not-So-Conventional Constitutional Convention of 1787

Go behind the scenes to find out what went into the making of our Constitution. See how compromises from the time shaped many important aspects that are still with us today. Was our constitution compromised? Act out to learn more!



The Instrumental Influential Not-So-Conventional Constitutional Convention of 1787

Characters

- | | | |
|-------------------------------|-------------------|------------------|
| • Brother | • John Dickinson | • 1st Amendment |
| • Sister | • James Wilson | • 2nd Amendment |
| • Mom | • Male Slave | • 3rd Amendment |
| • Article Defender | • Female Slave | • 4th Amendment |
| • Article Hater | • Woman | • 5th Amendment |
| • James Madison | • Native American | • 6th Amendment |
| • George Washington | • Patrick Henry | • 7th Amendment |
| • William Sherman | • Delegate | • 8th Amendment |
| • William Paterson | • Police Officer | • 9th Amendment |
| • Charles Cotesworth Pinckney | • Narrator | • 10th Amendment |

act 1, scene 1. Mine!

BROTHER *and* SISTER *sit on the floor pretending to play with blocks. MOM sits off to the side pretending to work on a computer, watching the children out of the corner of her eye. BROTHER puts a block down next to him then goes back to playing with other blocks. SISTER leans over and grabs the block he just put down.*

BROTHER, *screams.* Give that back. It's mine.

SISTER. You stopped playing with it.

BROTHER. I had it first.

SISTER. But it's purple, my favorite color.

BROTHER *and* SISTER, *at the same time.* MOM!!!

MOM, *walking over.* I'm right in the middle of something. If you can't get along with your blocks, I'm going to put them all away.

SISTER. But I want that block, and he was done with it.

MOM, *to her son.* You know how much your sister loves purple.

BROTHER. But I had it first. I put it down for one second and she grabbed it.

MOM. Your brother makes a good point as well. Can we make a compromise?

SISTER. What's that?

MOM. A compromise is where we both give up a little so we can both be happy.

SISTER. Like, we could cut the block in half?

MOM. I guess that's an option. Should we do that?

BROTHER. No, then neither of us gets to have it.

MOM. Good point. In that compromise you both gave something up, but it ended up ruining it for everyone. I could set a timer and each of you could take turns playing with the block?

SISTER. No, whenever you do that we end up forgetting to take our turns.

MOM, *aside*. Which is exactly why it's my favorite compromise. (*To the kids.*) Do you have any ideas?

BROTHER. I could give her the purple block because it's her favorite, and then I could pick two of hers.

MOM. You're quite the negotiator.

SISTER. I don't think I should have to give up two of mine for one of his. I think he should just pick his favorite of mine.

MOM. Sounds fair. Let's do that.

BROTHER *gets a mischievous look on his face and grabs a block from in front of* SISTER.

SISTER. No! My whole tower crashed! Mom!!!

BROTHER. She said I could pick my favorite. It just happened to be at the bottom of her tower.

MOM, *clearly fed up*. Fine, no blocks for anyone!

BROTHER and SISTER, *together*. We hate compromises!

MOM, *taking a deep breath*. I take that back, that's another bad compromise. Maybe I should tell you guys a story. You know, adults have to make compromises and it can be really tricky for them too.

BROTHER. Is this the story about the Treaty of Versailles again?

MOM. No, this is the one with an evil villain called the Articles of Confederation.

SISTER. Oh, I love this one! Weren't the Articles extremely powerful?

MOM. No, just the opposite. They were very weak. It all started in 1781...

act 1, scene 2. The Wicked Articles of Confederation

Enter ARTICLES HATER and ARTICLES DEFENDER.

NARRATOR. The Articles of Confederation were created during the middle of the Revolutionary War. They were agreements among the states about how their new country should be run.

ARTICLE DEFENDER. Aren't the Articles of Confederation the best thing ever!

ARTICLES HATER. So, let me get this straight. The government can't tax, so they have to ask states for money. The government can't draft people, so we barely have a national army. There isn't a national court system and there's kind of a president, but he has no real power.

ARTICLES DEFENDER. Yes! Now that we've defeated the British, no one will boss us around. Each state will get to do what it wants.

ARTICLES HATER. Why bother having a United States if they're more or less separate countries?

ARTICLES DEFENDER. Why bother having a revolution if we're just going to be taxed and ruled by someone else?

ARTICLES HATER. Our issue was "Taxation without Representation"; now it will be us running the ship, not the British.

ARTICLES DEFENDER. But what's going to stop the new government from acting just like the British did? I'll tell you. The Articles, that's what.

ARTICLES HATER. And what's going to happen if there are any issues between states, like if we need an army, or if we need to pay back debts?

ARTICLES DEFENDER. No need to be a hater. The states will work it out amongst themselves.

ARTICLES HATER. We'll see about that.

NARRATOR. Six years later.

ARTICLES HATER. So, how are those Articles going?

ARTICLES DEFENDER. There has been some success.

ARTICLES HATER. Please, are you really going to bring up the Northwest Ordinance?

ARTICLES DEFENDER. Maybe.

ARTICLES HATER. What about the fact that our country is broke since it can't pay off its war debts? Remind me what most of the states said when the government asked for money?

ARTICLES DEFENDER. Uh, well, a lot said no.

ARTICLES HATER. What a surprise! And how's that national army doing?

ARTICLES DEFENDER. It's growing.

ARTICLES HATER. Yeah, up to around seven hundred people. We couldn't even use it to put down that uprising—remember Shays' Rebellion. What are we going to do if someone really attacks us?

ARTICLES DEFENDER. Okay. What do you want me to say?

ARTICLES HATER. That I was right.

ARTICLES DEFENDER. You can't make me say that.

ARTICLES HATER. Can too!

ARTICLES HATER *puts* ARTICLES DEFENDER *in a headlock*.

ARTICLES HATER. Say it!

ARTICLES DEFENDER. No! I love the Articles of Confederation!

ARTICLES HATER. Say it now!

ARTICLES DEFENDER. I'm going to marry the Articles of Confederation!

ARTICLES HATER. I'm not going to let you go!

ARTICLES DEFENDER. Okay, you win, I'll say it: the Articles of Confederation were too weak to run the country!

ARTICLES HATER *lets him go and raises his hands in victory*.

act 1, scene 3. The Constitutional Convention

JAMES MADISON, GEORGE WASHINGTON, WILLIAM SHERMAN, *and* WILLIAM PATERSON *sit in chairs at the front of the room*.

NARRATOR. In 1787, the states sent representatives to Philadelphia to attend the Constitutional Convention. The purpose of this Convention was to change the Articles of Confederation. James Madison got there first, armed with his detailed plan for how the country should be run.

JAMES MADISON. Early bird's gonna get the worm!

NARRATOR. A war hero called George Washington was unanimously elected president of the Convention. The representatives also decided that all discussions and votes would be kept secret until everything was settled and agreed upon. They even had men guard the door.

GEORGE WASHINGTON. As a first order of business, I think...

WILLIAM PATERSON, *interrupting him.* Wait a minute, no one from Rhode Island is here yet. Don't we need a representative from each state?

GEORGE WASHINGTON. You snooze you lose, Rhode Island.

WILLIAM PATERSON. Um, technically, according to our young country's rules, we need all thirteen states to agree if we're going to change anything about them.

GEORGE WASHINGTON. True, but... How do I put this? We're not merely going to "change" the rules. We plan to throw them in the trash and completely start over.

JAMES MADISON. Word!

GEORGE WASHINGTON. So, I don't think we need Rhode Island for that. We hope they'll agree to them though. Let's get started. James Madison already has a plan ready for us.

JAMES MADISON *stands up to address the other representatives.*

NARRATOR. James Madison would later become our fourth president—he was also, incidentally, the lightest and shortest president. His contributions during this convention earned him the title, "Father of the Constitution."

JAMES MADISON.

I weigh just ninety-nine pounds, but I got serious swag.
 You're gonna pass my plan, there won't be a snag.
 It's called the Virginia Plan, and it's no joke,
 It's the best thing for all of us democratic folk.
 First off, there's gonna be three branches of gov.
 Executive, Legislative and Judicial—what's not to love?
 They'll all have some power over each other,
 So we don't have to worry about one taking over.
 Another key thing: this gov. has two houses,
 And I don't mean like the ones with your kids and your spouses.
 By 'house' I mean a place where we can pass some laws;
 We ain't got a king, so we're gonna check our own flaws.

That's all I got for you, now just sit back and ratify.

They're the bombest rules ever.

Objections?

Don't even try.

WILLIAM PATERSON. I think I like it, but one question. How many people does each state get to have in these law-making houses?

JAMES MADISON.

No problem, Bill, it's an easy equation;

We'll settle it all based on the state's population.

WILLIAM PATERSON. But my state doesn't have many people. That means we'll get less say in making laws than the big states.

JAMES MADISON.

Fair is fair, Paterson. Don't be a cry baby.

Just get some more people to move to New Jersey.

WILLIAM PATERSON. Of course you like this plan, James; you come from the most populous state. I have a different plan. We can just have every state get one representative.

JAMES MADISON.

Including my wig, I might be only five four,

But I'm about to kick you and your ideas out that guarded door.

ROGER SHERMAN. Settle down, James. *(He pats JAMES MADISON on the back and gets him to sit down.)* I can see both of your points. James, you find it unfair that the randomness of a state's boundaries could give individuals in one state much more power. For example, theoretically, there could one day be a state called, I don't know, California, that could have sixty-six times the number of people in a state called, let's say, Wyoming—is it fair that both states get the exact same representation? The votes from people in Wyoming would carry so much more weight. On the other hand, William, you worry that the views from a populous state like Virginia will dominate the country. I have an idea. James, you mentioned earlier that we should have two houses to make laws, correct?

JAMES MADISON. Did I stutter?

ROGER SHERMAN. Um, no. I'm just saying, we could have representation in one of the houses be decided by population. We could name it the House of Representatives. And then the other house—let's call it the Senate—would have the same number of people from each state.

WILLIAM PATERSON. I could live with that.

JAMES MADISON *shakes his head, fold his arms, and stares at ROGER SHERMAN menacingly.*

GEORGE WASHINGTON. Let's do it.

NARRATOR. This decision would later be called the Great Compromise. It helped settle one of the biggest issues facing the new country. But there were many more debates to come.

act 1, scene 4. Another Day, Another Compromise

GEORGE WASHINGTON, CHARLES COTESWORTH PINCKNEY, JOHN DICKINSON, *and* JAMES WILSON *sit in chairs at the front of the room.*

GEORGE WASHINGTON. It appears we have another contentious issue to discuss today: slavery.

CHARLES COTESWORTH PINCKNEY. Which is not an issue for this group to decide on. If there's anything that should be left up to the states, it's how we handle our own economies.

JOHN DICKINSON. I disagree. I used to be a slave owner. I actually had more slaves than anyone in Delaware. But I saw the errors of my ways and freed them all. If we're going to really follow through on this experiment to be a truly equal society, we need to rid ourselves of this horrible institution.

CHARLES COTESWORTH PINCKNEY. I respect your decision, John, but I also hope you respect the fact that I do not want to give up my property.

JOHN DICKINSON. They're human beings.

CHARLES COTESWORTH PINCKNEY. And I treat them that way! Anyway, it's not up to you how I run my plantation.

GEORGE WASHINGTON. Speaking as a slave-owner myself, I don't think that this is the time or the place to make a final decision. It would be a much better idea to put it off for eighty years and then have a civil war about it. But perhaps we could at least stop the slave trade. Twenty years would give us time to adjust.

JOHN DICKINSON. It's a start, at least.

CHARLES COTESWORTH PINCKNEY. As long as we also add a section that says runaway slaves who escape to the North have to be returned to the South.

GEORGE WASHINGTON. Done. A second issue we need to settle about slaves is whether they should be counted as part of a state's population. You know—when we're deciding how many people a state gets to send to the House of Representatives.

CHARLES COTESWORTH PINCKNEY. I don't see why we shouldn't count them.

JOHN DICKINSON. You just said they were property! Now you want to call them people to get more power over making laws?

CHARLES COTESWORTH PINCKNEY. Yes. I'm pretty sneaky.

JOHN DICKINSON. Then do I get to say my cows are people when we decide on Delaware's population?

CHARLES COTESWORTH PINCKNEY. Hey, you just said slaves were people, like, three seconds ago.

JOHN DICKINSON. Because they are!

JAMES WILSON. Hey guys, I think we can agree to disagree. And I have another idea. Since slaves are about three-fifths as productive as a free person, perhaps they should be counted as three-fifths of a person when we count a state's populations.

GEORGE WASHINGTON. Another sensible compromise. Thank you, James.

NARRATOR. The actual process took much longer, of course. In fact, getting from the first day of the Constitutional Convention to the final draft took almost four months. The actual process included committees and edits and edits of the edits and edits of the edited edits. But on September 17, 1787, almost all the delegates signed the Constitution and sent it to the states for official ratification. How would the people react?

act 1, scene 5. Ratification

MALE SLAVE, FEMALE SLAVE, WOMAN, NATIVE AMERICAN, PATRICK HENRY, *and* DELEGATE *stand at the front of the room.*
MALE SLAVE *holds a copy of the Constitution.*

MALE SLAVE. Well, let me take a look at this document.

FEMALE SLAVE. I bet they don't even mention us.

MALE SLAVE. They do. Well, sort of. I know it's us when they say "Person held to service or labor." And I'm thinking we're also "all other Persons."

FEMALE SLAVE. Anything good?

MALE SLAVE. Yeah, I believe it says the slave trade will end in twenty years.

FEMALE SLAVE. Slavery will be over?

MALE SLAVE. Nah, just trading us. And I think they can still sell us here in the States, just no more bringing over people from Africa.

FEMALE SLAVE. Better than nothing, I guess.

MALE SLAVE, *flipping through pages.* Oh, and here we are again. *(He pauses to read.)* No way.

FEMALE SLAVE. What?

MALE SLAVE. They've decided we're each only three-fifths of a person!

FEMALE SLAVE. Excuse me?

MALE SLAVE. It's for figuring out how many people are in a state.

FEMALE SLAVE. Does that mean I get three-fifths of a vote?

MALE SLAVE, *mockingly*. What do you think?

WOMAN. Now, I, on the other hand, am not mentioned once.

MALE SLAVE. At least they consider you a full person.

WOMAN. I still don't get to vote.

FEMALE SLAVE. And I *really* don't get to vote.

PATRICK HENRY. As for me, I'm appalled that this document does not include a Bill of Rights.

WOMAN. What's that?

PATRICK HENRY. It is a guarantee that the government will not trample upon our basic rights as humans.

MALE SLAVE. Like when someone owns you and your children?

FEMALE SLAVE. Like when your only payment for hard work is the hope of not being whipped?

WOMAN. Like not being able to vote, control your money, or choose your job?

NATIVE AMERICAN. Like being kicked off your own land?

PATRICK HENRY. No, I'm speaking of a free man's liberties and the encroachment thereof by a tyrannical government.

MALE SLAVE. Sounds a little abstract to a man who's literally in chains.

DELEGATE. I see what you're saying, Mr. Henry. If we promise to pass a Bill of Rights, will you please sign it?

PATRICK HENRY. I would consider it then.

FEMALE SLAVE. Wait, what about our complaints?

DELEGATE. Nothing personal, but most women, slaves, Native Americans, and white men without property really didn't have much say in this document.

WOMAN. So really you just made this document for the interests of about 10% of Americans?

DELEGATE. Pretty much.

NATIVE AMERICAN. Us savages can learn a lot about democracy from you.

DELEGATE. Thanks.

NATIVE AMERICAN. I was being sarcastic.

act 1, scene 6. Bill of Rights

The 1ST through 10TH AMENDMENTS get in line on the left side of the room in numerical order. Each will walk out to the front when PATRICK HENRY is talking about them and return to the back of the line when he's finished. PATRICK HENRY and POLICE OFFICER stand at the front.

NARRATOR. Despite some significant flaws, the U.S. Constitution still was a groundbreaking document for the time. It is arguably the first written constitution for a democratic country, and countries around the world have used it as a model when making their own. During the ratification process, the biggest complaint from the people who'd actually be signing it was the same as Patrick Henry's: they wanted to add a Bill of Rights. The delegates promised to do so, and after the Constitution was ratified, these became the first ten amendments. Patrick Henry will now present these to us.

PATRICK HENRY. Let's get started. I am proud to introduce the Bill of Rights. Let's start with everybody's favorite, the 1st Amendment. "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

1ST AMENDMENT *walks to the front of the room.*

1ST AMENDMENT. I love Justin Bieber and there's nothing you can do to change my mind.

PATRICK HENRY. I was hoping for an expression of something a bit more important, but I guess that's not for me to say. Next, the 2nd Amendment. "A well-regulated militia being necessary to the security of a Free State, the right of the people to keep and bear Arms shall not be infringed."

The 2ND AMENDMENT walks across the room with both hands held up like guns, shooting.

PATRICK HENRY. Now on to the 3rd. "No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law."

3RD AMENDMENT. I'm really just left over because Boston citizens were still angry about having to host British soldiers in their houses after the Tea Party.

PATRICK HENRY, *patting the 3RD AMENDMENT on the back*. There, there, 3rd Amendment. No reason to be so down on yourself. Who knows what would've happened without you?

3RD AMENDMENT. You're right. I'm awesome!

The class cheers.

PATRICK HENRY. Now, the 4th Amendment. "The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized."

POLICE OFFICER, *to the 4th Amendment*. Can I look in your bag?

4TH AMENDMENT. Not without a warrant!

PATRICK HENRY. The 5th, 6th, and 7th can be long and overlap a bit, so I'll summarize. Some of the main rights these protect are the right to remain silent, the right to not be a witness in your own case, "the right to a speedy and public trial, by an impartial jury," the right to a lawyer, and the right to choose a jury over a judge for any case over \$20.

POLICE OFFICER, *to the 5th Amendment*. Where were you on the night of August 15th?

5TH AMENDMENT. I don't have to answer that. I plead the 5th!

POLICE OFFICER, *to the 6th Amendment*. I've got some bad news for you. You're under arrest.

6TH AMENDMENT. Aw, man!

POLICE OFFICER. We're going to go to the police station and have a trial there.

6TH AMENDMENT. Wait a second. I like how speedily this trial is happening, but it needs to be in a public place with a jury.

POLICE OFFICER, *to the 7th Amendment*. You realize you can have a jury trial if you want.

7TH AMENDMENT. But I want to be on Judge Judy!

PATRICK HENRY. And now let's meet the 8th Amendment. "Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted."

8TH AMENDMENT. I don't like the sound of a cruel and unusual punishment.

PATRICK HENRY. Neither did we. Now, on to our last two. The 9th Amendment is, "The enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people." And the 10th amendment is, "The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people."

The 9TH and 10TH AMENDMENTS wave to the class.

PATRICK HENRY. Oh wait, no one understood that.

9TH AMENDMENT. Do you mind telling us what that meant in English?

PATRICK HENRY. Basically, the 9th means that we have listed a lot of rights, but there are still other rights a person can have.

9TH AMENDMENT. Am I really necessary?

PATRICK HENRY. Maybe, maybe not. But the 10th certainly is. It basically says that if the Constitution does not directly give a certain power to the government, then that means either the state or the people get it.

10TH AMENDMENT. Sweet.

PATRICK HENRY. And that makes ten—ten rights that were almost not part of the Constitution. Let's give them a big round of applause!

The class cheers.

act 1, scene 7. Ours!

MOM, BROTHER, and SISTER *sit on the floor in the front of the room.*

MOM. So, what do you guys think?

BROTHER. Is the moral of the story that I should get three-fifths of a block?

MOM. No, be serious. What do you really think the moral is?

BROTHER. That even adults have to compromise?

SISTER. That compromises can be icky?

MOM. Yes, I think both of those could be the lesson. We look at the Constitution now and it seems so fixed. But huge debates went into shaping it. And it can still be changed today.

BROTHER. Can we hear about the Treaty of Versailles now?

SISTER. Please, Mommy? Pretty, pretty, please?

MOM. Of course. Well, it all started after a big war...

The class gives this fantastic cast a thunderous round of applause.

Name. _____

Date. _____

Constitutional Convention Questions

1. What was William Paterson, from New Jersey, concerned about?
2. How is the Great Compromise unfair to big states?
3. Why did the slave states want to count their slaves towards their population?
4. Why were slaves considered three-fifths of person?
5. Why was Patrick Henry not happy with the Constitution?
6. Other than the 1st, which amendment do you think is the most important? Why?
7. Which amendment do you think is the least important? Why?

Name. _____ Date. _____

Amending the Constitution

The writers of the Constitution wisely allowed for it be amended (changed). It's not an easy process, but it has been done seventeen times since the Bill of Rights was added and will, likely, happen more during your lifetime. What are some ways it should be changed? Either pick one of the ideas from below or come up with your own. Write convincingly why your amendment is a good idea.

REQUIREMENTS

- $\frac{3}{4}$ to 1 page in length
- Make thesis clear (What your amendment is)
- Give at least 3 convincing reasons

AMENDMENT IDEAS

1. Have representation in the Senate determined by population (instead of 2 senators per state).
2. Take away the presidential power to grant pardons.
3. Make Supreme Court justices have term limits (currently, unless impeached and removed, their term can go for as long as they want).
4. Make alcohol illegal again.
5. Have the president elected by popular vote (instead of through the Electoral College system).

Name. _____

Date. _____

Convention Vocabulary Activity

Write the letter of the definition in front of the vocabulary word. Use the context sentences for help (All from the play, with "Abridging" and "Bail" also being a quote from the Bill of Rights).

- | | |
|---|--|
| A. Slogan American colonists used to criticize British policy. | E. Reducing. |
| B. Money given as a guarantee that a person released from custody will return. | F. Riots in 1786 led by former Revolutionary War leaders angry about the harsh treatment by banks. |
| C. A settlement of an argument that is reached by each side making concessions. | G. Likely to cause an argument. |
| D. Everyone agrees. | H. The agreement made after the end of World War I. |

_____ **COMPROMISE**
*In that **compromise** you both gave something up, but it ended up ruining it for everyone.*

_____ **TREATY OF VERSAILLES**
*Is this your story about the **Treaty of Versailles**?*

_____ **TAXATION WITHOUT REPRESENTATION**
*Our issue was "**Taxation without Representation**"; we'll now be running the ship, not the British.*

_____ **SHAYS' REBELLION**
*We couldn't even use it to put down our own uprising, **Shays' Rebellion**.*

_____ **UNANIMOUSLY**
*The war hero George Washington was **unanimously** elected president of the convention.*

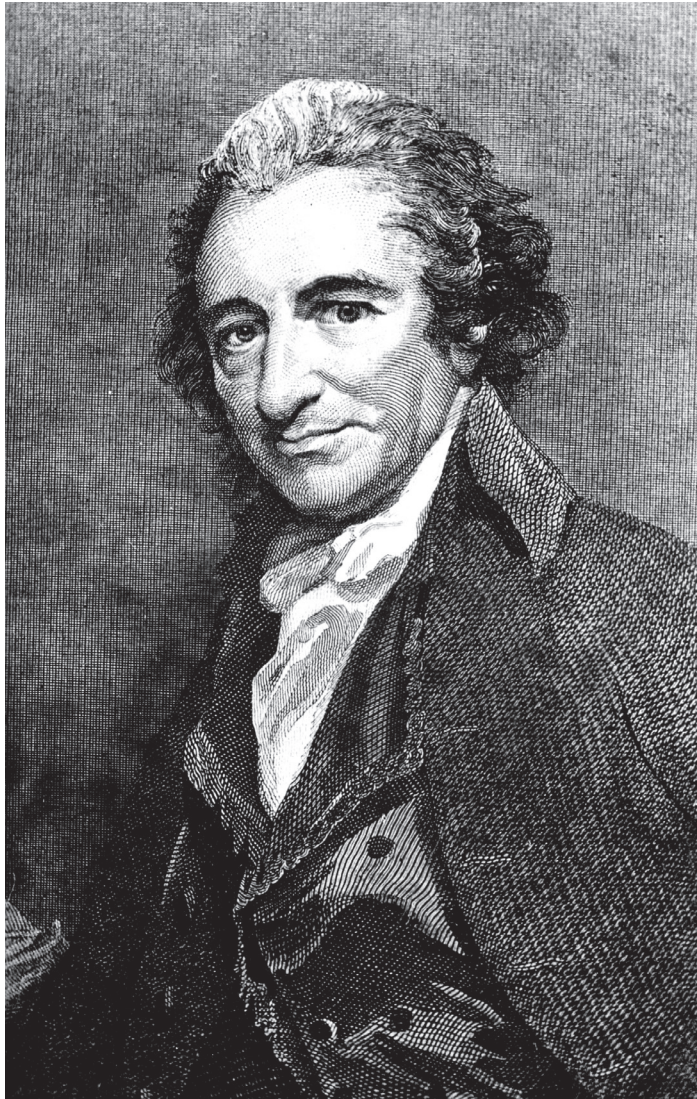
_____ **CONTENTIOUS**
*It appears we have another very **contentious** issue to discuss today, slavery.*

_____ **ABRIDGING**
*"Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or **abridging** the freedom of speech."*

_____ **BAIL**
*"Excessive **bail** shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted."*

The Unfortunately Great Life of Thomas Paine

Although often left off the “Founding Fathers” list, Thomas Paine may have been the one who most closely embodied their ideals. Although born in Britain, he argued forcefully for American independence, most famously in his influential pamphlet, *Common Sense*. But American victory did not satiate him. He would continue his pursuit for real democracy back in Britain and in France. Read on for the details.



The Unfortunately Great Life of Thomas Paine

Characters

- Narrator
- Thomas Paine
- Joseph Pain
- Frances Pain
- Mary Lambert
- Englishman
- Elizabeth Ollive
- Mate
- Benjamin Franklin
- Philadelphian
- George Washington
- Officer 1
- Officer 2
- Robespierre
- King Louis XVI
- French Thug 1
- French Thug 2
- Ghost of Paine's Past
- Ghost of Paine's Future
- Mourner 1
- Mourner 2
- Mourner 3
- Mourner 4
- Mourner 5
- Mourner 6

act 1, scene 1. 'Til Death Do Us Part

JOSEPH PAIN, FRANCES PAIN, THOMAS PAINE *stand at the front of the room.*

JOSEPH PAIN. I am Thomas' father. I was a corset maker and a Quaker in England at a time when you were supposed to be Anglican.

FRANCES PAIN. I was his wife, and I was Anglican. It was complicated.

JOSEPH PAIN. Yes, I definitely did things my way, and I think we can all assume my free thinking ways were highly influential on my son.

THOMAS PAINE. Were not!

FRANCES PAIN. If you were so influential, then why'd he end up spelling his last name differently from yours?

JOSEPH PAIN. Well, his disrespect for authority clearly comes from his mom.

FRANCES PAIN. Excuse me?

JOSEPH PAIN. Do I need to tighten that corset on you again? *(He walks towards Frances.)*

FRANCES PAIN, *jumping away.* No, sorry. I take it back. He owes it all to you.

JOSEPH PAIN. Where was I?

THOMAS PAINE. It doesn't matter, because this play isn't about you. It's about me, writer of possibly the most important pamphlet of all time, an inspiration during the Revolutionary War, and a fighter against monarchy for all of my life.

FRANCES PAIN. I'm afraid he got his ego from you, dear. But son, let them know where the story starts.

THOMAS PAINE. No problem. You guys can have a seat.

Exit FRANCES and JOSEPH PAIN. Enter MARY LAMBERT, who goes to stand next to THOMAS PAINE.

THOMAS PAINE. So, anyway, those were my parents. Interestingly, even though I was a highly influential advocate for American independence, I was born in Britain, in 1737. And my plan was actually to be a corset maker, just like my dad. And maybe that would've been my life.

MARY LAMBERT. But then you met me.

MARY and THOMAS look at each other lovingly and hold hands.

THOMAS PAINE. Yes, you were the love of my life.

MARY LAMBERT. And then I got pregnant.

THOMAS PAINE. I couldn't wait to have a family with you.

MARY LAMBERT. But I went into labor early. *(She lets go of his hand.)*

THOMAS PAINE. Where are you going?

MARY LAMBERT. And it was a terrible labor. *(She begins to walk away.)*

THOMAS PAINE. Don't leave me here.

MARY LAMBERT. And the child and I didn't make it.

Exit MARY LAMBERT.

THOMAS PAINE, *dropping to the floor, crying.* Mary!



Thomas Paine

act 1, scene 2. Lost in Britain

THOMAS PAINE *and the ENGLISHMAN stand at the front of the room.*

NARRATOR. The next thirteen years were tough ones for Thomas Paine. After closing down his corset shop, he struggled to find a job he could stick with. Among his numerous attempts at a career, he tried tax collecting...

THOMAS PAINE *knocks on a door*

ENGLISHMAN. Hello. Who's there?

THOMAS PAINE. The tax collector.

ENGLISHMAN. Sorry! No one's home.

THOMAS PAINE *sighs and shakes his head.*

NARRATOR. He tried teaching.

THOMAS PAINE, *addressing the class.* So, if the subject and verb do not agree, you are left with... *(The class starts talking over him. He clears his throat.)* As I was saying... Without subject-verb agreement... *(The class continues to goof off.)* Listen to me when I'm talking! *(They don't.)*

NARRATOR. And he even tried writing poetry.

THOMAS PAINE. Roses are red. Violets are blue. *(He pauses for a long time.)* Oh, I give up.

NARRATOR. Then he returned to collecting taxes again.

THOMAS PAINE *knocks at the door again.*

ENGLISHMAN, *opening the door and glaring at THOMAS PAINE.* You look familiar. What do you want?

THOMAS PAINE. I'm Thomas Paine, the tax collector.

ENGLISHMAN. Enough said. *(He slams the door in Paine's face.)*

Exit the ENGLISHMAN. Enter ELIZABETH OLLIVE. She stands next to PAINE.

NARRATOR. Paine also married again.

THOMAS PAINE. Elizabeth Ollive, I'll marry you, but I just want you to know that I'm still in love with my first wife.

ELIZABETH OLLIVE. This doesn't seem like a good sign. But I'm desperate. You have a job, right?

THOMAS PAINE. I have lots of jobs.

ELIZABETH OLLIVE. I think my dad might've been right about you.

NARRATOR. Elizabeth and Thomas Paine divorced after just three years. He also got fired from his tax collecting job. There seemed to be only one thing Thomas Paine was good at, complaining about the king at the local tavern.

Exit ELIZABETH OLLIVE. Enter the MATE and BENJAMIN FRANKLIN. THE MATE sits down in the area with two chairs. BENJAMIN FRANKLIN sits down in the area with one chair. THOMAS PAINE sits down with the MATE.

THOMAS PAINE. And what makes him so much better than us?

MATE. Keep your voice down, friend.

THOMAS PAINE. And why is that? We're supposed to be scared of a man because he was born a king? No man should be born into ruling others. We should choose who rules us.

MATE. Whether you like it or not, he is still in charge. And unless you want to go to jail...

THOMAS PAINE. Throw me in! What do I have to lose! I refuse to grovel to a moron because his great-great grandwhatever won a battle lifetimes ago!

BENJAMIN FRANKLIN, *standing up and walking over to the two others.* I'm sorry to intrude, but I couldn't help but overhear your conversation...

MATE. Because he was screaming?

BENJAMIN FRANKLIN. Well, yes, but more importantly, because of what he said. Do you mind if I have a seat?

They nod. FRANKLIN sits down with them.

BENJAMIN FRANKLIN. My name is Benjamin Franklin and I'm from America. And Thomas, there are many like-minded people like you in the colonies.

THOMAS PAINE. You guys don't like the king either?

BENJAMIN FRANKLIN. Oh, "don't like" doesn't even come close. More like "despise."

THOMAS PAINE, *impressed.* You don't say.

BENJAMIN FRANKLIN. Yes, and I really think you should consider coming over. We could use someone like you there.

THOMAS PAINE. I appreciate the invitation, but you can't really expect me to just up and leave my homeland.

BENJAMIN FRANKLIN. What do you have going on here?

THOMAS PAINE. Well there's my job... Oh wait, scratch that. Well, my family... Oh, oops, don't have that either. And there's my... Well, now that you mention it, I guess there is no reason to stay. You really think I'd have some use in America?

BENJAMIN FRANKLIN. We could always use another young, angry king-hater.

THOMAS PAINE. Well, then I'm in.

THOMAS PAINE *and* BENJAMIN FRANKLIN *stand up, high five, fist bump, bro hug etc.*

NARRATOR. Thomas Paine's meeting with Benjamin Franklin was not actually accidental, but was set up through a mutual friend. Later, Franklin wrote Thomas Paine a letter of recommendation that helped him be able to immigrate to America.

act 1, scene 3. Coming to America

BENJAMIN FRANKLIN, THOMAS PAINE, *and the* PHILADELPHIAN *stand at the front of the room.*

NARRATOR. Thomas Paine barely survived the boat trip to America. Five passengers died along the way, and Paine had to be carried off the ship. It took him six weeks to recover. Afterwards, Franklin introduced him to many patriots, although most were not be revolutionary enough for Paine's taste.

BENJAMIN FRANKLIN, *to the* PHILADELPHIAN. I'd like to introduce you to my new good friend, Thomas Paine.

THOMAS PAINE *and the* PHILADELPHIAN *shake hands.*

THOMAS PAINE. Nice to meet you. Ben here tells me you are sick to death of that bloody king.

PHILADELPHIAN. Ah, tell me about it. We can't stand his taxes. He doesn't even ask us our opinion on it, but he expects us to pay them! And then he just takes the money back to Britain!

THOMAS PAINE. I agree! It's an atrocity. And it's no better in Britain! He does whatever he wants, and why wouldn't he? The people have no choice but to obey him. You Americans should cast him aside and just become your own country!

PHILADELPHIAN, *laughing.* Well, Benjamin, you've found yourself a real firebrand. Independence? Well that would be great, but Britain is the most powerful country in the world! First, we just want to be treated as equals—as British citizens and not as your country's little kids. Maybe in a few years we can talk about independence. But I need to get going; I have some butter to churn. It was nice to meet you.

The PHILADELPHIAN *and* THOMAS PAINE *shake hands again. Exit the* PHILADELPHIAN *to go and churn butter.*

THOMAS PAINE, *shaking his head and turning to* BENJAMIN FRANKLIN. Equality? Is that all you Americans want?

BENJAMIN FRANKLIN. Many of them, yes. They just want the taxes to go away. And many actually don't mind British rule. They feel that Britain is protecting them.

THOMAS PAINE. Protecting them from what? Another country treating them unequally? Your countrymen disappoint me, Ben. I thought you said there were revolutionaries here.

BENJAMIN FRANKLIN. It takes time, Thomas, we need to start somewhere. You can't expect everyone to be willing to take on Great Britain.

THOMAS PAINE. Well, Ben, that's where we disagree. I really do expect that. Fear should not stop people from doing what's right. *(Realizing he's getting a bit too angry.)* I'm sorry, Ben, you know how this riles me up. I think I need to go home and clear my head, maybe do some writing.

BENJAMIN FRANKLIN. Writing or ranting?

THOMAS PAINE. Is there a difference? I'll see you later.

Exit THOMAS PAINE and BENJAMIN FRANKLIN.

NARRATOR. Writing like this eventually turned into the pamphlet, *Common Sense*. In it, Paine called for declaring independence from Britain. He wrote it using easy-to-understand words that appealed to the masses. It sold 100,000 copies in the first three months and 500,000 in the first year. It was the best-selling work in 18th century America and, in proportion with the population of the time, is the best-selling book in American history.

act 1, scene 4. These Are Times that Try Men's Souls

GEORGE WASHINGTON, OFFICER 1, and OFFICER 2 come to the front of the room.

NARRATOR. Six months after *Common Sense* was published, America declared independence. During the Revolutionary War, Thomas Paine wrote another popular pamphlet, titled *The Crisis*. It was meant to inspire the American soldiers. Within days of its publication, George Washington had all of his officers read it to their men.

GEORGE WASHINGTON. Our men are feeling down.

OFFICER 1. Well, yes. We're fighting the world's superpower and losing. Things aren't looking good.

GEORGE WASHINGTON. Don't talk like that. One day we'll be the world's superpower.

OFFICER 1 and OFFICER 2 laugh.

GEORGE WASHINGTON. I'm serious! Anyway, I'd like you to read this to your men.

GEORGE WASHINGTON hands out an invisible copy of The Crisis to OFFICER 1 and OFFICER 2. They all begin to read it.

GEORGE WASHINGTON. "These are times that try men's souls."

OFFICER 1. "The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now, deserves the love and thanks of man and woman."

OFFICER 2. "Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph."

GEORGE WASHINGTON. "What we obtain too cheap, we esteem too lightly; it is dearness only that gives everything its value."

OFFICER 1. "Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as freedom should not be highly rated."

They put down the pamphlet and think for a moment.

OFFICER 2. Wow, I'm moved. But do you think the men will be?

GEORGE WASHINGTON. I know they will be.

NARRATOR. A few days after being read Paine's *The Crisis*, the Americans daringly crossed the frozen Delaware River and attacked the Hessians on Christmas night. This was an important early American victory in the Revolutionary War.

act 1, scene 5. Return to Europe

THOMAS PAINE and ROBESPIERRE *stand at the front of the room*. KING LOUIS XVI *is also at the front of the room, but is on his knees with his head slightly raised and his hands tied behind his back (as if in a guillotine)*.

NARRATOR. After America gained independence, Thomas Paine returned to England. In 1792, he published a new pamphlet, *The Rights of Man*. This pamphlet criticized monarchies, argued for democratic government, and proposed programs that could help the poor. It also sold well, and he was forced to flee to France to avoid jail time. There, he arrived right in the middle of the French Revolution, in which the people rose up and overthrew the king. Even though he didn't speak French, Paine was made an honorary French citizen and elected to their National Convention. But as the revolution grew more violent, he found himself out of favor.

THOMAS PAINE. Congratulations on overthrowing the monarchy! I wish England would do the same.

ROBESPIERRE. No problem, maybe it will be next! But hey, can you step out of the way? We need to cut that guy's head off.

THOMAS PAINE. Whoa there. There's no need to kill him. Just send him to America or something.

KING LOUIS XVI. Sounds good to me.

ROBESPIERRE *shakes his head and walks towards the king. Thomas Paine stands between Robespierre and King Louis XVI.*

ROBESPIERRE. I thought you hated kings.

THOMAS PAINE. Sure, but it doesn't mean you should stick them in a guillotine. There's no need for revenge killings.

KING LOUIS XVI. The man makes sense!

ROBESPIERRE. Excuse me. *(He pushes THOMAS PAINE out of his way, walks to LOUIS XVI, and mimes pulling the rope on the guillotine.)*

KING LOUIS XVI. Noooooo. Ahhh!

THOMAS PAINE. Wow. Now was that really necessary?

ROBESPIERRE. The question is, are you really necessary anymore, Mr. Paine? I find you guilty of opposing the revolution. Take him to jail!

FRENCH THUG 1 *and* FRENCH THUG 2 *get up from their seats, grab THOMAS PAINE, and drag him out of the room. After a minute, they come back in and have a seat.*

NARRATOR. Knowing his arrest and possible execution were imminent, Thomas Paine wrote *The Age of Reason*. This work criticized organized religion in general, and Christianity in particular. He argued that the truest religion is deism, the belief that a god created the universe and then left it to run on its own. This was his most controversial work and earned him many religious enemies.

In jail, Thomas Paine barely escaped execution. Because he was seriously ill at the time, his cell door was left standing open to allow him a breeze. A guard came by and wrote a number 4 with chalk on the inside of his cell door, meaning that all four cellmates were to be guillotined the next day. After the guard left, however, his cellmates closed the door, hiding the chalk mark and saving their lives. A few days later, Robespierre's regime fell. Thomas Paine was released from jail later that year and lived in France until 1802, at which point he returned to the United States to live out his final years.

act 1, scene 6. Funeral

The six MOURNERS stand at the front of the room facing away from the class. They are weeping and wailing. THOMAS PAINE (as a ghost), the GHOST OF PAINE'S PAST, and the GHOST OF PAINE'S FUTURE stand together.

THOMAS PAINE. Where am I?

GHOST OF PAINE'S PAST. At your funeral.

THOMAS PAINE. How's that possible?

GHOST OF PAINE'S PAST. We're all ghosts here. Use your imagination.

THOMAS PAINE, *indignantly*. Why are there only six people here?

GHOST OF PAINE'S PAST. Well, you made yourself a lot of enemies. The *Age of Reason* turned the whole religious establishment against you.

THOMAS PAINE. Okay, but what about all the great stuff I did for democracy in America? In everywhere? And where's my pal Georgie Washington? He loved my stuff.

GHOST OF PAINE'S PAST. Yeah, he didn't exactly appreciate that letter you wrote from the French jail when you called him an imposter. When they printed it in a U.S. newspaper it turned many Americans against you.

THOMAS PAINE. Come on. I was in jail and I felt like the U.S. wasn't helping my cause. (*He turns to Ghost of Paine's Future.*) Do I at least have a lasting legacy?

GHOST OF PAINE'S FUTURE. Unfortunately, not at first. Your obituary read, "He had lived long, did some good and much harm." And no Christian church allowed your body to be buried on its land, so you were buried under a walnut tree at your farm.

THOMAS PAINE. But what about the history books?

GHOST OF PAINE'S FUTURE. You're mentioned as the man who wrote *Common Sense*, but usually that's about it. You were considered a divorced atheist alcoholic who made a lot of enemies. Not exactly a role model for those times.

THOMAS PAINE. Well, that's disappointing. But you know what? My legacy is bigger than just being mentioned in a textbook. I inspired men as they were fighting, and I wrote some of the most influential and best-selling pamphlets ever. I was also ahead of my time in arguing for the abolition of slavery, for public education, and for a minimum wage to help the poor. People don't have to read about my influence—they live it every day!

GHOST OF PAINE'S PAST. You tell them, T-Paine! What else you got?

THOMAS PAINE. That's about it, actually. Here's to a life that was full of struggle, but ultimately led to so much. Good-bye.

THOMAS PAINE *doffs his cap in an elaborate bow, and the crowd erupts in rapturous applause.*

Name. _____ Date. _____

Thomas Paine Questions

1. Why did Thomas Paine come to America?
2. What did Paine argue for in *Common Sense*?
3. How did George Washington use *The Crisis*?
4. Why did Thomas Paine get sent to a French jail?
5. What is the common theme of Thomas Paine's escapades in the U.S., England, and France?
6. What parts of Thomas Paine's personal life led him to get little credit in history books?
7. What do you think was the most interesting thing about his life?

Name. _____ Date. _____

"Personal Life" Essay

Thomas Paine's personal life led him to be left out of many history books. What role, if any, should personal life play in the jobs we earn, the credit we get for our work, and our rights as citizens?

Pick one of the topics from below and write a $\frac{3}{4}$ to 1 page essay giving your opinion.

1. Should people who have been in jail be able to vote once they're released? What about while they're in jail?
2. Would a presidential candidate's religion have any bearing on how you vote? Would you be more likely to vote for someone who shares your religious beliefs?
3. Should someone who's been to rehab (for alcohol or drugs) be permitted to become a teacher?
4. Roald Dahl wrote many famous short stories and children's books (*James and the Giant Peach* and *Charlie and the Chocolate Factory*, for example). He also made comments considered anti-Semitic (prejudiced against people of Jewish faith), sexist, and racist. Should people read his books or watch movies based on his books? Should his books be read in schools?

Name. _____

Date. _____

Thomas Paine Vocabulary Activity

Write the letter of the definition in front of the vocabulary word. Use the context sentences (all from the play) for help.

- A. To stir milk or cream in order to make butter. E. German soldiers hired by the British Empire.
B. Supreme power held by a single person. F. Irritates.
C. A small booklet containing information about a single subject. G. Cruel and oppressive government or rule.
D. Heavenly. H. A system of government where power comes from the people.

_____ **HESSIANS**

*A few days after being read Paine's The Crisis, the Americans daringly crossed the frozen Delaware River and attacked the **Hessians** on Christmas night.*

_____ **DEMOCRACY**

*Okay, but what about all I did for **democracy** in America?*

_____ **CHURN**

*I have some butter to **churn**.*

_____ **RILES**

*I'm sorry Ben, you know how this **riles** me up.*

_____ **PAMPHLET**

*Writing like this eventually turned into the **pamphlet** Common Sense.*

_____ **TYRANNY**

*"**Tyranny**, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph."*

_____ **CELESTIAL**

*"Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so **celestial** an article as freedom should not be highly rated."*

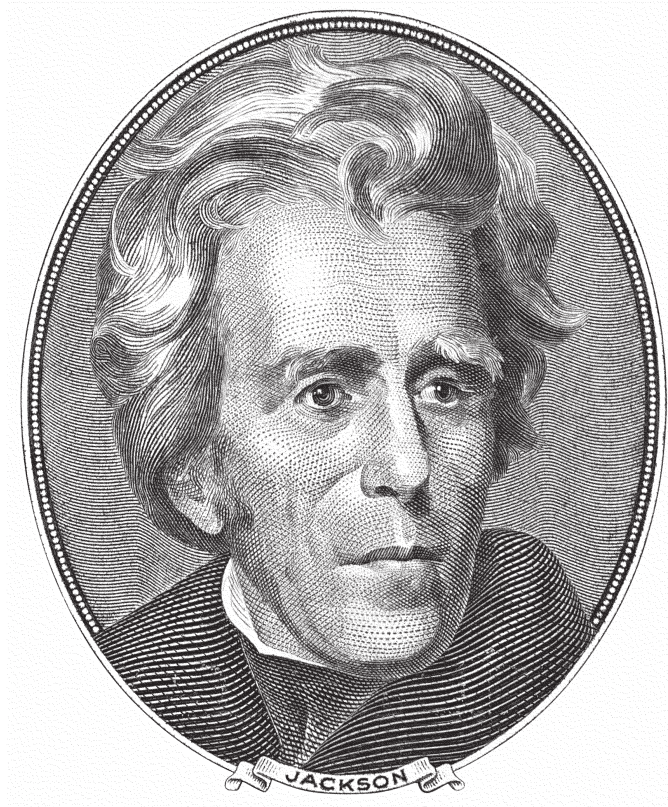
_____ **MONARCHY**

*Congratulations on overthrowing the **monarchy**!*

There Are Two Sides to Every Bill

● The Andrew Jackson Story ●

His likeness enshrines one of our most common currencies, the \$20 bill. But what is the story behind the bill? And should he even inhabit it? The “Andrew Jackson Story” focuses on many of the issues that make Andrew Jackson so controversial, in particular his dealings with the Native Americans. But we will also see his life story and what made him such an American original. Should he be on the twenty? Decide for yourself.



There Are Two Sides to Every Bill. The Andrew Jackson Story

Characters

- Narrator
- Andrew Jackson
- Andrew Jackson Sr.
- Elizabeth Jackson
- Robert Jackson
- British Soldier
- Confused Modern Student
- With-It Modern Student
- Soldier 1
- Soldier 2
- U.S. Negotiator
- British Negotiator
- John Quincy Adams
- Henry Clay
- William Crawford
- Pro-Jackson Historian
- Anti-Jackson Historian

act 1, scene 1. Before Andrew Is Born

ANDREW JACKSON SR. *and* ELIZABETH JACKSON *stand at the front of the room.*

ANDREW JACKSON SR.. My name is Andrew Jackson Sr. I was born in Northern Ireland and immigrated to the U.S. with my wife and two sons when I was twenty-seven years old. We landed in Pennsylvania and made our way to the Waxhaw region, which is on the border between North and South Carolina. I like to say I live in Carolina.

ELIZABETH HUTCHINSON JACKSON. My name is Elizabeth Hutchinson Jackson. We're dirt-poor farmers, but we make it. Right now I'm pregnant with my third child. I'm due in three weeks. If it's another boy, we're going to name him Andrew.

ANDREW JACKSON SR.. After me. Cuz my name's Andrew (*pause*). I guess y'all figured that out though. (*A longer, more uncomfortable pause.*) Don't mind me. I'm going to go shift some logs. They're bothering me. (*He tries to pick up a log but falls to the ground.*)

ELIZABETH HUTCHINSON JACKSON, *running to him*. Noooooo! Not my hubby! I want my kids to have a father!

ANDREW JACKSON SR.. Sorry, honey. That's it for me. (*He screams, then dies.*)

act 1, scene 2. Revolutionary War

ANDREW JACKSON *and his brother, ROBERT JACKSON, are marching back and forth at the front of the class. Behind them is the* BRITISH SOLDIER.

ANDREW JACKSON. Guys, I'm only thirteen. Aren't I a little young to be in a war?



ROBERT JACKSON. Nonsense. Anyways, we're just couriers.

ANDREW JACKSON. What's that?

ROBERT JACKSON. We don't actually fight in battles, we just deliver messages to generals.

ANDREW JACKSON. What happens if we get caught?

BRITISH SOLDIER. Yeah, what happens if I catch you?

ANDREW *and* ROBERT JACKSON *look at each other, then run off. The* BRITISH SOLDIER *chases them around the room, catches them, and brings them back to the front of the room. ANDREW and ROBERT sit on the ground. The* BRITISH SOLDIER *takes off his shoe and hands it to* ANDREW JACKSON.

BRITISH SOLDIER. You're my prisoner and you'll do as I say. First, I want you to clean my boots.

ANDREW JACKSON. Wash your own boots, Redcoat!

ROBERT JACKSON. Andrew! Shut your mouth. Do as he says.

ANDREW JACKSON. I'm not washing that Lobsterback's dirty boots. I don't care what he does to me.

BRITISH SOLDIER. I've heard enough of your codswallop!

The BRITISH SOLDIER *slashes him with his sword, giving* ANDREW *scars on his left hand and head. ANDREW is clearly in pain, but doesn't cry.*

ANDREW JACKSON. I'll be president someday, and you'll regret this.

ROBERT JACKSON. Uh, Andrew, it's only 1781. There haven't been any presidents yet.

ANDREW JACKSON. Whatever.

NARRATOR. Three weeks passed. The boys got hungrier and Robert contracted smallpox. Their mother discovered their whereabouts and came to negotiate.

Enter ELIZABETH JACKSON.

ELIZABETH HUTCHINSON JACKSON, *approaching the* BRITISH SOLDIER. You've got my sons.

BRITISH SOLDIER. It certainly seems so, madam.

ELIZABETH HUTCHINSON JACKSON. I've got the money you asked for. I want them back.

BRITISH SOLDIER. Are you sure you still want them? One's wasting away and the other's a bit cheeky.

ELIZABETH HUTCHINSON JACKSON. Out of my way! *(She hands him some money, and goes to hug her kids.)*

Exit the BRITISH SOLDIER.

ANDREW JACKSON. Oh, Momma. It's so good to see you. I'm doing okay. But I think it's too late for Robert. He's got smallpox and they've barely fed us here.

ROBERT *groans once, then drops dead.*

ELIZABETH HUTCHINSON JACKSON. My baby! (*She hugs him while crying, then turns back to ANDREW.*) First my Hugh at the Battle of Stono Ferry, now Robert as a prisoner of war. Andrew, you're my last child!

ANDREW JACKSON. It's okay, Momma, I ain't going nowhere.

ELIZABETH HUTCHINSON JACKSON. Yeah, but unfortunately... I don't know how to say this...

ANDREW JACKSON. Just tell me, Momma.

ELIZABETH HUTCHINSON JACKSON. It's just that they need nurses to help out in the war. They don't have enough. You'll stay with your Uncle Pap and he'll make sure you're safe. I'll be back before you know it.

ANDREW JACKSON. I understand, Momma.

They hug. Exit ELIZABETH.

ANDREW JACKSON, *turning to the audience.* She left and I never saw her again. She caught a disease while nursing sick soldiers and died soon after. I've lost my two brothers and my mother in this war. I'm now an orphan at just fourteen. (*After a pause.*) My life sucks so far.

act 1, scene 3. War of 1812

CONFUSED MODERN STUDENT *and* WITH-IT MODERN STUDENT *sit in desks at the front of class.* ANDREW JACKSON, SOLDIER 1, *and* SOLDIER 2 *stand at the front of the class.*

The WITH-IT MODERN STUDENT and the CONFUSED MODERN STUDENT are discussing the War of 1812 for an upcoming history test.

WITH-IT MODERN STUDENT. The War of 1812 is what made Andrew Jackson famous.

CONFUSED MODERN STUDENT. War of eighteen what?

WITH-IT MODERN STUDENT. Wait, you've never heard of the War of 1812?

CONFUSED MODERN STUDENT. Actually, no. Is there anything important about it?

WITH-IT MODERN STUDENT. Well, lots of famous things happened. The original White House got burned down, Francis Scott Key wrote "The Star-Spangled Banner," we won the Battle of New Orleans...

CONFUSED MODERN STUDENT. But what happened?

WITH-IT MODERN STUDENT. Well, actually many historians refer to it as the pointless war because pretty much nothing changed as a result of the war. Mostly it started because Americans felt Britain wasn't respecting the U.S. Britain had its own war with France, and Americans were trying to stay out of it. But Britain kept on taking out U.S. ships that were peacefully trading with France.

CONFUSED MODERN STUDENT. So it was just about getting Britain to let the U.S. trade with whoever they wanted?

WITH-IT MODERN STUDENT. Mostly, but also some Americans wanted to expand into Canada.

CONFUSED MODERN STUDENT. So a war to take over Canada and also stand up to the world's most powerful country again? This is sounding very important.

WITH-IT MODERN STUDENT. Yes, but the U.S. attack on Canada failed and Britain and France made up during the War of 1812. So at the end, U.S. borders were exactly the same and they had pretty much the same agreements with Britain. Basically, this war could've never happened and U.S. history would be exactly the same.

ANDREW JACKSON, *clearing his throat.* Ahem!

CONFUSED MODERN STUDENT, *to ANDREW JACKSON.* Are you okay?

WITH-IT MODERN STUDENT. Oh yeah, him. I guess my last statement wasn't exactly true. If it hadn't been for the War of 1812, Andrew Jackson would probably never have been president.

CONFUSED MODERN STUDENT. Do tell.

WITH-IT MODERN STUDENT. Well, Jackson started as a commander of the Tennessee Militia. Actually, maybe we should just watch.

ANDREW JACKSON *goes to the front and the two SOLDIERS fall in behind him.*

ANDREW JACKSON. Attention! We've got some fighting to do!

SOLDIER 1. Nope, I'm outta here! I don't want to die.

ANDREW JACKSON. Did I hear talking back there?!

SOLDIER 2, *pointing at Soldier 1.* He said he wants to quit.

ANDREW JACKSON. I don't allow quitters in my troop! *(He walks up to SOLDIER 1 and shoots him.)*

SOLDIER 1 *drops dead to the floor and lies there for the rest of the scene.*

ANDREW JACKSON. Anyone else?

SOLDIER 2. No, sir! And I have some news. You have been appointed Major General for your treaty with the Creek Indians.

ANDREW JACKSON. You mean the treaty I forced them to sign where they lost 21 million acres of their land?

SOLDIER 2. Yes, sir. They were impressed by how you convinced the Southern Creeks to turn against the Northern Creeks during the war, but then later you took all their land away regardless of whether they had helped us or not.

ANDREW JACKSON. I do have my moments. (*Looks at watch.*) Is this War of 1812 over yet?

SOLDIER 2. Yes, sir! But we don't know it yet.

Enter the BRITISH NEGOTIATOR and the U.S. NEGOTIATOR.

U.S. NEGOTIATOR. So, shall we just pretend this war never happened?

BRITISH NEGOTIATOR. A splendid idea! Oh, and I must say I'm dreadfully sorry about that spot of bother with the White House.

U.S. NEGOTIATOR. No worries. This stuff happens.

BRITISH NEGOTIATOR. Let us never fight again. Cheers!

They shake hands. Exit the BRITISH NEGOTIATOR.

NARRATOR. The war was now over, but there was no internet, phones, or even telegraphs yet. The generals didn't know the war was over until the U.S. negotiator returned to U.S. soil weeks later.

The U.S. NEGOTIATOR mimes being on a boat, slowly making his way to the U.S.

ANDREW JACKSON. So, what shall we do while we're waiting for our negotiator to get back?

SOLDIER 2. Ack! The British are attacking New Orleans!

ANDREW JACKSON. Soldiers! We must fight back! Forward!

ANDREW JACKSON and SOLDIER 2 fight furiously against invisible British soldiers.

NARRATOR. This battle was a huge victory for the United States, as the British troops were turned back and suffered over 2,000 casualties. On the American side, there were only 71 deaths.

ANDREW JACKSON. We showed those British! Hopefully that guy who tried to make me clean his boots had some relatives in that army.

SOLDIER 2. Congratulations! Now you're a national hero.

Enter the U.S. NEGOTIATOR. He mimes arriving by boat and stepping onto dry land.

U.S. NEGOTIATOR. Would this be a bad time to mention the war was technically over two weeks ago?

SOLDIER 2. Yes, your timing's a little off. Just let him bask in the glory. Also, you don't want to make this guy mad. He might kill you.

SOLDIER 1, *sitting up*. True dat.

act 1, scene 4. Election of 1824

ANDREW JACKSON, JOHN QUINCY ADAMS, HENRY CLAY, and WILLIAM CRAWFORD *stand in front of the class*.

ANDREW JACKSON. Whoo hoo! I just won the election of 1824!

WILLIAM CRAWFORD. Not so fast. I still have a shot here.

ANDREW JACKSON. I wouldn't talk about shooting around me, if I were you. But what do you mean you have a chance? I just got the most votes. Shouldn't that mean I'm president?

HENRY CLAY. Didn't you ever have to take a test on the Constitution? It's all about who gets the most electoral votes.

ANDREW JACKSON. Oh, I forgot about that Electoral College thing. So, if there's no majority does the American public get to vote on the top two?

HENRY CLAY. Nope, if no one has a majority, The House of Representatives votes on the front runners.

ANDREW JACKSON. So, we call ourselves a democracy even though most women, blacks, and Indians can't vote? Then, when the remainder of the population votes, the Electoral College can change the result? And to top it off, if no candidate gets a majority of electoral votes, then one house of Congress picks the president, instead of the people?

WILLIAM CRAWFORD. Sounds about right.

ANDREW JACKSON. Ridiculous. When I'm president, I'm going to get rid of this idiotic institution and just let the people vote.

WILLIAM CRAWFORD. Not so fast, buddy, you're not president yet.

HENRY CLAY *steps forward and addresses the class as if they are the House of Representatives*.

HENRY CLAY. I urge my fellow congressmen to cast their vote for John Quincy Adams. He has incredible experience as a son of a previous president and recently as Secretary of State. Jackson, on the other hand, was a war hero, but nothing more.

NARRATOR. The House voted and John Quincy Adams won the election.

Exit WILLIAM CRAWFORD.

JOHN QUINCY ADAMS. Thank you! Thank you! I promise to be a great president. And on a totally unrelated note, Henry, will you be my Secretary of State?

HENRY CLAY. Aw shucks, I would love to. Thanks.

CLAY and ADAMS shake hands.

ANDREW JACKSON. Are you kidding me?! This is totally unjust! They must have made a bargain, and a corrupt one at that. Clay only supported Adams so he could become Secretary of State!

HENRY CLAY. Prove it.

ANDREW JACKSON. This is what happens when the people don't really elect presidents!

JOHN QUINCY ADAMS. Anyway, have a seat. I'm president now.

JACKSON and CLAY have a seat. JACKSON will continue to heckle ADAMS from a seat in the back of the class.

JOHN QUINCY ADAMS. First off, I think the federal government needs to help out the economy.

ANDREW JACKSON. We need to make government smaller not bigger!

JOHN QUINCY ADAMS. I'm just trying to get some roads and canals built!

ANDREW JACKSON. We don't need them. You and your corrupt bargains can go back to the east coast!

JOHN QUINCY ADAMS. I think we should also promote the arts.

ANDREW JACKSON. Bah! Who needs art?! You're a snob!

JOHN QUINCY ADAMS. Will you let me get anything accomplished?

ANDREW JACKSON. Fat chance. Hey, is it time for me to be president yet?

JOHN QUINCY ADAMS. I guess so... *(He glumly returns to his seat.)*

ANDREW JACKSON, coming to the front of the room and addressing the class. That's right. In 1828 I became president. Our first one not from Virginia or named Adams, and the first who actually grew up poor. It will be the most democratic election in our history, as 55% of the people voted—up from 25% in 1824. And they chose a man of the people. A guy who'd grown up on the frontier, gambled, chewed tobacco, got into bar fights, fought multiple duels, and had a musket ball in his lungs. That's who the people wanted.

JOHN QUINCY ADAMS, from his seat. For better or for worse.

ANDREW JACKSON. Hey, I ain't complaining. Now, who wants to join me up here for my inauguration ball?

NARRATOR. Andrew Jackson was also be the first president to invite the public to the White House ball after his victory.

Anyone in the class can go to the front and celebrate.

act 1, scene 5. Legacy

ANDREW JACKSON, PRO-JACKSON HISTORIAN, and ANTI-JACKSON HISTORIAN *stand at the front of the room.*

NARRATOR. Now, as Andrew Jackson nears death, he looks back on how his presidency went with the aid of two modern historians.

ANDREW JACKSON. That is so great that I got to be president. Hey, how'd I do?

PRO-JACKSON HISTORIAN. Depends who you ask. You came in promising to reduce the size of government and take on rich bankers. And you closed down the National Bank and reduced the debt to \$33,000. That's the lowest it had been since 1791.

ANDREW JACKSON. What's it now?

PRO-JACKSON HISTORIAN. \$16,812,110,231,032.45 (16 trillion, 812 million, 231 thousand, 32 dollars, and 45 cents).

ANDREW JACKSON. That can't be right!

PRO-JACKSON HISTORIAN. Actually, it's not anymore. Due to interest, it is already up to \$16,812,231,342.23.

ANDREW JACKSON. Sounds like they could use me back in office.

ANTI-JACKSON HISTORIAN. Not so fast. Getting rid of the National Bank caused hundreds of smaller banks to give out risky loans that they didn't have the money to cover. The year after you left office we had a severe depression and the debt went up ten-fold.

ANDREW JACKSON. The year after, you say?

ANTI-JACKSON HISTORIAN. Well, yes, but...

ANDREW JACKSON. Next! What else did I do?

PRO-JACKSON HISTORIAN. Most people think you handled the Nullification Crisis well.

ANDREW JACKSON. Great! Uh, what was that again?

PRO-JACKSON HISTORIAN. It's when South Carolina got mad about the tariffs on foreign goods. They felt it helped out the North and hurt the South, who just wanted to get the goods as cheaply as possible, even if they were from Europe. You agreed with the South, but when they threatened to nullify the tariffs you stood up to them. You said they had to follow U.S. laws. And you eventually got rid of your Vice President over it.

ANDREW JACKSON. Nice. (*To the ANTI-JACKSON HISTORIAN.*) What do you have to say to that?

ANTI-JACKSON HISTORIAN. Not much. That was pretty cool. What do you have to say about your treatment of the Native Americans?

ANDREW JACKSON. Uh, can we move on? I'm not sure that has looked so good historically.

ANTI-JACKSON HISTORIAN. Didn't look so good? Even before your presidency you spent much of your life "negotiating" treaties that forced Indian tribes further west. And you led a war against the Seminoles in which you burnt down their villages and destroyed their crops. Under your presidency, 45,000 Indians were relocated to the West and you bought about 100 million acres of their land. You were also behind the Indian Removal Act that directly led to the Trail of Tears.

ANDREW JACKSON. Uh, wait. That Trail of Tears wasn't under my presidency, right?

ANTI-JACKSON HISTORIAN. Only a year later!

PRO-JACKSON HISTORIAN. It should also be noted that these actions were very popular, particularly in the South where settlers were running out of land.

ANTI-JACKSON HISTORIAN. So does that make it okay?

ANDREW JACKSON. I did adopt a Creek Indian.

ANTI-JACKSON HISTORIAN. Really? Well that's... surprising. Wait, are you trying to change the subject?

ANDREW JACKSON. Maybe. Am I dead yet?

PRO-JACKSON HISTORIAN. Not quite. After your presidency, you retire to Nashville, Tennessee. Eight years later, at the age of seventy-eight, you die of chronic tuberculosis and heart failure.

ANDREW JACKSON. Should I drop to the floor now?

PRO-JACKSON HISTORIAN. Hold on a second. Let's do your legacy. You'll be remembered by many as a man of the people; someone who stood up for the little guy. They'll call you Old Hickory. Plus, it was during your administration that the Democratic-Republican Party became just the Democrats. Also, you're on the \$20 bill, and many places have been named after you, like Jackson, Mississippi and Jacksonville, Florida. Historians even named this new "more people-oriented" type of Democracy after you: Jacksonian Democracy. You are controversial, but you will not be soon forgotten.

ANDREW JACKSON. Now should I drop to the floor?

PRO-JACKSON HISTORIAN. Go for it.

ANDREW JACKSON *drops dead to the floor.*

Name. _____ Date. _____

Andrew Jackson Play Follow-up

Positive Accomplishments	Negative Actions

Name. _____ Date. _____

Andrew Jackson Essay

Should Andrew Jackson be on the \$20 bill? Take a side and argue it persuasively.

REQUIREMENTS

- Hook
- Clear thesis (take one side)
- 3–5 convincing arguments (reasons with support)
- Conclusion
- $\frac{3}{4}$ to 1 page in length

Name. _____

Date. _____

Andrew Jackson Vocabulary Activity

Write the letter of the definition in front of the vocabulary word. Use the context sentences (all from the play) for help.

- A. A ceremony to mark the beginning of a term in office.
- B. A group of people chosen to elect the President and Vice President of the United States.
- C. To take great pleasure or satisfaction in something.
- D. One of 2 lawmaking bodies in the U.S. The other is the Senate.
- E. A tax or duty to be paid on certain products when they're imported or exported.
- F. The forced relocation of Native Americans from Georgia to Oklahoma.
- G. The president's adviser on foreign policy.
- H. A military force of civilians to supplement a regular army in an emergency.
- I. A British soldier.

_____ **ELECTORAL COLLEGE**
*Oh I forgot about that **Electoral College** thing.*

_____ **REDCOAT**
*Wash your own boots, **Redcoat**!*

_____ **TARIFF**
*It's when South Carolina got mad about the **tariffs** on foreign goods.*

_____ **MILITIA**
*Jackson started as a commander of the Tennessee **Militia**.*

_____ **BASK**
*Just let him **bask** in the glory.*

_____ **HOUSE OF REPRESENTATIVES**
*Nope, if no one has a majority, The **House of Representatives** vote on the front runners.*

_____ **SECRETARY OF STATE**
*He has incredible experience as a son of a previous president and recently as **Secretary of State**.*

_____ **INAUGURATION**
*Now who wants to join me up here for my **inauguration** ball?*

_____ **TRAIL OF TEARS**
*You were also behind the Indian Removal Act that directly led to the **Trail of Tears**.*

The Alamo!

Was the Alamo an amazing display of bravery or a future-altering moment of treachery? Could it be both? It depends who you ask. The next performance will attempt to show both sides of this pivotal moment in U.S. and Mexican history.



The Alamo!

Characters

- Narrator
- U.S. Historian
- Mexican Historian
- Moses Austin
- Stephen Austin
- Stephen Austin's Slave
- Spanish Governor of Mexico
- Mexican President
- Santa Anna
- Davy Crockett
- William Travis
- James Bowie
- Louis Rose
- Mexican Soldier #1
- Mexican Soldier #2
- Mexican Soldier #3
- Sam Houston
- Texian Soldier #1
- Texian Soldier #2
- Texian Soldier #3
- Man from Tonga

act 1, scene 1. Introduction

MEXICAN HISTORIAN, U.S. HISTORIAN, *and* MEDIATOR *stand at the front of the room.*

U.S. HISTORIAN. Welcome to the smash hit, "The Alamo!"

MEXICAN HISTORIAN. We hope you enjoy the production and learn a lot as well.

U.S. HISTORIAN. You are about to see a reenactment of a key moment in U.S. history.

MEXICAN HISTORIAN, *interrupting.* And Mexican history.

U.S. HISTORIAN. Anyway, although this event ended up as a loss for us—

MEXICAN HISTORIAN, *flexing biceps.* And a win for us.

U.S. HISTORIAN. It's considered a pivotal moment in U.S. history due to the courage—

MEXICAN HISTORIAN. And treachery.

U.S. HISTORIAN, *louder.* Due to the courage of the men who gave their lives to inspire our troops to later achieve victory.

MEXICAN HISTORIAN. And to steal half of Mexico.

U.S. HISTORIAN. Don't mind him, he's just bitter.

MEXICAN HISTORIAN. Don't mind him, he's just rationalizing.

Turn and look at each other with hostility. They both raise their fists up.

MEDIATOR, *jumping between the other two*. Whoa there, guys. Don't you think there's a better way we could handle this?

U.S. HISTORIAN. I have an idea. (*He points to the audience.*) How about we let them decide what the moral of the Alamo should be.

MEXICAN HISTORIAN. Sounds good, let's begin!

act 1, scene 2. Americans in Texas

MOSES AUSTIN *and the* SPANISH GOVERNOR OF MEXICO *stand at the front of the room.*

NARRATOR. The area now known as Texas was originally populated by various Native American tribes. These included the Alabama, Apache, Atakapan, Caddo, Coahuiltecan, Comanche, Cherokee, Choctaw, Coushatta, Hasinai, Jumano, Karankawa, Kickapoo, Kiowa, Tonkawa, and Wichita. After Europeans colonized the New World, present-day Texas came under Spanish control. Spain established their first mission there in 1691. In the 1800s, U.S. farmers looking for more land began seeking permission to settle in Spanish Texas.

MOSES AUSTIN. Can I come in?

SPANISH GOVERNOR OF MEXICO, *with arms crossed*. No!

MOSES AUSTIN. Please?

SPANISH GOVERNOR OF MEXICO. No!

NARRATOR. Texas remained mostly unsettled, and Spain eventually relented and allowed Americans to settle in 1821, although it didn't end up being Moses Austin.

MOSES AUSTIN. Pretty please with sugar on top?

SPANISH GOVERNOR OF MEXICO, *uncrossing arms*. Fine. (*He hands Moses Austin a piece of paper.*)

NARRATOR, *to* MOSES AUSTIN. That document represents your right to settle.

MOSES AUSTIN. Hurray! Finally! (*He jumps for joy, coughs, then collapses to the floor, dead.*)

Enter STEPHEN AUSTIN.

STEPHEN AUSTIN, *taking the paper out of his dad's hand*. I can't believe dad died of pneumonia right before he could settle. It almost doesn't seem right for me to go. But dad would have wanted me to. Okay, I'm going to do it and bring some more settlers with me. (*He beckons to the class at large.*) Let's cross into Texas!

STEPHEN AUSTIN—*and anyone in the class who'd like to join him*—*cross into Texas, which happens to be on the other side of the room.*

SPANISH GOVERNOR OF MEXICO. I have a feeling I'm going to regret this.

Exit THE SPANISH GOVERNOR OF MEXICO. Enter STEPHEN AUSTIN'S SLAVE and the MEXICAN PRESIDENT. They stand next to STEPHEN AUSTIN at the front of the room.

NARRATOR. A few years later, Mexico had its own revolution and became an independent country. Mexico continued to allow U.S. settlers to enter, and by 1830, there were 20,000 U.S. settlers in Texas.

MEXICAN PRESIDENT. Uh, Sam, we're having second thoughts.

STEPHEN AUSTIN. And why would that be?

MEXICAN PRESIDENT. Well first of all you aren't following our rules. We said if you came in you had to all be Catholic and also not have slaves.

STEPHEN AUSTIN, *stepping in front of his slave and attempting to hide him.* Uh-huh? What? Yes?

MEXICAN PRESIDENT. Most of you are Protestant slave owners!

STEPHEN AUSTIN. Please can we stay anyway?

MEXICAN PRESIDENT. I don't know.

STEPHEN AUSTIN. I'll be your best friend?

MEXICAN PRESIDENT. Fine. The U.S. settlers already here can stay, but no new ones are allowed to come over.

STEPHEN AUSTIN. Fantastic! *(To his slave.)* Hey, we get to stay!

STEPHEN AUSTIN'S SLAVE. Great! Uh, wait a second. Actually, a clarification would be nice. *(To the Mexican President.)* Does that mean I should be free right now?

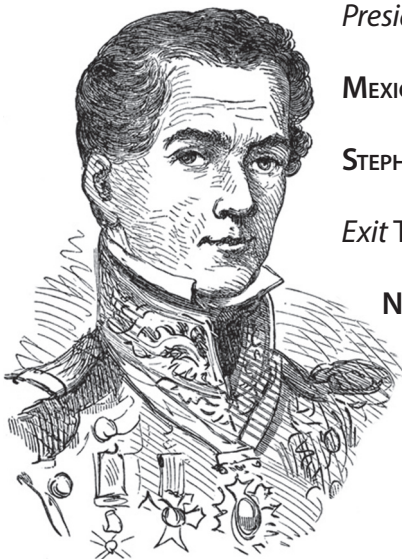
MEXICAN PRESIDENT. Technically, but we'll probably just look the other way.

STEPHEN AUSTIN'S SLAVE. Thanks.

Exit THE MEXICAN PRESIDENT. Enter SANTA ANNA.

NARRATOR. In 1833, Mexico elected Santa Anna as president.

SANTA ANNA. I actually prefer my full name: General Antonio López de Santa Anna Pérez de Lebrón. And I must be one of the best presidents ever, because I get elected president eleven different times. Another thing, I don't like all these Americans on our land. If we're not careful, they're going to take over...



Santa Anna

STEPHEN AUSTIN. Hey, Santa Anna—

SANTA ANNA. That's General Antonio López de Santa Anna Pérez de Lebrón, to you.

STEPHEN AUSTIN. Okay. Well, I just want to let you know you really have nothing to worry about.

act 1, scene 3. Inside the Alamo. Under Siege

DAVY CROCKETT, *wearing his signature raccoon cap*, JAMES BOWIE, *weak with illness*, WILLIAM TRAVIS, and LEWIS ROSE *stand at the front of the room*. JAMES BOWIE *leans on* DAVY CROCKETT.

NARRATOR. With the election of Santa Anna, Americans in Texas grew very concerned that they'd be forced out. They decided to strike first. By the end of 1835, they had driven out all Mexicans living in Texas. Santa Anna responded by leading Mexican troops back to Texas in order to regain control. When he brought his troops to San Antonio, some remaining U.S. fighters took cover in an old Spanish mission called the Alamo. Only a few hundred Texians, as they liked to be called, were there.

DAVY CROCKETT. Hi, I'm Davy—a famous frontiersman, ex-congressman, and owner of one fine coonskin cap.

JAMES BOWIE. And I'm James Bowie. You might know me from the "Bowie" knife that I made popular. I was actually co-commander until I got sick.

WILLIAM TRAVIS. My name is William Travis. You don't know me, but you should. I'm the leader of the troops here now! But no, all anyone wants to talk about is Davy Crockett and James Bowie.

DAVY CROCKETT, *patting William Travis on the shoulder*. There, there. Don't let it get to you. You're our leader, man.

WILLIAM TRAVIS. Then why doesn't John Wayne play me!

LOUIS ROSE. Uh, can we get back to real time guys? There are thousands of Mexican troops out there. When are we going to sneak out of here?

WILLIAM TRAVIS. Sneak out of here? What kind of coward are you?

LOUIS ROSE. Um, a smart one. We have no chance. Why stay here to be massacred? We can get out of here and actually help Sam Houston.

JAMES BOWIE. Houston's sending reinforcements, right?

WILLIAM TRAVIS. He might, or he might not. I've sent him a letter, but it might be too difficult and dangerous for him to come back here.

LOUIS ROSE. So, we're going to leave then? Great.

WILLIAM TRAVIS. That's not what I said. No, men, we do have a decision to make. There's a very good chance that absolutely no men will come to help us. But you know what? There's still good we can do. Each day we hold them off gives Sam Houston that much more time to collect volunteers and strengthen his army. It's probably the smartest move he could make for the future of Texas, to leave us here. And, Louis, I respect your decision if you want to leave. But we need to find out right now—

WILLIAM TRAVIS walks along an imaginary line in the front of the classroom.

WILLIAM TRAVIS. Who is in and who is out? If you're willing to stay and give your life here in the Alamo, I need you to cross this line.

DAVY CROCKETT. Me first!

JAMES BOWIE. Me too! But hey, Davy I'm too sick to cross. Can I get a lift?

DAVY CROCKETT. My pleasure. *(He picks up James Bowie and carries him across the line.)*

Anyone in the class who wants to get up and cross the line can as well. After crossing the line, students can return to their seats. While this is happening LOUIS ROSE stands off to the side.

LOUIS ROSE, *after everyone has crossed the line.* Well, congratulations to you guys. I'm glad you're so excited to commit suicide. I'm going to run to safety though. Adios!

LOUIS ROSE runs away from the line and out the classroom door.

NARRATOR. It's not known for sure whether Travis actually drew a line. But what is known is that all of the men, except for Louis Rose, did decide to stay and fight.

act 1, scene 4. Outside the Alamo

SANTA ANNA *stands at the front of the room speaking to MEXICAN SOLDIER 1, MEXICAN SOLDIER 2, and MEXICAN SOLDIER 3.*

SANTA ANNA. The time has come.

MEXICAN SOLDIER 1. For a siesta?

SANTA ANNA, *angrily.* No, you cowardly excuse for a dog! To destroy these American settlers!

MEXICAN SOLDIER 2. They are a feisty lot. What's it been, thirteen days that they've held us off?



Davy Crockett (center, right) fights at the Alamo.

SANTA ANNA, *even more angry*. Thirteen days too many. And we're going to make them regret ever setting foot into our territory.

MEXICAN SOLDIER 3. Didn't we invite them?

SANTA ANNA, *still angry*. Yes, because we're good people. And did they respect our rules?

MEXICAN SOLDIER 1. No?

SANTA ANNA, *continuing to be angry*. Of course "no." They came here and brought their disgusting slavery and refused to follow our religion. So we told them no more settlers could come in. Did they listen?

MEXICAN SOLDIER 2. No?

SANTA ANNA, *angrier than ever*. Of course not! They soon had pretty much taken over this state. And when they heard that I, General Antonio López de Santa Anna Pérez de Lebrón, had been elected president, did they celebrate? Did they send me presents to get on my good side and let me know that they would be honored to remain citizens of my country?

MEXICAN SOLDIER 3. I'm going to go with a confident "no."

SANTA ANNA, *delighted*. Thank you. One of my soldiers has been paying attention. No, instead of showing me respect, they took over the state. Now, some people in the capital say who cares about dusty Texas. Are they right?

MEXICAN SOLDIER 1, 2, AND 3, *punching their fists in the air with each shout*, No!

SANTA ANNA. And do we think they'll ever let us back into our state?

MEXICAN SOLDIER 1, 2, AND 3. No!

SANTA ANNA. And yes, they claim they are Texians, and not Americans, but do we really think that *our state* is not going to be added to the U.S. if we don't kick them out?

MEXICAN SOLDIER 1, 2, AND 3. No!

SANTA ANNA. And do you think they'll stop there?

MEXICAN SOLDIER 1, 2, AND 3. No!

SANTA ANNA. Neither do I. So let's take them out, men. Shall we attack?!

MEXICAN SOLDIER 1, 2, AND 3. No!

SANTA ANNA, *furiously*. Wrong answer imbeciles. Attack! That's an order!

SANTA ANNA, MEXICAN SOLDIERS 1, MEXICAN SOLDIER 2, *and* MEXICAN SOLDIER 3 *turn to attack, and freeze in that position. They will stay this way until midway through the next scene.*

act 1, scene 5. Attack on the Alamo

SANTA ANNA, MEXICAN SOLDIERS 1, MEXICAN SOLDIER 2, *and* MEXICAN SOLDIER 3 *remain frozen on one side of the room. Enter WILLIAM TRAVIS, DAVY CROCKETT and JAMES BOWIE. JAMES BOWIE leans on DAVY CROCKETT's shoulder for support.*

WILLIAM TRAVIS. Well men, we've done well. But I'm not sure how much longer we can hold them off.

DAVY CROCKETT. Nonsense. No one thought we'd last this long. I'm starting to think we can win this.

JAMES BOWIE. Yes, William, I'm with Davy. Who says we can't hold them forever? Or maybe they'll lose interest. I mean, why should they even be bothering with us? If I were them, I'd move on from us to take on Sam Houston.

WILLIAM TRAVIS. No, no, no. I appreciate your confidence, but Santa Anna is not one to move on. And for all we know, they might have 6,000 troops out there. It's only a matter of time before they crush us.

DAVY CROCKETT. Watch your words, boss. The men need to hear confidence from their leader.

JAMES BOWIE. They need to get their faith from us.

WILLIAM TRAVIS. Yes, yes, yes. And of course that's what they'll hear from me, until my last day on this earth. But I must ask you this. In all honesty, did we make the right choice? If they smashed on through the Alamo's walls this very minute and killed every one of us, would it be worth it? I know we bought Sam Houston some time, but was it enough? Louis Rose (*The crowd boos when they hear his name*) wasn't actually right, was he?

DAVY CROCKETT, *walking over to WILLIAM TRAVIS and accidentally letting JAMES BOWIE topple to the ground, he addresses JAMES BOWIE over his shoulder, Oops, sorry!*

JAMES BOWIE, *lying on the ground, where he'll remain for the rest of the scene.* Way to pick on the injured guy...

DAVY CROCKETT, *to WILLIAM TRAVIS.* William, there are many things to regret in a life. And any man who tells you they are happy with every decision they've ever made is a liar. But one never regrets making an unselfish decision to help others. You and every man in here will never regret being so brave. You know who's having second thoughts right now? Louis Rose. (*The crowd boos.*) That's who. (*The crowd cheers.*)

JAMES BOWIE, *pointing to the SOLDIERS.* Uh, William? There's something—

WILLIAM TRAVIS. One second, James. Yes, yes, yes. You're right. I needed to hear that. Let's go hold them off for another thirteen days!

JAMES BOWIE, *louder*. Seriously, guys. I think you should—

DAVY CROCKETT. I'll get you up in a minute, James. Can't you see we're having a moment?

JAMES BOWIE. Well, it's about to be your last. They're over the walls.

SANTA ANNA, MEXICAN SOLDIER 1, MEXICAN SOLDIER 2, and MEXICAN SOLDIER 3 *unfreeze and attack. Fighting ensues. First JAMES BOWIE is killed. Next, WILLIAM TRAVIS. Then, SANTA ANNA slashes DAVY CROCKETT to the ground, and Crockett's hat falls off to the side.*

DAVY CROCKETT. Kill me, but spare the cap! Please!

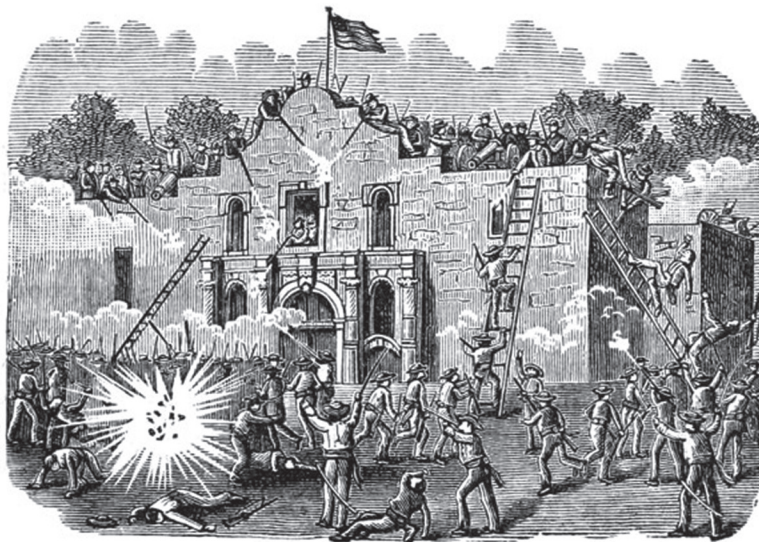
SANTA ANNA. This cap? (*He steps on it.*)

DAVY CROCKETT. Noooooooooooooooooooooooooooooooooooo!

SANTA ANNA *stabs* DAVY CROCKETT.

DAVY CROCKETT, *dying dramatically*. Remember . . . the coonskin cap!

NARRATOR. It is thought that all the defenders of the Alamo were killed, even the people who survived the fight—Santa Anna had them executed. Exactly how Travis, Crockett, and Bowie died is not known for sure. Most historians think Bowie was killed in his bed, where he was confined due to illness. As for William Travis, there is one account that he was killed by a gunshot wound while defending the north wall. Davy Crockett's death continues to be a controversy. There are some reports that he was one of the people who surrendered and was executed. Another account, from a slave cook who witnessed the fight, says Crockett died surrounded by sixteen Mexican soldiers—all of whom he killed before finally being defeated.



act 1, scene 6. San Jacinto

SAM HOUSTON, TEXIAN SOLDIER 1, TEXIAN SOLDIER 2, and TEXIAN SOLDIER 3 *stand at the front of the room.*

TEXIAN SOLDIER 1. Is this war almost over?

TEXIAN SOLDIER 2. Seriously, I want to go home.

TEXIAN SOLDIER 3. They totally outnumber us. Do we even have a chance?

SAM HOUSTON. Quit your belly-aching.

TEXIAN SOLDIER 1. Yeah, and I'm hungry, too.

SAM HOUSTON. Hungry? Tired? While you guys have been setting up camp and drilling, do you know what happened at the Alamo?

TEXIAN SOLDIER 2. The Alamo? That Spanish mission in San Antonio?

SAM HOUSTON. Yes. The Alamo. Remember that name. That's where a hundred or so brave men decided to give their lives just to give us more time to prepare.

TEXIAN SOLDIER 3. Did they all die?

SAM HOUSTON. Yes, Santa Anna made sure of that. And they could've run. But they didn't. So today when we go to fight this battle, I want you to remember those brave men who died for you. Are we ready to go?

TEXIAN SOLDIERS 1, 2, AND 3, *together, striking intense poses.* We're ready!

SAM HOUSTON. Let's go!

SAM HOUSTON AND TEXIAN SOLDIERS 1, 2, AND 3, *together.* Remember the Alamo!

SAM HOUSTON, TEXIAN SOLDIER 1, TEXIAN SOLDIER 2, and TEXIAN SOLDIER 3 *charge into battle and shoot imaginary guns at imaginary enemies.*

NARRATOR. Although outnumbered, The Texians routed Santa Anna's forces in an estimated eighteen minutes. The next day, Santa Anna was captured and the Battle of Texas was effectively over.

act 1, scene 7. Mexican and U.S. Historian Duke It Out

The MEXICAN HISTORIAN and U.S. HISTORIAN stand at the front of the room. The MEDIATOR stands between them. Off to the side stands MAN FROM TONGA.

MEXICAN HISTORIAN. Well, I think it's clear.

U.S. HISTORIAN. As crystal.

MEXICAN HISTORIAN. You can't be serious. You really think that made the U.S. side look good?

U.S. HISTORIAN. What? You guys were barely using the land anyway and you outnumbered us. Through bravery and courage we won against improbable odds. Wow, no wonder they've made so many movies about this.

MEXICAN HISTORIAN. We invited you into our state and you kicked us out and took it over!

U.S. HISTORIAN. Can we help it that we won? You outnumbered us at San Jacinto, by the way.

MEXICAN HISTORIAN. And it was a sneak attack by you guys, a fact your movies always seem to fail to mention, incidentally. And, also, Mexican history barely focuses on the Alamo. We focus on the fact the U.S. annexed Texas and then started the Mexican War in 1846 with us—which, if you care to remember, lost Mexico all the parts of today's California, Nevada, New Mexico, Arizona, Utah, and Colorado that it used to own.

U.S. HISTORIAN. What do you want me to say? There are winners and losers in history. If you had beaten us, would you be feeling bad about it today?

MEXICAN HISTORIAN. If we had won, all we would have kept is the land that was already ours. And anyway, are you actually arguing that it's okay just because you won? Well, we're stronger than Tonga. Should we just take over Tonga?

MAN FROM TONGA. Hey, Tonga has no issues with either of you.

MEXICAN HISTORIAN. It was just an example.

MAN FROM TONGA. Just saying, Tonga thinks both of you are from great countries.

U.S. HISTORIAN, to MAN FROM TONGA. Tonga's great too. *(To MEXICAN HISTORIAN.)* It's been over 150 years, get over it. And anyway, we were supposed to focus on the moral of the story of the Alamo. Is anyone really going to focus more on poor Mexico losing a state they had barely settled than on Davy Crockett and James Bowie—

WILLIAM TRAVIS, from the audience. And William Travis.

U.S. HISTORIAN. Yes, William too. Without these brave men being willing to sacrifice their lives Texas may not be part of the Union today.

MEXICAN HISTORIAN. Yeah, but remember—

MEDIATOR. I don't think these guys are ever going to stop arguing. But, now that you guys have learned more about the Alamo and its aftermath, what do you think? Is there a moral? What is it? On second thoughts, we'll let the teacher handle that. How about we give everybody a round of applause?

Everyone from the play comes to the front of the room. As they bow, the audience hoots and hollers.

Name. _____ Date. _____

Alamo Questions

1. List four different groups of people who at some point controlled all or part of Texas.
2. What is Davy Crockett known for?
3. Why does Louis Rose think he and his fellow Americans should run?
4. Who won at the Alamo?
5. Who won the Battle of San Jacinto?
6. The U.S. eventually annexed Texas. What do you think *annex* means?
7. What do you think the moral (or the lesson) of the Alamo is?

Date. _____

American and Mexican Perspectives on the Alamo

It is important to look at historical events from different perspectives. Use arguments and facts from "The Alamo!" play to answer the below questions.

1. Why is the Alamo considered a heroic story for Americans? (5–7 sentences)
2. Why are the battles with the U.S. (Alamo, Battle of San Jacinto, Mexican War, and others) considered tragedies for Mexicans? (5–7 sentences)

Name. _____ Date. _____

Alamo Vocabulary Activity

Write the letter of the definition in front of the vocabulary word. Use the context sentences (All from the play) for help.

- A. Not likely.
- B. Lesson.
- C. Americans who had moved to Texas.
- D. A mission in San Antonio.
- E. A church or parish organized by a religious group to spread their beliefs.
- F. Complaining.
- G. Led the Texian army during their war of independence. Later would become Texas' president before it became a U.S. state.
- H. Attempting to explain one's behavior with logical reasons, even if they aren't true.
- I. A river in Texas where a famous battle occurred.

_____ **ALAMO**
*While you guys have been setting up camp and drilling, do you know what happened at the **Alamo**?*

_____ **RATIONALIZING**
*Don't mind him, he's just **rationalizing**.*

_____ **TEXIANS**
*And yes, they claim they are **Texians**, and not Americans.*

_____ **BELLY-ACHING**
*Quit your **belly-aching**.*

_____ **MISSION**
*That Spanish **mission** in San Antonio?*

_____ **IMPROBABLE**
*Through bravery and courage we won against **improbable** odds.*

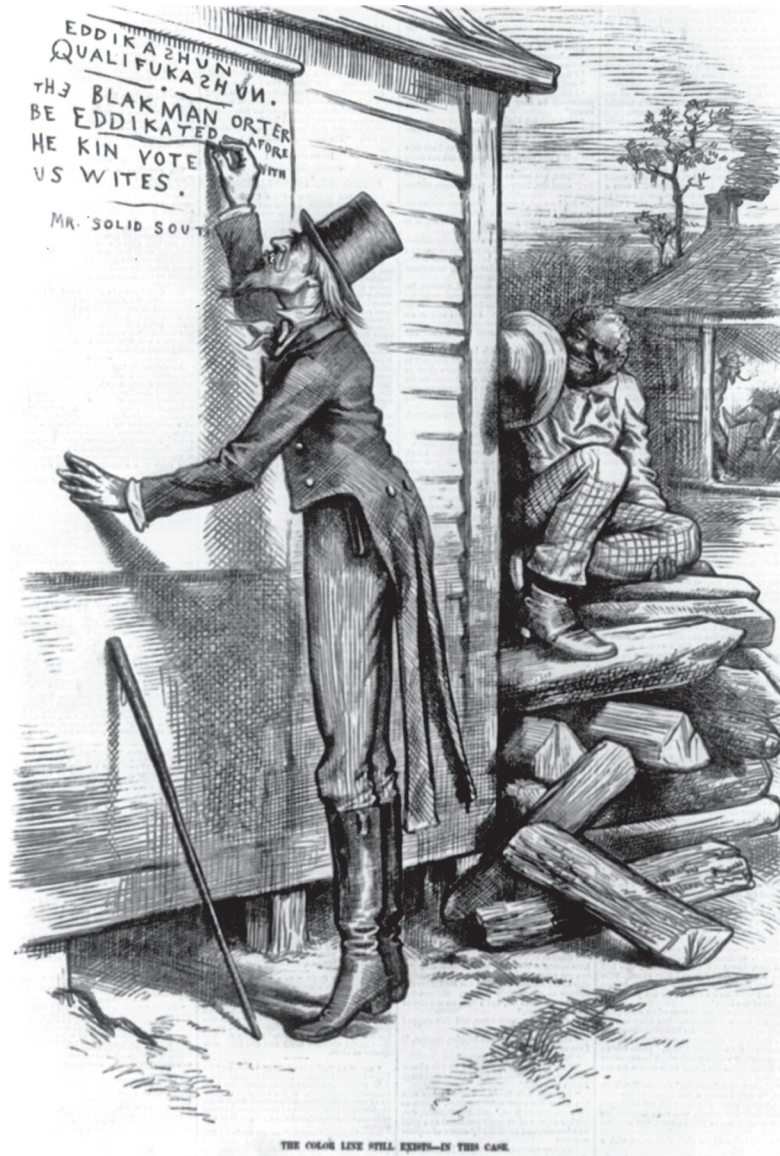
_____ **SAN JACINTO**
*You outnumbered us at **San Jacinto**, by the way.*

_____ **MORAL**
*And anyway, we were supposed to focus on the **moral** of the story of the Alamo.*

_____ **SAM HOUSTON**
*I know we bought **Sam Houston** some time, but was it enough?*

The Reconstruction Production

The Civil War changed so much for American history, particularly for African Americans. This play will illustrate the ups and downs that accompanied being considered "free." It was a complicated time for all Americans and there is much to learn from how it was handled.



The Reconstruction Production

Characters

- Narrator
- Plantation Owner
- Samuel Tilden
- Abraham Lincoln
- Radical Republican #1
- Corrupt Election Official
- Border Stater
- Radical Republican #2
- Uneducated White Guy
- Southerner
- Southern Congressman #1
- Uneducated Black Guy
- John Wilkes Booth
- Southern Congressman #2
- Voting Commissioner
- Andrew Johnson
- Ulysses S. Grant
- '60s Black Woman
- Freedman
- Rutherford B. Hayes

act 1, scene 1. The Civil War Is Over

ABRAHAM LINCOLN, *the BORDER STATER, and the SOUTHERNER stand in the front of the room.*

NARRATOR. With the Civil War over, the country has some difficult decisions to make. The South has been decimated, physically and economically, and there are now millions of people who are suddenly free. This rebuilding of the South—both the physical rebuilding and societal changes required by the newly freed slaves—is called Reconstruction.

ABRAHAM LINCOLN. Now that the war is over, we need to pass the 13th amendment.

BORDER STATER. And what exactly will that do?

ABRAHAM LINCOLN, *hesitating*. Well . . . it will . . . mmm . . . kind of sort of . . . uh . . . forever abolish slavery.

SOUTHERNER. Wait, didn't you already do that with the Emancipation Proclamation?

BORDER STATER, *annoyed*. No, that's when he freed *your* slaves. I was supposed to get to keep mine.

ABRAHAM LINCOLN. Sorry about that.

BORDER STATER. Yeah, well I wish you'd told us earlier. We'd have never supported you through that godforsaken war.

ABRAHAM LINCOLN. Which is exactly why I didn't tell you. Anyway, now that the war is over, I don't really need you anymore. Ta ta.

Exit the BORDER STATER. Enter JOHN WILKES BOOTH, sneaking up behind Lincoln.

ABRAHAM LINCOLN. All right, on with reuniting the country. I propose a post-war policy of malice towards none. We need to do everything we can to make it easy for the South to rejoin us. I propose the 10% plan, which is this: as long as a southern state passes the 13th amendment and 10% of that state proposes loyalty to the Union, we'll accept them back.

SOUTHERNER. Accept us back? Aren't you kind of forcing us to come back?

ABRAHAM LINCOLN. I guess I'll be counting you among the 90% that won't propose loyalty. Moving on. It's only been five days since Lee surrendered, but we need to get this country back—

JOHN WILKES BOOTH, *leaping up behind Lincoln and shooting him*. Hasta La Vista Baby!

ABRAHAM LINCOLN *falls to the ground, where he continues to lie until Scene 6*.

SOUTHERNER. Aren't you supposed to say something in Latin?

JOHN WILKES BOOTH. Oh yeah. Sic simper tyrannis!

Exit JOHN WILKES BOOTH. Enter ANDREW JOHNSON.

ANDREW JOHNSON. Now it's time for me to be president. And just for the record, I'm not Andrew Jackson and it really irritates me when people confuse me with him. You'd think people would remember me. Something happened to me that happened to only one other president.

SOUTHERNER. Oh that's right. You were—

ANDREW JOHNSON. No need to go into the details. But now I'm president and I plan to continue Lincoln's 10% policy. Let's de-secede this country!

The crowd cheers.

act 1, scene 2. At the Plantation

The FREEDMAN is picking cotton at the front of the room. The PLANTATION OWNER comes up to inspect his work.

FREEDMAN. So "master," you got anything you need to tell me?

PLANTATION OWNER. Nothing that I can think of. Oh, that's right. I need you to pick 250 bales of cotton today instead of 200. Thanks for reminding me.

FREEDMAN, *stopping his work and standing up*. You sure there's not something you need to tell me? Like maybe, I don't know, that I'm free now?

PLANTATION OWNER. Oops. Oh yeah—that pesky 13th amendment. So, uh, technically, I guess you're free.

FREEDMAN. So, uh, technically, I'm outta here. Nice knowing you, "master." *(He turns and begins to walk away.)*

PLANTATION OWNER, *putting his hand on the Freedman's shoulder and stopping him*. Not so fast. Congress might have passed their little 13th amendment, but all the southern states have passed some new laws of our own—the Black Codes.

FREEDMAN. I don't think I like the sound of this. What are the Black Codes?

PLANTATION OWNER. So, blacks are called “free” in this state, but they can't vote, can't give testimony in court, can't own a gun, and aren't allowed to own a business.

FREEDMAN. Which means I have no choice but to stay stuck on a plantation. But at least I get paid now.

PLANTATION OWNER. Sort of. Now you have to sign a one-year contract that won't pay you until the end of the year. But I'm going to start charging room and board now. And, oh my, what a coincidence, your room and board for the year is exactly equal to your salary.

FREEDMAN, *gesturing quotation marks*. So, I'm not really free, I'm just “free.”

PLANTATION OWNER. I'm not sure why you're putting quotation marks around it.

FREEDMAN. Well, I don't care. I'm going to leave anyway. You can't make me stay here.

PLANTATION OWNER. Mighty uppity for someone who was my property a week ago. Just so you know, besides the Black Codes, we have this new organization you might want to learn about before you go shooting off your mouth again. Here, look off yonder. What do you see?

They look off into the distance together.

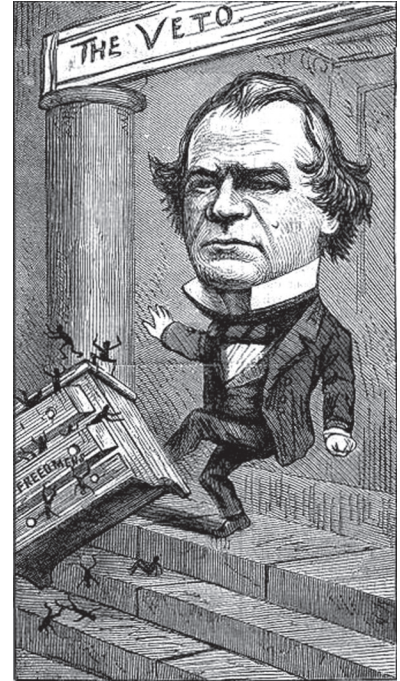
FREEDMAN. Why are they wearing white hoods?

PLANTATION OWNER. We have to keep—I mean, they have to keep their identities secret. Sadly, not everyone realizes the importance of maintaining white honor.

FREEDMAN. Honor is not what comes to my mind. Those people are lynching black folks and burning crosses on their lawns.

PLANTATION OWNER. So, anyway, feel free to leave, I'm just warning you that the Ku Klux Klan might not take so kindly to your ideas of freedom.

The FREEDMAN shakes his head and goes back to picking cotton.



act 1, scene 3. Congress, 1865–1868

ANDREW JOHNSON *stands at the front of the room*. RADICAL REPUBLICAN 1 *and* RADICAL REPUBLICAN 2 *sit in chairs at the front of the room*. SOUTHERN CONGRESSMAN 1 *and* SOUTHERN CONGRESSMAN 2 *stand next to them*.

RADICAL REPUBLICAN 1, *to* SOUTHERN CONGRESSMAN 1. You look mighty familiar.

SOUTHERN CONGRESSMAN 1. I should. We worked together for years

SOUTHERN CONGRESSMAN 2. And by worked, we mean argued and fought all the time.

RADICAL REPUBLICAN 2. Yeah, didn't you guys vote to secede?

SOUTHERN CONGRESSMAN 2. Something like that.

RADICAL REPUBLICAN 1. Now that you mention it, that does sound pretty familiar.

SOUTHERN CONGRESSMAN 1. Well, let's get back to making laws.

The SOUTHERN CONGRESSMEN walk toward their seats, but the RADICAL REPUBLICANS stand up and block them from taking a seat.

RADICAL REPUBLICAN 1, *threateningly*. We're not letting the people who voted to break up this fine country back in here.

RADICAL REPUBLICAN 2, *even more threateningly*. Get out and stay out.

SOUTHERN CONGRESSMAN 1, *scandalized*. Well I never.

SOUTHERN CONGRESSMAN 2. Northerners have no concept of chivalry.

The SOUTHERN CONGRESSMEN stomp out.

ANDREW JOHNSON. Well, hold on right here. No reason to get all radical. Those men were democratically elected. And their states followed exactly the rules we asked them to: over 10% promised loyalty to the Union and they got rid of slavery.

RADICAL REPUBLICAN 1. And what's going to stop them from voting to break off again? This is a recipe for a Civil War II.

RADICAL REPUBLICAN 2. A sequel I don't want to watch—because sequels, in general, are always disappointing. Also, those states might have gotten rid of slavery, but their Black Codes are keeping blacks right where they were before.

RADICAL REPUBLICAN 1. And the freedmen brave enough to stand up for themselves are getting beaten up and hung by the KKK.

RADICAL REPUBLICAN 2. We're done with your 10% solution, we're doing things our way from here on out.

RADICAL REPUBLICAN 1. First order of business: the 14th amendment, which will make it illegal to take away a citizen's rights. In other words, the Black Codes will be made unconstitutional.

ANDREW JOHNSON. Veto!

RADICAL REPUBLICANS. Uh, you can't veto an amendment. Nice try.

RADICAL REPUBLICAN 2. Next up, let's make the southern states give blacks the right to vote.

ANDREW JOHNSON. Now that I can veto! Veto!

RADICAL REPUBLICANS 1 AND 2, together. Overridden.

RADICAL REPUBLICAN 1. And we need to station the army in the South, or they'll never follow what we've passed.

ANDREW JOHNSON. Veto! Veto! Veto!

RADICAL REPUBLICANS. Overridden. Overridden. Overridden.

RADICAL REPUBLICAN 2. Boy, this guy's getting annoying. Are you thinking what I'm thinking?

RADICAL REPUBLICAN 1. I sure am.

RADICAL REPUBLICAN 1 AND 2, together. Impeached!

ANDREW JOHNSON. What?! You're kidding me. What high crime and misdemeanor did I commit? You can't impeach me for being annoying.

RADICAL REPUBLICAN 2. Too late. We already did.

RADICAL REPUBLICAN 1. Don't worry though. By one vote, you don't actually get thrown out of office. But your term runs out a couple of months afterward anyway. So . . . See ya.

Exit **ANDREW JOHNSON.**

RADICAL REPUBLICAN 2. Good riddance.

RADICAL REPUBLICAN 1. You're telling me. Oh, don't forget, we also have to pass the 15th amendment, where we give blacks the right to vote.

RADICAL REPUBLICAN 2. I thought we already did that



Rutherford B. Hayes

RADICAL REPUBLICAN 1. We did in the South, but this one's actually for the North. Most states in the North still don't allow blacks to vote. It's still controversial in the North, but almost all blacks tend to vote Republican, so...

RADICAL REPUBLICAN 2. Say no more. Done and done.

act 1, scene 4. The Stolen Election of 1876

ULYSSES S. GRANT *stands at the front of the room.* **SAMUEL TILDEN** and **RUTHERFORD B. HAYES** *stand next to him.*

ULYSSES S. GRANT. And now looking back on my eight years as president . . .

RUTHERFORD B. HAYES. That was fast.

SAMUEL TILDEN. Fortunately.

ULYSSES S. GRANT. I'm very proud of all that was accomplished during my terms. Thanks to the Radical Republican's Reconstruction Plan and the army's support, blacks have gone from bondage to the voting box. Not only did that help me—shout out to my black voters—but men who used to toil in the cotton fields for nary a penny just eleven years ago are now state representatives and congressmen. During this time we also helped rebuild the South and established the Freedmen's Bureau, which gave food, built hospitals, and created public school for freedmen and poor whites.

SAMUEL TILDEN. On the other hand—

ULYSSES S. GRANT, *putting up his hands.* Okay, fine. Maybe, just maybe I had the most corrupt presidency ever. But can you really blame me for that? With railroad money there for the taking, almost every government at every level was terribly corrupt.

RUTHERFORD B. HAYES. He makes a good point.

SAMUEL TILDEN. Are you kidding? He was the top dog, the head honcho, the king burrito, as they say.

RUTHERFORD B. HAYES. No one says king burrito.

SAMUEL TILDEN. Well, you get my point. Anyway, Grant, get down, your term is over.

EXIT ULYSSES S. GRANT, *with bowed head.*

SAMUEL TILDEN. My name is Samuel Tilden, and a vote for me is a vote against corruption. I don't care how much money I'm offered, I will not turn the presidency and this great country into a mockery by taking bribes or allowing anyone else in my government to do so

RUTHERFORD B. HAYES. Are you done yet?

SAMUEL TILDEN. Yes, vote Democrat—vote for Tilden! *(The crowd cheers.)*

RUTHERFORD B. HAYES. So, uh, I'm the Republican candidate. And, uh, you should really elect me. I'd be great. Really great. I mean, I have an awesome beard, a super cool first name that can't be shortened. I mean, yeah. Vote for me!

No one cheers. CORRUPT ELECTION OFFICIAL comes to the front of the room.

CORRUPT ELECTION OFFICIAL. All right, people. Let's have an election!

The crowd cheers.

CORRUPT ELECTION OFFICIAL. Who wants Rutherford? *(He counts his votes.)* And how about Samuel Tilden? *(He counts those votes, and shakes his head in disapproval when he sees there are much more in this pile.)* Uh oh, it wasn't supposed to work out that way. Well, I guess Tilden has won by nineteen Electoral Votes. Oh wait, what is that I hear? Oh, twenty of the electoral votes have been questioned by the Republicans? Well, we'd better put together a committee to get to the bottom of this. I'll need eight Republican volunteers. *(He picks eight Republicans from the class. They come to the front of the room.)* And seven Democrats. *(He picks seven Democrats from the class. They come to the front of the room.)*

SAMUEL TILDEN. Wait, why do the Republicans get one more?

CORRUPT ELECTION OFFICIAL. Well, a tie would really muddle things up. Now let's vote. Who thinks all twenty of those electoral votes should've gone to Rutherford?

The eight REPUBLICANS raise their hands.

CORRUPT ELECTION OFFICIAL. It's official then. Rutherford B. Hayes is our next president.

The REPUBLICANS and DEMOCRATS return to their seats. RUTHERFORD does a victory dance, while SAMUEL TILDEN throws a tantrum.

SAMUEL TILDEN. This is totally and completely unfair. I refuse to accept these results. You just stole the election from me!

RUTHERFORD B. HAYES. The Democrats are such poor sports. All right, I'm feeling generous. What's one thing we could give the Democrats that could make them get over this?

SAMUEL TILDEN. Well, I'll be mad either way. I should be president! But, if you remove the army from the South, most Democrats will probably look the other way.

RUTHERFORD B. HAYES. Let's see, that would pretty much end Reconstruction, since even with the army there we've barely been able to get the South to give blacks rights or spend money on schools. But then again, I'd be president. You've got a deal!

SAMUEL TILDEN and RUTHERFORD B. HAYES *shake hands.*

act 1, scene 5. Post-Reconstruction

NARRATOR. Without the army, the South proceeds to go completely against the 14th amendment and take away the rights of blacks. The right to vote remains, but between KKK intimidation and creatively evil vote-denying tactics, very few blacks continue to vote. One method used to deny them the vote is the Literacy Test and Grandfather Clause.

At the front of the room the VOTING COMMISSIONER sits in a chair. Enter UNEDUCATED WHITE GUY and sits down in the chair facing him.

UNEDUCATED WHITE GUY. I'd like to cast me a vote.

VOTING COMMISSIONER. Great! First I need you to read this. *(He hands him a piece of paper.)*

UNEDUCATED WHITE GUY, *looking at the paper, shaking his head.* Yeah, that's gonna be a problem. I ain't learnt to read yet. No real need for it on the farm.

VOTING COMMISSIONER. No worries. Did your Grandfather vote?

UNEDUCATED WHITE GUY. Of course, he was white.

VOTING COMMISSIONER. Then you're qualified due to the Grandfather Clause. Vote away.

The VOTING COMMISSIONER hands UNEDUCATED WHITE GUY a ballot, which he proceeds to fill out. Enter UNEDUCATED BLACK GUY and takes the seat next to him.



THE NATIONAL COLORED CONVENTION IN SESSION AT WASHINGTON, D.C.—SKETCHED BY THEO. R. DAVIS.—[SEE FIRST PAGE.]

UNEDUCATED BLACK GUY. I'm here to cast my ballot.

VOTING COMMISSIONER. We'll see about that. Read this for me. *(He hands UNEDUCATED BLACK GUY a piece of paper.)*

UNEDUCATED BLACK GUY, *trying but failing to read it.* Sorry, I haven't had much schooling.

VOTING COMMISSIONER. It shows. So could your grandfather vote?

UNEDUCATED BLACK GUY. Of course not. He was a slave.

VOTING COMMISSIONER. Then you won't be able to vote either. Goodbye.

The UNEDUCATED GUYS return to their seat. The FREEDMAN and the PLANTATION OWNER walk up to the front. The FREEDMAN sits down while the PLANTATION OWNER stands by menacingly.

VOTING COMMISSIONER. So, can you read this? *(He hands the Freedman a piece of paper.)*

FREEDMAN, *excitedly taking the paper.* Sure can! *(He proceeds to read it.)* How do you like them apples? Now, I'd like my ballot, please.

VOTING COMMISSIONER, *very upset, but giving him a ballot.* I'll give you a ballot. But just so you know, I'll be letting your boss know about this.

PLANTATION OWNER. And my workers don't vote.

FREEDMAN. So I'll have to leave and get another crummy plantation job.

PLANTATION OWNER. That's your right. But just so you know, I'm thinking my white-hooded friends would like to hear about this, too.

The FREEDMAN shudders, hands back the ballot without voting, and sadly walks away.

NARRATOR. Other methods were used as well, including charging a poll tax, giving the blacks extremely hard materials to read, or asking them impossible questions, like how many beans there were in a jar. This is also when Jim Crow Laws went into effect, making segregation law in complete contradiction to the 14th amendment.

act 1, scene 6. Lincoln's Legacy

ABRAHAM LINCOLN *risks from the floor and is now a ghost. Enter '60s BLACK WOMAN and joins him in the front of the room.*

ABRAHAM LINCOLN. So, just checking in. How are things going for black people in America now?

'60s BLACK WOMAN. Great! The Civil Rights Act just passed and now segregation is illegal. Blacks now have all the legal rights of a white person!

ABRAHAM LINCOLN. Oh wonderful. What year are we in?

'60s BLACK WOMAN. The '60s.

ABRAHAM LINCOLN. Wow, I can't believe this all happened so quickly. I just died.

'60s BLACK WOMAN. Uh, the 1960s.

ABRAHAM LINCOLN. What? It took a hundred years to make blacks equal citizens?

'60s BLACK WOMAN. Hey, don't ruin the moment. I'm pretty jazzed about getting equality. And who knows, maybe a future black president is just around the corner. Anything's possible now.

ABRAHAM LINCOLN. I wouldn't count on it. It'll probably be at least another hundred years for that. There'll probably be a woman president before that.

'60s BLACK WOMAN. And is there something wrong with that?

ABRAHAM LINCOLN. Oh, of course not, sorry. Can women vote yet?

'60s BLACK WOMAN. Well, yes. And, I'd just like to say thanks. It was a long road, but you did take the first step. Revisionist historians like to mock your legacy by pointing out that the Emancipation Proclamation didn't actually free every slave. But I know what a controversial decision that was. I'm still impressed. In many ways, you started the whole thing.

ABRAHAM LINCOLN. Thanks, but I did think it would happen faster.

'60s BLACK WOMAN. Me too. Me too. But I appreciate you anyway. Thank you, Abe!

'60s BLACK WOMAN and LINCOLN *high five. The crowd gives a standing ovation for this amazing production.*

Name. _____ Date. _____

Reconstruction Questions

1. What was Reconstruction?
2. What were the Black Codes? Why did the South pass these?
3. What did the 13th, 14th, and 15th amendment do?
4. What happened to Andrew Johnson and just one other president?
5. Why did blacks lose rights after 1877?
6. How did the Literacy Test and Grandfather Clause restrict black voting?

Date. _____

Your Reconstruction Plan

Andrew Johnson and the Radical Republicans had very different views on what the U.S. policy for Reconstruction should have been. Create what you think would be the perfect Reconstruction plan. You can use parts of the Radical Republicans' plan and Johnson's plan, but feel free to make up your own ideas. Focus on the three areas listed below. Your plan should be $\frac{3}{4}$ to 1 page in length.

1. Southerners who rebelled should...
2. Southern states should be readmitted into the Union after they...
3. About the freedmen (ex-slaves), we should ...

Name. _____

Date. _____

Reconstruction Vocabulary Activity

Write the letter of the definition in front of the vocabulary word. Use the context sentences (all from the play) for help.

- | | |
|---|---|
| A. The historical period following the Civil War. | E. A change to the U.S. Constitution. |
| B. A declaration by Lincoln that freed all the slaves in the states fighting the U.S. | F. Being willing to act dishonestly in return for money or personal gain. |
| C. Courtesy. | G. Arrogant. |
| D. A man who has been freed from slavery. | H. Extreme. |

_____ **RECONSTRUCTION**

*Thanks to the Radical Republican's **Reconstruction** Plan and the army's support, blacks have gone from bondage to the voting box.*

_____ **AMENDMENT**

*Now that the war is over, we need to pass the 13th **amendment**.*

_____ **EMANCIPATION PROCLAMATION**

*Revisionist historians like to mock your legacy by pointing out that the **Emancipation Proclamation** didn't actually free every slave.*

_____ **RADICAL**

*No reason to get all **radical**.*

_____ **UPPITY**

*Mighty **uppity** for someone who was my property a week ago.*

_____ **FREEDMAN**

*The **Freedman** shakes his head and goes back to picking cotton.*

_____ **CHIVALRY**

*Northerners have no concept of **chivalry**.*

_____ **CORRUPT**

*With railroad money there for the taking, almost every government at every level was terribly **corrupt**.*

Teacher Feedback Form

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