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Title of lesson plan: Primary Sources: Daily Life in 1820

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School/Organization: Maine Historical Society

Content Areas: MHS Bicentennial Theme – Community

- Career & Education Development
- English Language Arts
- Health Education & Physical Education
- Mathematics
- Science & Technology
- **Social Studies**
- Visual & Performing Arts
- World Languages



Strand and Standard: *Detailed strand/standard information is available on pages 16-17.*

- Social Studies, Grades 6-8: History 1 – F1, F2, D1, D2, D3, D4; History 2 – F1, F2, F3, D1, D2, D3.
- Social Studies, Grades 9-Diploma: History 1 – F1, F2, F3, D1; History 2 – F1

Duration: 4-5 days

Grade Levels: 6-8, 9-12

Materials and Resources Required: computer, projector, access to Maine Memory Network (recommended to start a free account – students can gather additional sources into folders using an MMN account), documents and objects listed in “PSD analysis” sections of packet, optional rubric (page 18 of this packet)

- **Note about “PSD analysis:”** For each segment, a number of Maine Memory Network items will be listed. These are linked in the slideshow on the lesson plan page. In pairs or groups, students look at Maine Memory Network items listed in each segment. For documents, students are asked to read the transcripts (linked on the item page) and take notes on anything that may stand out or that they have questions about. For objects, students look at make and materials and take notes about how they think the object may help to contextualize the era from which it came. Using the zoom-in option on Maine Memory Network can allow for closer looking at documents as well as objects. The zoom-in option is recommended for looking at needlework and penmanship examples.

Summary/Overview: *What will students learn? What is the purpose? (ie. Objectives/Learning Targets)*

This lesson plan will give students the opportunity to explore and analyze primary source documents from the years before, during, and immediately after Maine became the 23rd state in the Union. Through close looking at documents, objects, and art from Maine during and around 1820, students will ask questions and draw informed conclusions about life at the time of statehood.

- **Big Idea:** By examining historic artifacts such as documents, art, and fashion, historians can put together a fuller picture of daily life in Maine around the time the District became a State.
- **Essential Questions:**
 - What can objects and art tell us about how people lived in the early 19th century?
 - How do political documents and works of folk art both provide glimpses into how people lived in and around 1820?
 - What are some similarities and differences between academic life for students in the early 19th century and the early 21st century?
 - How does folk art differ from professional art, and why is it important?
 - How did people represent themselves in the early 19th century?
- **Objectives:**
 - Students will examine and analyze primary source documents, art, and objects, and use the sources provided to draw informed conclusions and ask informed questions about Maine life in and around 1820.
 - Students will compare political documents from the years leading up to Maine statehood in 1820 to previous knowledge they may have about national movements during the Revolutionary War.
 - Students will examine fashion and portraiture as resources for learning about daily life.
 - Students will answer open-ended questions about primary sources through close looking, comparing, and hypothesizing.
- **Vocabulary:** *embargo, folk art, partisan, physiognomy, portraiture, silhouette*

Steps:

I. Introduction

- a. *(If your classroom/school has a land acknowledgement, MHS recommends beginning this lesson with a land/water acknowledgement. More information in Teacher Resources at the end of this packet.)*
- b. In this lesson, students will learn some background information about the political, economic, social, and artistic landscape in Maine prior to, during, and soon after the year 1820, when Maine became a state. Students will then examine primary documents, objects, images, clothing, and works of art from and around 1820, and draw informed conclusions about everyday life for Maine residents in and around its first year of statehood, based on discussion prompts and personal observations.
 - i. Historians use a number of resources for putting together informed ideas and conclusions about how people lived in the past. In this lesson, students will be asked to fill the role of historian and use close looking and informed thinking, and give equal weight to looking at documents, objects, and art.
 - ii. Try to think about what it would be like to hold the objects, wear the clothing in the portraits, paint the portraits or cut out silhouettes, or to read the documents during or around 1820. How do all of these things fit together into one period of time? How would the experience be different for someone of high economic status or low economic status?
 - iii. Stress to students that answering the questions in each part is not about being “right” or “wrong” – instead, answers should be based on what they have learned and observed, and what they think they can guess based on what they see. Students may have differing ideas, which may lead to new discoveries – it is important, however, that all conjecture is informed, and students can back up their ideas by pointing to something they observed in a document or artifact.

II. Politics

- a. District of Maine before 1820
 - i. With the official founding of the original thirteen British colonies in what is now the United States, the Commonwealth of Massachusetts extended northward past New Hampshire to include the District of Maine. Land in the District of Maine was granted by the Massachusetts government to veterans of the Revolutionary War (1776-1883). One of the prominent Revolutionary War veterans living in Maine was Henry Knox, namesake of Knox County.
 - ii. After George Washington was elected President in 1789, politics in the new United States became increasingly partisan, with a more notable split coming around 1800 between the Federalist and Democratic Republican parties. Beginning with Thomas Jefferson (elected 1800), three successive US Presidents were Democratic Republican. However, there were differences even within parties – followers of Jefferson specifically were known as “Jeffersonian Republicans,” for example.

- iii. Massachusetts lawmakers were predominantly Federalist (supportive of a strong central government and a national bank). Over time, Maine residents became more Democratic Republican (supportive of states' rights and no/limited national bank). Because Maine business benefitted the Massachusetts economy, and the government was centralized in Boston (a long journey from the more rural, landlocked parts of Maine), talk of separating and becoming a distinct state began around the 1790s, but multiple factors delayed separation.
- b. The Coasting Law and War of 1812
 - i. The two major detriments to a movement for statehood were the Coasting Law of 1789 and the War of 1812 (1812-1815). The Coasting Law stated that all ships leaving port must dock and claim cargo at customs in every Atlantic state with which the exporting state did not share a border. As part of Massachusetts, Maine bordered four states, thus not needing to dock until New Jersey; had it separated, however, Maine would only border New Hampshire, thus adding four states and lots of additional time and money to a shipping voyage.
 - ii. The War of 1812 was what the US and British and French North America (Canada) saw of the Napoleonic Wars raging in Europe between Great Britain and France. During these wars, both warring countries tried to block the other from receiving American imports. Embargoes (taxes) on shipped goods during the Jefferson (1800-1808) and Madison (1808-1816) administrations did little to help the American shipping industry during this time. During the War of 1812, much of Maine, situated close to both British and French Provinces in Canada, was occupied by British soldiers. Eastport, Maine, remained occupied until well after the war – 1818. Worse for Maine citizens, militia, and businessmen, Massachusetts did little in the way of assistance during the War of 1812.
- c. Separation attempts in the 1810s
 - i. Spurred on by the rising ire against Massachusetts during the War of 1812, separationists in Maine called for a new vote for statehood in 1816. Massachusetts allowed the vote, but Maine needed a 5 to 4 majority of yes votes in order for separation to be ratified. Maine citizens turned out a 3 to 2 majority in the 1816 vote – though a majority, it didn't satisfy the numbers Massachusetts would allow for separation to pass.
 - ii. Leading the movement for separation were William King, William Pitt Preble, John Holmes, and Albion K. Parris. In July 1819, after the Coasting Law was amended, Maine voters voted overwhelmingly in the majority for separation.
- d. Maine becomes a state
 - i. Congress was divided evenly between free states and slaveholding states in 1819. Maine entering the Union as another free state threatened the balance, and particularly appeared to threaten southern lawmakers. Speaker of the House Henry Clay of Kentucky devised a compromise – to bring Missouri into the Union as a slaveholding state in addition to Maine as a free state.
 - ii. Maine voters were upset that their legacy might now be tied forever to a slaveholding state, and many northerners feared that bringing Missouri into the

Union, as it crossed the understood geographic line that divided the northern free and southern slaveholding states, would promote the spread of the institution of slavery westward as more territory was claimed by the United States.

- iii. Ultimately, the “Maine-Missouri Question” needed votes from northern Congressmen to pass, which it ultimately did, allowing Maine into the Union in March 1820 and Missouri the following year. Among those voting for the “compromise” were Mark Langdon Hill and John Holmes, who would both continue to represent Maine in its first year of statehood. William King became the state’s first governor.

- e. **PSD analysis:** #15204 (letter from Henry Sewall to William Sewall regarding the organization of the new State of Maine, 1820), #102202 (letter from Ann King to William King, 1820), #10596 (William King, ca. 1806), #102199 (letter from William Pitt Preble to William King regarding Maine constitution, 1819), #102204 (letter from Mark Langdon Hill to William King regarding Maine-Missouri Question, 1820), #20813 (Samuel Whiting letter to William King regarding the British occupation of Castine, 1814), #22394 (John Holmes, ca. 1840), #9303 (letter regarding a call for a meeting to discuss the separation of Maine from Massachusetts, 1816), #34544 (proclamation of statehood, 1820), #104603 (Moses Greenleaf map of the new State of Maine, 1820)

f. **Discuss:**

- i. How do you think knowing the politics of the day might affect daily life in the late 1810s to early 1820s? What kinds of things do you think would have changed for everyday people when Maine became a state?
- ii. What can you discern from Mark L. Hill’s letter to William King about how the Maine-Missouri Question was viewed by some northern politicians in 1820? How do you think this affected the political and social landscape?
- iii. Women were not enfranchised to vote in the early 19th century – what might Ann King’s letter to her husband tell you about the lives of politicians’ wives during the time of Maine’s separation from Massachusetts?
- iv. How do parts of Samuel Whiting’s letter to William King during the War of 1812 remind you of the Revolutionary War? What does his letter tell you about life and the economic situation in Downeast Maine during the pivotal years before Maine statehood? How do you think the War of 1812 might have economically impacted life in 1820?
- v. How does Moses Greenleaf’s map compare to the map of Maine as you know it today? What stands out to you? Why?

III. **Education and the Home**

a. Academies and Higher Education

- i. The first higher learning institution in the District of Maine was Bowdoin College in Brunswick, chartered in 1794 following models from Harvard University in Cambridge, Massachusetts (est. 1636). Bowdoin’s first year in operation was 1802, and the institution added a medical school in 1820. Among notable early 19th century alumni of Bowdoin were author Nathaniel Hawthorne and Portland-born poet Henry Wadsworth Longfellow, both of whom graduated in

1825, as well as John Brown Russworm, Bowdoin's first Black student, who delivered a speech to his graduating class in 1826 about potential revolution for the emancipation of enslaved people in Haiti, and would go on to be one of the founders of *Freedom's Journal*, the first American newspaper created and run by Black staff.

- ii. Colby College in Waterville was also established prior to Maine statehood, in 1813. Bates College in Lewiston would not be founded until 1855; the University of Maine (Orono) in 1865.
- iii. To prepare students for college/university-level education, several academies opened throughout the state. Lands were granted by the state (and earlier by Massachusetts) for the specific purpose of founding learning institutions. Many students would board at the school and write home regarding their studies.

b. Women's education

- i. Following the American Revolution, interest in women's education increased, leading to higher literacy rates over the decades between 1790 and 1830. As a result, many women started becoming schoolteachers in the 1830s, where in earlier decades the profession was predominantly if not entirely populated by men. Higher education was more limited. Bowdoin, for example, did not become coeducational until 1971.
- ii. Though most academies were segregated by sex, the course work was fairly similar: young men and women would learn Latin, Greek, mathematics, history, geography, and some "ornamental" subjects such as art and music. Ornamental subjects were more common at women's academies. While boys' academies generally prepared students for entry to Bowdoin, Harvard, or other higher learning institutions, girls' academies generally prepared students for social conversation, as well as training in things like needlework that would be beneficial as wives and mothers.
- iii. Early 19th century society held to an ideal for women to first and foremost be republican wives and mothers, seeing to the raising of patriotic sons. Women's work was in the home, but as such women were considered to be masters of their own craft, just as men were expected to be experts in their out-of-home fields. In Maine, many men were involved in business, banking, politics, and especially seafaring. Wives of seafaring men often undertook more work at and around the home due to their husbands being away on voyages for months at a time.
- iv. While it was most likely for girls of elite households to have access to academy education, many girls from middle-class homes attended as well. An academy education could open more prospects for middle-class daughters, and give them social advantages.

c. Furnishing the home

- i. While high society was increasingly adopting what has come to be known as the American Empire style, adapted somewhat from French Napoleonic arts and furnishings signified by carved animal feet and common classical elements such as columns and the Greek key (which looks like several interlocking, maze-like

boxes in a continuous line). The American Empire style was somewhat more subdued than the French style, however; it was a style favored by Thomas Jefferson, who blended Napoleonic styles with English restraint. After the Revolution, tracing English genealogy became more important to upper-class American men, possibly aiding in the return of English styles to the home.

- ii. In rural areas, furniture would be more likely to be homemade or less decorative and more functional in style. *Folk art* is the practice of arts by amateurs rather than trained professionals, fitting a particular individual or community need. It would also be more likely that furniture from folk art traditions would be made of more local materials. In Maine, trees like pine, birch, maple, and oak grow in abundance.
 - iii. Cookstoves were becoming common during the early 19th century: designed to ease a housewife's work around the large kitchen hearth (present in homes since early colonial years), cookstoves went through multiple stages but served the functions of providing heat to the house, saving money on fuel (wood or coal), and allowing for the cooking of numerous types of dishes. Not all homes were furnished with a cookstove. Many people opposed to cookstoves were upset that the invention took away from the sight of a fire in the home.
 - iv. Prior to the introduction of gaslight, most homes were lit with oil lamps and/or wax candles. The whaling economies in New England provided much of the oil needed for lamps and lanterns. The Portland Gas Company would be established in 1848, making gaslight fixtures accessible to private homes by the end of the second quarter of the 19th century.
- d. PSD analysis: #12371** (tuition bill from Bowdoin College for Henry and Stephen Longfellow, 1823), **#23905** (letters from family members to George Pierce at Bowdoin College, 1822), **#23908** (letter from George Pierce to family about life at Bowdoin College), **#23890** (letter from Josiah Pierce to mother Phebe, 1816), **#5511** (bow front chest, ca. 1809-1816), **#13744** (illustrated verse, ca. 1820), **#22344** (family register stitched by Dolly Pollard, 1820), **#105641** (wallpaper, ca. 1825), **#31781** ("mother's chair," ca. 1806), **#11346** (side chair, ca. 1820), **#16480** (tin candle lantern, ca. 1820), **#18427** (wallpaper, ca. 1820), **#14457** (bed wrench, ca. 1820), **#16477** (sperm whale oil lamp, ca. 1790), **#22471** (drawing by Anne Longfellow, ca. 1818), **#22472** (sketch by Anne Longfellow, ca. 1818), **#104538** (family register stitched by Jane Patten, 1821), **#29228** (pincushion box, ca. 1820), **#14244** (mirror, 1820), **#26540** (penmanship sample, Marcia Rice, student at Misses Martins' School, 1819)
- e. Discuss:**
- i. What can you infer about academic life by reading the letters to and from George Pierce? What was school life like? What was daily life like for his sisters at home? How is George's experience similar to or different from what you know about college education today?
 - ii. By looking at the lanterns, what can you infer about visibility within the home in 1820? How much light do you think each source could produce? How well might a typical house be illuminated on a rainy day or at night? How would this affect daily routines, reading, and writing?

- iii. What kind of household do you think the furniture in this set of PSDs came from? How about the wallpaper, what kind of household did that come from? What makes you say that?
- iv. What can you infer about girls' education by looking at the samplers and art? What was the function of a sampler? Do you think it was useful to make them? Why? What does Marcia Rice's penmanship sample tell you about her studies? What kind of household do you think Marcia Rice came from? Why?
- v. What can you infer about Phebe Pierce, Josiah Pierce's mother, and her approach to parenting in the early 1800s from Josiah's letter to her? What does this tell you about family ideals in the early 19th century?

IV. Fashion and Portraiture

- a. Fashion dolls
 - i. Just as today, children have always played with dolls, but in the late 18th and early 19th centuries, dolls served different purposes. Fashion dolls were sold dressed in the latest styles of the day; fully dressed dolls were generally more expensive than plain dolls, and thus likely more available to children of upper classes. While mothers might make clothes for their daughters' dolls, or girls might practice sewing by making clothes for their own dolls, dressmakers were also known to create dresses for fashion dolls.
 - ii. Fashion dolls not only gave a sense of what was in style among young and adult women, they also gave girls a sense of the type of woman they might aspire to be.
- b. Portraiture
 - i. The availability of portraiture in the early 19th century was generally tied to class. Being able to afford an artist, and the time involved to sit for one, was a luxury mostly available to upper and merchant class men and families. Portraits from this period are useful to historians as they provide a sense of clothing as well as representations of certain ideals – such as people posing with books, or in front of a nautical scene to show their intelligence or profession. However, knowing the cost of portraiture before the advent of photography, it is more common to see painted portraits of upper class, white people than it is to see portraits of lower-class people and people of color from this period.
 - ii. Just as with furniture and other arts, portraiture was also taken on by folk artists, or artisans trained in other disciplines who would create commissioned work in additional arts as requests and needs required.
- c. Silhouettes
 - i. Silhouettes show a person's face in profile – sometimes even a full body. They were generally created by artists cutting out a sitter's profile from white paper and mounting it on black silk. Silhouettes were generally more affordable than painted portraits. Professional silhouette artists were known to create thousands within a few years; because they were more affordable, silhouettes were a more economical way for all families to be able to have likenesses of family members displayed in the home. Newly married couples would often have their silhouettes done together.

- ii. Silhouettes and profile portraits were also meant to give a sense of a person's character, based on the theory of *physiognomy*, which claimed that certain contours of the face could be read to give someone an impression of what a person was like. Silhouettes of prominent figures like town and state leaders, lawyers, and religious leaders, for example, might be altered slightly to emphasize certain facial contours based on theories of physiognomy that would give a viewer of the silhouette insight into that person and make them appear trustworthy or knowledgeable.
- d. **PSD analysis:** #105642 (18th and 19th century fashion dolls illustration, 1919), #48241 (parasol fashion doll, ca. 1794), #48240 (male fashion doll, ca. 1793), #48239 (fashion doll, ca. 1790), #105335 (French-inspired silk coat, ca. 1800), #105342 (Zilpah Wadsworth Longfellow's spencer jacket, 1827), #105484 (Sally Holmes's silk satin evening gown, ca. 1825), #105293 (Madame de St. Felix ball dress, ca. 1820), #105343 (Sarah Bowman Winter's "fancy weave" coat, ca. 1825), #105479 (cotton gown, ca. 1805), #48931 (Sally Chamberlain hair comb, ca. 1820), #10886 (portrait of Captain Parker McCobb, 1818), #10888 (portrait of Rebecca McCobb, 1818), #11251 (portrait of Nathaniel Barrell, 1816), #18891 (silhouettes of Anna Merrill Pickett and Margaret Pickett, 1818), #33689 (portrait of Rufus King, ca. 1820), #49685 (portrait of Julia Cascaline Dearborn Wingate, ca. 1820), #20175 (portrait of Mary Frances Woodford, ca. 1825), #18711 (silhouette of Mary L. Deering, ca. 1815), #48977 (Peleg Wadsworth's beaver-fur chapeau-bras, ca. 1820), #1325 (portrait of John Neal, ca. 1825), #6888 (miniature profile portrait of Margaret Stetson, ca. 1820), #18952 (portrait of Rebecca Padelford Deane, ca. 1820), #13295 (silhouettes of the Bowdoin College class of 1825, including Henry Wadsworth Longfellow, Stephen Longfellow, and Nathaniel Hawthorne), #18710 (silhouette of John Holmes, ca. 1823), #48949 (portrait of Charles Poland, ca. 1825), #18894 (silhouettes of Olive York and Isaac Sturdivant, ca. 1810)
- e. **Discuss:**
- i. What similarities can you draw between fashion and portraiture based on the paintings, silhouettes, and clothing you examined?
 - ii. Can you get a sense of anyone's personalities from the silhouettes you examined? Do you think they are accurate representations of their subjects, without necessarily knowing exactly what the sitter looked like? What makes you say that?
 - iii. Can you see any correlation or evolution of fashion styles by comparing the fashion dolls to actual clothing? What seemed to change from the 1790s to the 1820s? How did fashion change for women? How did fashion change for men? Did women's styles or men's styles change more? What makes you say that?
 - iv. How does John Holmes's silhouette compare to the portrait of him that you examined in the section on Politics? What do you think his silhouette is meant to say about him, knowing his involvement with Maine statehood?
 - v. What can you infer about any of the sitters for the portraits you have examined? How do the McCobb portraits differ from the portrait of Julia Cascaline Dearborn Wingate? Why do you think that is? How about the portrait of Margaret Stetson?

- vi. How does examining a silhouette differ from examining a portrait? What conclusions can you draw about the sitters for the portraits? Choose two or three portraits and explain what you think you might know about the sitter based on how they have been represented.

V. Arts and Literature

a. Folk art

- i. As has been discussed, *folk art* is art of the people – created by amateurs or untrained professionals, generally those trained in different trades who adapted their skills to create objects of visual and decorative arts as required by the local community.
- ii. Folk art encapsulated all manner of things, from decorative arts – such as mirrors and household objects – to furniture, from portraiture to headstone carvings. Young girls who were trained in arts such as needlework and drawing by a mother or older sibling, rather than receiving formal academy training, were also creators of folk art.
- iii. In Maine in 1820, as today, it was not uncommon for some men to hold seasonal positions, such as fishing in the summer and logging in the winter. Because of this, many men were adept enough in various tasks to be able to create things like furniture or ship’s rope as needed. Each folk artisan would bring their own abilities and signature style to the type of thing being created. Though they would be emulating popular styles and recognizable artists, their art was utilitarian more than aesthetic.

b. Maine in writing

- i. Maine’s first published author was Sally Sayward Barrell Keating Wood. Wood was married twice, outliving both of her husbands, and mostly only wrote in earnest during periods of widowhood. When married, she considered it her responsibility to maintain the role of wife and mother, not of author. Her heroines generally followed typical idealized paths for women in the late 18th century and early 19th century. Her first novel, *Julia and the Illuminated Baron*, was published in York in 1800. Wood (1759-1855) saw both the American Revolution and the change in Maine from District of Massachusetts to state. While most of her novels were published in the early 1800s, one, *Tales of the Night*, was published post-statehood, in 1827. Initially, her books were published under the name, “A Lady of Massachusetts,” and later, “A Lady of Maine,” rather than under her own name.
- ii. Henry Wadsworth Longfellow published his first poem in *The Portland Gazette* in November 1820, without his last name attached. He was thirteen at the time, and was accepted to Bowdoin College the following year. The poem, “The Battle of Lovell’s Pond,” recounted a battle between English-speaking colonists and indigenous Wabanaki people.
- iii. Literacy in Maine was steadily expanding by 1820 due to the establishment of academies throughout the state. It was common for samplers and penmanship exercises to include popular verse (such as Bible passages) or common sayings.

- c. **PSD analysis:** #26536 (theorem purse by Abigail Babson, ca. 1820), #26537 (theorem painting by a member of the Sewall family, ca. 1825), #26539 (drawing of a young girl by a member of the Longfellow family, ca. 1820), #36415 (portrait of Eliza Jane Sewall, ca. 1830), #7956 (Sarah Lewis Merry's penmanship exercise, 1817), #26545 (quilt by Delphos Turner, 1818), #33891 (painting of native bird species by Jonathan Fisher, ca. 1820-22), #25965 (lottery sign, ca. 1820), #26526 (weathervane rooster, ca. 1820), #28790 (mineral covered box, ca. 1820), #16130 (portrait of Sally Sayward Barrell Keating Wood, ca. 1820), #18272 (poem, "The Battle of Lovell's Pond," as printed in *The Portland Gazette*, 1820), #33959 (Captain Daniel Clough's box, ca. 1820), #12470 (headstone of Joshua Allen, 1805), #12462 (headstone of Priscilla Slater, 1806), #17528 (business card of copper plate printer Orramel Hinkley Throop, ca. 1820)
- d. **Discuss:**
- i. What are some similarities these works of folk art have in common with the furniture and portraiture you examined earlier? What are some differences?
 - ii. How do you think Delphos Turner's quilt serves as an example of folk art?
 - iii. Do you think that Captain Daniel Clough's box is an example of folk art or professional artisanship? What makes you say that? How about the headstone carvings?
 - iv. What are some of the artistic and symbolic elements you notice on Mr. Throop's business card? Why do you think it was important for a printer/engraver to have these symbols on his card? What do you think they represented? Do you think he might have made the card himself, or had it done by another artist? What makes you say that?
 - v. What purpose do you think the lottery sign had? Why doesn't it have writing on it?
 - vi. Henry Wadsworth Longfellow continued to be inspired by Maine and Maine's history in many of his later poems, as well as New England history in general. Why do you think it was important to him at 13 years old to write a poem about a battle in colonial-era Maine?

VI. Closing

a. Final discussion:

- i. What do you still wonder about Maine life in 1820?
- ii. How might ideals and lifestyles be different for families in wealthy coastal towns and for families in rural agricultural communities?
- iii. There is a dearth of portraiture and named contributions from People of Color and non-Protestants during this period, despite significant populations in some larger towns and cities, and despite the enfranchisement of Black men allowing many to cast their votes for statehood in 1819. What do you wonder about how nonwhite and/or non-Protestant communities were represented or contributed to their town and Maine in general in and around 1820?
- iv. Can you draw similarities between Maine life in the early 19th century and Maine life in the early 21st century? What, and how?

b. Possible extension activity:

- i. Continue research into one of the bulleted categories from this lesson plan (Politics, Education and/or the Home, Fashion and/or Portraiture, Arts and/or Literature) and compile your findings into a short essay (2-3 pages for grades 6-8, 3-5 pages for grades 9-12). Utilize at least two primary sources not included in this lesson plan (you may use Maine Memory Network).

Teacher Resources

Maine Memory Network Online Exhibits:

- *State of Mind: Becoming Maine:*
https://www.mainememory.net/sitebuilder/site/3012/page/4753/display?use_mmn=1
- *Art of the People: Folk Art in Maine:*
https://www.mainememory.net/sitebuilder/site/355/page/631/display?use_mmn=1
- *Away at School: Letters Home:*
https://www.mainememory.net/sitebuilder/site/797/page/1207/display?use_mmn=1
- *William King: Politician, Military Leader, and Entrepreneur:*
https://www.mainememory.net/sitebuilder/site/797/page/1207/display?use_mmn=1
- *Samplers: Learning to Sew:*
https://www.mainememory.net/sitebuilder/site/209/page/468/display?use_mmn=1

Articles

Cohen, Patricia Cline. "Women in the Early Republic." *OAH Magazine of History*, Vol. 14, No. 2, The Early Republic (2000), pp. 7-11.

Lukasik, Christopher J. "The Face of the Public." *Early American Literature*, Vol. 39, No. 3 (2004), pp. 413-464.

- *This article provides an excellent overview of the culture of silhouettes, early American portraiture, and the theory of physiognomy.*

McMahon, Lucia. "'Of the Utmost Importance to Our Country': Women, Education, and Society, 1780-1820." *Journal of the Early Republic*, Vol. 29, No. 3 (2009), pp. 475-506.

Reinhardt, Leslie. "Serious Daughters: Dolls, Dress, and Female Virtue in the Eighteenth Century." *American Art*, Vol. 20, No. 2 (2006), pp. 32-55.

Stewart, Patrick L. "The American Empire Style: Its Historical Background." *The American Art Journal*, Vol. 10, No. 2 (1978), pp. 97-105.

Teacher Resources

Tips for Acknowledging Indigenous Land/Water: Acknowledgement is a relatively recent practice, and is ideally practiced as a respectful way to address the Indigenous inhabitants of what is now North America, acknowledge human and non-human relatives, address the ongoing effects of the structure of settler-colonialism, emphasize the importance of Indigenous sovereignty and self-governance, and help students be aware and conscientious of the fact that we are living on Wabanaki Homeland. Land/water acknowledgements are best developed through meaningful connections; acknowledge with respect and use a format that lets you speak from the heart. Making connections with neighbors of a Nation near to where you live is one of the best places to start when creating a land acknowledgement from the heart. Talk with your school administrators and colleagues about creating a land acknowledgement at the institutional level.

A great online resource with more information can be found here:

https://drive.google.com/file/d/0B_CAYH4WUfQXTXo3MjZHRc00aig/view. For information about the nations nearest where you live/teach, a good starting point is the map at: <https://native-land.ca>

The peoples who live in what is now Maine and the surrounding regions are collectively the Wabanaki, or, "People of the Dawnland," meaning those who see and greet the first light of the day. They share common oral histories and belong to Algonquian/Algonkian language groups, but have unique languages

About the Wabanaki: We encourage you and your school to reach out to the tribal communities in Maine to expand your learning. More information about the four federally-recognized tribal communities in Maine can be found here:

- The Aroostook Band of Micmacs: <http://www.micmac-nsn.gov/>
 - o Micmac Tribal Government: http://micmac-nsn.gov/html/tribal_government.html
- The Houlton Band of Maliseets: <http://www.maliseets.com/index.htm>
 - o Maliseet Tribal Government: <http://www.maliseets.com/government.htm>
- The Penobscot Nation: <http://www.penobscotculture.com/>
 - o Penobscot Tribal Government: <http://www.penobscotculture.com/index.php/8-about/81-tribal-facts>
- The Passamaquoddy Tribe
 - o Indian Township (Motahkomikuk): <https://www.passamaquoddy.com/>
 - o Pleasant Point (Sipayik): <http://www.wabanaki.com/>
 - o Passamaquoddy Tribal Government: http://www.wabanaki.com/wabanaki_new/chief_council.html
 - o Passamaquoddy Joint Tribal Council: http://www.wabanaki.com/wabanaki_new/joint_council.html

The Abenaki are the fifth Wabanaki tribe today; however, the Abenaki are not a federally-recognized tribe as of 2019. Not all Tribal Nations that exist in North America today have received federal recognition. There are no tribes in New Hampshire or Vermont that, as of 2019, have received federal recognition, but four tribes in Vermont have received state recognition. Federal recognition provides a federal relationship between Indigenous sovereign nations and the US government. Tribal Nations throughout North America are sovereign nations, and actively work to maintain their self-governance.

Federal recognition is not related to Tribal Nation sovereignty; it affords certain rights to Indigenous peoples within the laws of the United States.

All of Maine's federally-recognized tribes own land base throughout the state as presented through treaties.

About Maine Historical Society: Maine Historical Society (MHS) is the third-oldest state historical society in the United States, following Massachusetts and New York, respectively. Founded in 1822, only two years after Maine separated from Massachusetts and became a free state as part of the Missouri Compromise, MHS today is headquartered at 489 Congress Street in Portland. The campus contains an office building and museum, the Brown Research Library (est. 1907), and the Wadsworth-Longfellow House, the childhood home of American poet Henry Wadsworth Longfellow. An enormous online database containing digitized images and objects from MHS's robust collection can be found online at Maine Memory Network: <https://www.mainememory.net/> Teachers can create free accounts on Maine Memory Network to save images to albums for classroom use.

MHS's mission: "The Maine Historical Society preserves the heritage and history of Maine: the stories of Maine people, the traditions of Maine communities, and the record of Maine's place in a changing world. Because an understanding of the past is vital to a healthy and progressive society, we collect, care for, and exhibit historical treasures; facilitate research into family, local, state, and national history; provide education programs that make history meaningful, accessible and enjoyable; and empower others to preserve and interpret the history of their communities and our state."

Strand and Standard Information

- **Social Studies, Grades 6-8 – History:** Students draw on concepts and processes using primary and secondary sources from history to develop historical perspective and understand issues of continuity and change in the community, Maine, the United States, and world.
 - **History 1:** *Students understand major eras, major enduring themes, and historic influences in the history of Maine, the United States, and various regions of the world by: (F1) Explaining that history includes the study of past human experience based on available evidence from a variety of primary and secondary sources; and explaining how history can help one better understand and make informed decisions about the present and future. (F2) Identifying major historical eras, major enduring themes, turning points, events, consequences, and people in the history of Maine, the United States, and various regions of the world. (D1) Analyzing interpretations of historical events that are based on different perspectives and evidence from primary and secondary sources. (D2) Analyzing major historical eras, major enduring themes, turning points, events, consequences, and people in the history of Maine, the United States, and various regions of the world. (D3) Explaining the history of democratic ideals and constitutional principles and their importance in the history of the United States and the world. (D4) Making decisions related to the classroom, school, community, civic organization, Maine, or beyond; applying appropriate and relevant social studies knowledge and skills, including research skills, and other relevant information.*
 - **History 2:** *Students understand historical aspects of unity and diversity in the community, the state, including Maine Native American communities, and the United States by: (F1) Explaining how both unity and diversity have played and continue to play important roles in the history of Maine and the United States. (F2) Identifying a variety of cultures through time, including comparisons of native and immigrant groups in the United States, and eastern and western societies in the world. (F3) Identifying major turning points and events in the history of Maine Native Americans and various historical and recent immigrant groups in Maine, the United States, and other cultures in the world. (D1) Explaining how both unity and diversity have played and continue to play important roles in the history of the world. (D2) Comparing a variety of cultures through time, including comparisons of native and immigrant groups in the United States, and eastern and western societies in the world. (D3) Describing major turning points and events in the history of Maine Native Americans and various historical and recent immigrant groups in Maine, the United States, and other cultures in the world.*
- **Social Studies, Grades 9-Diploma – History:** Students draw on concepts and processes using primary and secondary sources from history to develop historical perspective and understand issues of continuity and change in the community, Maine, the United States, and world.
 - **History 1:** *Students understand major eras, major enduring themes, and historic influences in United States and world history, including the roots of democratic philosophy, ideals, and institutions in the world by: (F1) Explaining that history includes the study of the past based on the examination of a variety of primary and secondary sources and how history can help one better understand and make informed decisions*

- about the present and future. (F2) Analyzing and critiquing major historical eras: major enduring themes, turning points, events, consequences, and people in the history of the United States and implications for the present and future. (F3) Tracing and critiquing the roots and evolution of democratic ideals and constitutional principles in the history of the United States using historical sources. (D1) Analyzing and critiquing varying interpretations of historic people, issues, or events, and explaining how evidence from primary and secondary sources is used to support and/or refute different interpretations.*
- **History 2:** *Students understand historical aspects of unity and diversity in the United States, the world, and Native American communities by: (F1) Identifying and critiquing issues characterized by unity and diversity in the history of the United States, and describing their effects, using primary and secondary sources.*

Teacher Resources – Assessment Rubric

Did the student meet the expectations of the lesson?

Task	1 – Did Not Meet	2 – Partially Met	3 – Met	4 – Exceeded	Notes
Student can discuss the importance of folk art in daily life in the early 19 th century.					
Student can connect political and household life in Maine in the early 19 th century.					
Student can discuss the ways by which historical documents, objects, art, and clothing can all give hints into daily life during a given period in history.					
Student can read, analyze, and discuss primary source documents.					
Student participated respectfully in classroom discussion.					
Student gave thoughtful responses to the discussion prompts and utilized critical thinking to draw conclusions and ideas.					

<p>Total Score and Notes:</p>
