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Title of lesson plan: What Remains: Learning about Maine Populations through Burial Customs

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School: Maine Historical Society

Content Areas:

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

Strand and Standard: *See pages 25-27 of this packet for detailed strand & standard information.*

- English Language Arts: Reading for Literature – RL 1.6, RL 2.6, RL 4.6, RL 5.6, RL 1.7, RL 2.7, RL 4.7, RL 5.7, RL 1.8, RL 2.8, RL 4.8, RL 5.8; Reading for Literacy in History/Social Studies – RH 1.6-8, RH 5.6-8, RH 7.6-8; Speaking & Listening – SL 1.6, SL 2.6, SL 3.6, SL 4.6, SL 1.7, SL 2.7, SL 3.7, SL 4.7, SL 1.8, SL 2.8, SL 3.8, SL 4.8
- Social Studies, Grades 6-8: History 1 – F1, F2, D1, D2; History 2 – F1, F2, F3, D1, D2, D3
- Visual & Performing Arts: A2, B1 (if extension activity is chosen), B2 (if extension activity is chosen), D1, E1

Duration: 3-5 days

Grade Levels: 6-8, adaptable for 9-diploma

Materials and Resources Required: computer, projector, copies of (or ability to project) Longfellow's *The Jewish Cemetery at Newport* and *God's Acre* (included in packet, pages 20 and 21), Student Handout A (page 22 of packet), Student Handout B (page 23 of packet, with answer key on page 24), associated Maine Memory Network slideshow (linked on lesson plan detail page), optional evaluation rubric (page 28 of packet), blank paper or sketchbook/notebook for activity (a few sheets of paper per student, or one sketchbook/notebook per student)

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

This lesson plan will give students an overview of how burial sites and gravestone material culture can assist historians and archaeologists in discovering information about people and migration over time. Students will learn how new scholarship can help to dispel harmful archaeological myths, look into the roles of religion and ethnicity in early Maine and New England immigrant and colonial settlements, and discover how to track changes in population and social values from the 1600s to early 1900s based on gravestone iconography and epitaphs.

- **Big Idea:** Inquiry into population trends, migration patterns, and important customs to the people of a given community can begin by examining headstones and burial sites.
- **Essential Questions:**
    o What can be learned about a period of time, or about a person or people based on funerary rites and burial customs?
    o How do things like geographic region, religion, and socioeconomic standing affect burials?
    o What is material culture and how can it be used by historians and other researchers?
- **Objectives:**
    o Students will identify headstone iconography relative to culture and time period by examining multiple sources
    o Students will be able to discuss the importance of memorials to diverse communities.
    o Students will read two poems by Henry Wadsworth Longfellow and use the subject matter to contextualize communal funerary practices over time and the perception thereof to a 19th century American audience.
    o Students will identify objects of material culture by their significance to Maine's peoples and economy.
    o Students will examine primary and secondary sources while discerning respectful or incorrect scholarship by archaeologists, ethnologists, and historians over time.
- **Vocabulary:** *archaeology, custom, decolonize, ephemera, epitaph, graven image, iconography, material culture*

Steps:

I. **Day 1: 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. **Show** MMN item #12476. **Discussion:** What do you usually see on a gravestone?

      i. **Record** answers. Inform students that this will be revisited.

   c. Naming burial sites – *See Student Handout A*

      i. Take a moment to **go over the vocabulary** listed on Student Handout A. **Ask** for students to read definitions aloud and ask any additional questions they may have.

   d. **Show** MMN item #10023. **Discussion:** What is material culture?

      i. Material culture refers to objects created by a person or group of people for a specific purpose. Material culture generally refers to utilitarian, everyday things, and can encompass a wide variety of objects including but not limited to bowls and other vessels, tools, utensils, clothing, toys, medical equipment, and furniture.

      ii. **Discuss:** How do you think everyday objects might help historians understand more about people in different regions at different points in time? What else do historians use to learn about people in the past?

         1. **Show** MMN item #28092. Historians often use a combination of written documents (letters, newspapers, books, plays), visual art (paintings and sculptures of particular subjects, including people and landscapes), and material culture to try to reconstruct what life was like for a type of person or group at a certain moment in history. **Show** MMN item #100321.

         2. Over the course of this lesson plan, you will be looking at the specific material culture of burial sites to start thinking like a historian or archaeologist, focusing on the types of burial sites found throughout Maine, and how Maine people over time might have practiced burial rites similar to or different from other parts of New England, the United States, or parts of Europe at the same time.

II. **Day 1: The Material Culture of Colonial and Victorian Gravestones**

      i. **Show** MMN item #12390. **Ask:** Is a gravestone material culture? Why/why not?

         1. Allow time for answers and thoughts.

         2. Yes, a gravestone is considered material culture – it can tell a lot about the beliefs and values of the person who made the stone, the person the stone was made for, and the time and culture they came from.

   b. Types of stones available

      i. Most Colonial headstones are made from slate; later, granite, marble and concrete were also used. A few Victorian headstones were made of or utilized cast iron.

      ii. **Show** MMN item #19462. Maine was home to several profitable granite quarries. Most of the stone used to create gravestones was easily found locally.

Maine granite would continue to be used in the creation of memorials and monuments in addition to gravestones well into the 20th and 21st centuries.

iii. Stones were meant to last forever, therefore materials like sandstone or wood were too soft and erosive for the job they were meant to do. Similarly, gravestones were more commonly situated with the information on the side rather than on the top – some gravestones that were placed directly on the ground, face-up, have been completely eroded by harsh weather.

1. *See Teacher Resources for a suggested visual resource that compares erosion of different materials.*

c. Overview of Puritan iconography (1600s-early 1800s)

i. **Short activity:** guess meanings of icons *(Student Handout B)*

1. **Show** MMN item #12463. **Discussion** to break down some of the common symbols found on Puritan stones

a. In the 1960s, James Deetz and Edwin Dethlefsen were some of the first to track the uses of certain icons over a period of time in 17th-19th century New England. Focusing on the "universal" motifs of the death's head, the cherub, and the willow (or willow/urn combination) found in most Colonial cemeteries, they found that there was some evidence of one style falling out of favor as another became more popular.

i. **Show** MMN item #12465. The death's head (winged skull) was the most common icon in early New England, and can be found throughout the earliest founded settler burial grounds in Maine. It was sometimes accompanied by an hourglass or coffin motif as well. The death's head is generally accepted to mean either an emphasis on mortality or the soul in flight, or a combination of both meanings. The combination of a death's head with an hourglass can generally be interpreted as an emphasis on mortality.

1. **Discuss:** Why the Puritan focus on mortality?

a. Many gravestones also reveal a person's age at time of death – Maine and other parts of New England have harsh winters, which could cause death by illness or lack of food, and many women died young in childbirth; several children, too, did not survive infancy due to various illnesses and other conditions. Death was a very present part of life for Puritan communities.

ii. **Show** MMN item #12471. The cherub (winged human-looking face) came next, followed by the willow tree, or a combination of a willow tree draped over an urn.

> **Show** MMN item #12485. The cherub is often considered to represent the soul in flight, while the urn and willow is generally accepted to emphasize mourning and reflection of the individual's life.

    b. Whether the gradual change in use of different iconography was due to changing religious beliefs, or simply a change in popular style and affordability, is the subject of some current debate among historians.

    c. However, this scholarship does help historians of all levels start to formulate ideas of the type of culture the person represented on the headstone came from.

2. Cherub or *putto?*

    a. Some scholarship suggests that the winged face on many 18th century and early 19th century headstones is not a cherub, or type of Biblical angel (and therefore having a religious connotation), but is instead a *putto* (pronounced like *Pluto* without the "l"), or Italian winged childlike figure in the Classical style (and therefore having an artistic connotation) popular during the Rococo period. *Putti* (plural of *putto)* can be found on other objects of material culture from the period, such as paintings, furniture, and architecture, and have even been identified as such on some European tombs.

    b. Gravestones can be seen to change in style based on popular culture of the period during which they were carved, but there is still some debate over whether the winged face is a cherub or *putto* on American stones.

    c. **Show** MMN item #12469. One clue to the difference between the cherub/*putto* and the death's head/winged skull is social status: cherubs/*putti* appear more frequently in the early years of the style on the headstones of prominent social figures, such as deacons of a church or politicians and their wives, than they do on the headstones of the general population. **Show** MMN item #12464. The style spread as it became more popular – and, possibly, more affordable to the lower classes.

3. **Discuss:** How do you think knowing about these icons and the periods and cultures they represent might be useful for tracking migration in Maine?

    a. A combination of icons, surnames, and dates on stones can help historians track settler migration patterns and economic conditions throughout the state. The older settlements in Maine will be represented by their burial grounds – even if a town has been renamed or reincorporated, if a burial site has remained consistent, it can help to show how the settlement grew and changed over time.

b. **Show** MMN item #12475. Even if we were to lose paper records of inhabitants of a particular town, historians might be able to guess when the town was first settled based on the oldest date (or oldest style of icon) on a gravestone in the town's burial grounds.

c. Many people interested in learning about their genealogy search cemetery records for names they can trace in their family trees to find the oldest records and burial sites of their ancestors. If they know about the iconography used by the earliest settlers, they might be able to piece together more information about that ancestor, such as religion, occupation, or extended family.

ii. Role of stonecutter

1. **Show** MMN item #16711. Especially in rural areas, men who carved gravestones were generally skilled laborers of different professions (wheelwrights, shipmen, etc.), rather than trained artists. They filled needs in their communities until the creation of memorials became a profession of its own. **Show** MMN items #34591 and #16788.

2. Historians can track the evolution of a stonecutter's progress over time from the dates on the stones they created – some gravestone icons might appear plain or crude, but develop more detail as the stonecutter created more.

iii. Gravestone cutting as a folk art

1. Variation in style

   a. Because the first gravestone carvers in New England came from different professions, styles developed to suit various communities, particularly as shops and master carvers began to make names for themselves. Colonial New England headstones are considered a folk art because they were created with utilitarian purpose, rather than as works of art or architecture.

   b. **Show** MMN item #12466. Some larger cities (such as Boston) might have professional carvers, but rural areas would either improvise or purchase stones from the closest city. Maine was part of Massachusetts until 1820, so while it may be likely that some stones were imported from the Boston area into Maine, community members also used readily available, local materials.

   c. One of the first professional headstone carvers in Maine was Bartlett Adams, whose work (and the work of his shop) can be seen throughout Southern Maine, but particularly in Eastern Cemetery in Portland. **Show** MMN item #12462.

2. Backdating

   a. **Show** MMN item #15582. Depending on the time of year a person died, the body might be kept in a crypt or temporary burial site until the ground was soft enough to dig in the

location of their actual grave. Some earlier gravestone markers were made of wood or smaller stones; one can look at the iconography and carving style of a headstone to discern whether or not it was backdated – if you see a headstone bearing an urn and willow but a death date of 1690, it is very likely that the stone was backdated and created for the deceased by a living descendant at the time the urn and willow motif was popular. Other clues to backdating can include signatures of professional stonecutters (either literal signatures or a specific style of an icon or lettering) from later periods.

3. What is a footstone?
    a. Footstones are found in quite a few Puritan burial sites, and were placed above ground at the foot of the coffin/casket.
4. Shapes of stones
    a. **Show** MMN item #12463. Most early Colonial slate headstones include "shoulders." Earlier stones will likely be squared at the shoulders, with a rounded top, while later stones will have rounded shoulders and a rounded top.
    b. **Show** MMN item #8733. Starting in the Victorian period (roughly the reign of Queen Victoria, 1837-1901), headstones lost their shoulders in favor of the smoother, fully rounded headstone still somewhat in use today.
    c. Additional shapes, such as obelisks, will be discussed on Day 4.
    d. Importance of religion in communities
        i. Stones facing east
            1. **Show** MMN item #26648. The placement of headstones, footstones, and "rails" on either side of the casket/coffin purposely mimicked the headrest, footrest, and rails of a bed. Many Puritan (and other later Protestant) headstones also included an epitaph that expressed that the interred person had "fallen asleep in Christ/God/the Lord," and stones were placed with the epitaphs facing east so that the person could rise again on Judgment Day/the Resurrection. The "sleep of death" was taken both metaphorically and literally, and sermons at the time were instructions for both the living and for the soul after death.
            2. Epitaphs on stones were also generally written with reminders for the living, on the virtues to uphold in their own lives and the inescapable persistence of death as a part of life.
            3. Many Christian (or even town-owned) burial grounds continued the tradition of eastward-facing stones based on the layouts begun by earlier populations.
        ii. Differences between Protestant and Catholic stones
            1. **Show** MMN item #12468. While few Colonial Protestant stones include Latin phrases (with the general exception of "memento mori," and the abbreviation Æt. to represent the person's age at time of death), many

early Catholic stones include Latin phrases, are entirely written in Latin, or at least include the initials "I.H.S.," sometimes accompanied with a cross over the "H."

    a. "I.H.S." can be read as the first three letters of the Greek translation of "Jesus," or the initials for the Latin phrase "Iesus Hominum Salvator" ("Jesus, savior of men") or English "In His Service" (with "his" referring to Christ).

2. Very few Protestant stones use a cross in iconography, but most Catholic stones do; the cross/crucifix was primarily understood to be a Catholic symbol.

    a. One major exception to crosses on Protestant headstones are Scots-Irish Presbyterian stones. New England Scots-Irish, generally immigrants from the Ulster region of northeast Ireland, were predominantly Presbyterian, and their cemeteries reflect similar iconography to those in Ulster, including crosses, hearts, coffins, and skulls with crossed bones.

    iii. **Show** MMN item #11631. **Read** *God's Acre* (1842)

        1. What people/society do you think this poem is reflecting on?

            a. Longfellow wrote *God's Acre* during the early Victorian period; most Puritan iconography and terminology fell out of use after the early 1820s.

            b. What can we learn about how Colonial burial sites were viewed by some during later eras?

e. Ephemera and information for the living

    i. Gender roles represented on headstones

        1. In the late 2000s, University of Maine PhD candidate Joy M. Giguere conducted a study of 1,150 gravestones in 70 cemeteries throughout Cumberland County, ME that dated from 1720-1820. Her findings showed that most of the headstones for women described them in terms of who they were the wife or daughter of, while most of the headstones for men described them in terms of what their occupation was. If a man was highly regarded in his community (e.g. a pastor or reverend), he likely had a longer epitaph, as opposed to the simpler names and dates of death found on other stones.

            a. What can we learn about how Cumberland County settlers during this century viewed certain gender roles for the living?

            b. **Show and compare** MMN items #16366 and #16363.

    ii. Scarves, rings, printed sermons

        1. **Show** MMN item #26515. Funerals and burials differed based on what the family of the deceased could afford. **Show** MMN item #102226. People who attended funerals were often given gifts by the family, including black scarves and gloves, memorial rings (including death's head or "memento mori" rings), and most commonly a printed copy of the sermon read at the funeral, which was printed with a black border

of varying designs, but often including columns on the sides and a death's head or cherub at the header.

   a. **Show** MMN item #18430. What do we think of as objects given to or used by attendees to a funeral today?

f. Evolution into Victorian iconography (1837-early 1900s)

   i. The Language of Flowers on gravestones and ephemera

      1. **Show** MMN item #23491. While the urn and willow remained popular during the Victorian period (and continues to be used today), some iconography was replaced by flowers, or hands holding flowers.

      2. **Show** MMN item #100959. Flower shops and etiquette guides pushed the symbolism of the "language of flowers," which gave each flower a different meaning; put together into a bouquet, a story or message could be communicated.

      3. *(Potentially sensitive subject: mourning portraiture is the Victorian practice of photographing the recently deceased; **inform** students before proceeding with showing and discussing this item.)* **Show** MMN item #49706. Victorian portraiture also brought mourning portraits and mourning photos into popular culture: the deceased loved one was painted or photographed after death as a keepsake for living relatives. Many portraits included flowers such as forget-me-nots, or even wilted flowers to symbolize that the subject was no longer living. Other symbols in mourning portraiture might include a mirror draped in a black cloth, or black crepe. When a child—particularly an infant—died, a mourning portrait or photograph was often the only image a family had of them, due to the expense of photography and portraiture.

      4. **Show** MMN item #48406. Memento mori rings remained popular for some time, along with other ephemera including lockets containing the deceased's hair, folk art woven with the deceased's hair, and mourning portraits/photographs. **Show** MMN item #98916.

      5. **Show** MMN item #42026. Flowers had also been used as an allegory in epitaphs during the 18th and earlier 19th centuries, particularly with regard to referring to a child or unmarried person (usually a woman) as a "bud," which would later "bloom in heaven," or be "transplanted into heaven."

      6. **Show** MMN item #55049. **Discuss:** Do we still associate flowers with funerals or cemeteries today? How is it the same/different from Victorian meanings?

g. **Discussion:** What can we start to learn about the people described in 17th-19th century headstones based on a combination of iconography and epitaphs?

III. **Day 2: Immigration, Migration, Ethnicity, and Religion**

   a. Today you will begin to look at locations of communities and tracking of people into new communities

   b. **Show** MMN item #100287. **Read** *The Jewish Cemetery at Newport* (1858)

      i. **Discuss** the actual cemetery at Touro Synagogue, Newport, RI

1. Oldest Synagogue in United States (established in the mid-18th century)
2. Many Jewish people's bodies were sent to be buried at Newport rather than be buried in the towns they lived in.
3. Many of the Jewish immigrants to Northern New England were from Portuguese and Spanish families by way of Holland (Jewish people expelled from Spain in 1492). Jewish families began emigrating to America in the early and mid-17th century.
   a. Can you find corroborating evidence to Spanish and Portuguese Jewish immigrants in Longfellow's Poem?
4. Over time, we start to see more Jewish headstones throughout New England; some stones include Hebrew epitaphs as well as English
5. **Show** MMN item #100351. Maine's largest Jewish community in the 19th century was in Portland. While some Jewish migrants moved north from New York for better business opportunities and housing opportunities for their families, some were new immigrants from European countries including Germany and Poland.
6. Differences in religious practices – Orthodox or Conservative Judaism – had an effect on temple services as well as burial practices.

c. Burials at New Sweden
   i. Why New Sweden?
      1. **Show** MMN item #102763. Immigration and William Widgery Thomas:
         a. At a time when many new migrants into Maine were French-Canadian or Irish, most of whom settled and worked in mill towns or on the coastal docks, William Widgery Thomas was appointed to recruit new immigrants to populate the northern part of the state. He looked to Sweden for new immigrants, stating that Swedish language and culture was closer to English and Anglo-American language and culture than that of the French-Canadian or Irish populations.
         b. **Show** MMN item #20243. Ethnicity in the 19th century was seen less as a visible difference, such as skin color, and more as a combination of religion and cultural practice. Swedish immigrants were also of a Protestant sect, and established a Lutheran church in northern Maine. French-Canadian and Irish immigrants were predominantly Catholic. Xenophobia, or a fear of otherness, played a large role in how well different immigrant groups would be accepted by and could integrate into Protestant, Anglo-American society.
      2. First burial in colony
         a. Immigrants into New Sweden, Maine, arrived by way of Canadian ports. Unfortunately, nine-month-old Hilda Clase did not survive the trek into Maine, and was the first burial in the quickly-established burial ground in the new town.
   ii. Wooden markers

1. **Show** MMN item #17802. Some of the first markers in the New Sweden cemetery were made of wood, and therefore eroded quickly. Very few remain. When possible in any burial ground that had previously used wooden markers, stones were backdated for the individual.

iii. Language on stones

1. **Show** MMN item #20613. Most of the headstones of the earliest settlers of New Sweden are written in Swedish – Capitol Hill Cemetery in New Sweden contains several early stones in the immigrants' native language.
2. As Swedish-Americans migrated southward through the state, surname conventions can generally help historians track which towns they later settled in and over what period of time.

d. Belfast's Irish Protestants and Catholics

i. **Show** MMN item #99123. Belfast, Maine, named for Belfast, Ireland, was founded primarily by Presbyterian migrants from New Hampshire who were descendants of immigrants from the Ulster region, but later also became home to a Catholic Irish population who had newly emigrated from Ireland due to famine. The town cemetery did not segregate Protestant or Catholic burial sites, as some town cemeteries might have done at the same time.

1. What might this tell you about how people integrated into society within the town?
2. What kinds of iconography might you expect to find on headstones in this mixed cemetery? Why?

e. Brunswick

i. **Show** MMN item #22637. Brunswick was one of many coastal ports as well as mill towns, and attracted a large number of French-Canadian, Catholic migrants. Cemeteries and graveyards throughout the town reveal a number of different kinds of names and stones. Some contain a mix of English, French, and Irish names; a few Eastern European names are mixed with English as well. However, graveyards of Catholic Churches reveal stones written in a mix of English, French, and Latin over long spans of time.

1. Latin was the language used in Catholic mass until the 20th century. What era or types of community members would you expect to have Latin epitaphs in one of these graveyards?

ii. **Show** MMN item #4342. Brunswick is also home to different types of memorials, including founders of Bowdoin College, Maine's first higher learning institution, and the grave of Joshua Chamberlain, a Civil War hero and former Maine governor.

f. Quakers

i. **Show** MMN item #77102. Generally known for (and stereotyped for) their simplicity of dress and places of worship, Quakers were also known to eschew the use of graven images on their headstones. However, practices differed in Quaker burial plots throughout New England.

ii. Eastern Cemetery, Portland

1. Eastern Cemetery, the oldest burial ground in Portland, contains a Quaker burial ground that shows the evolution of Quaker gravestone styles over time. Early Quaker graves are small, short markers bearing only the name of the deceased. Later Quaker graves adopted the popular, larger headstone styles used by their Protestant and Catholic neighbors. Only with the appearance of the popular-style headstones can a visitor to the cemetery start to see more information on the Quaker markers.

g. African American burial sites
　i. "Slave cemeteries"
　　1. Slavery in early New England
　　　a. **Show** MMN item #7372. Because New England weather was not suited to the type of plantation labor generally worked by enslaved African peoples in the southern US, most enslaved people from Africa or of African descent in New England prior to 1783 were put to work as domestic laborers (housemaids, etc.), farmhands, or deckhands on ships. Massachusetts outlawed slavery in 1783; as Maine was a region of Massachusetts at the time, slavery ended in Maine in 1783 as well. At the time, there was a population mix of enslaved people of African descent as well as free African Americans.
　　2. Burials
　　　a. Some "slave cemeteries" can be found throughout Maine nearby the homes of the white families that had purchased the enslaved people. There is no uniformity to these burial sites; some contain only stones without names or dates, some show names and not dates, some show both. Some "slave cemeteries" might be plotted opposite the family cemeteries of the white owners.

　ii. New Atusville
　　1. New Atusville was a small community in Machias, founded in the 1770s and named for London Atus, a free black mariner and Revolutionary War hero. At its peak, New Atusville was home to six African American families; the last resident died in the 1960s. The graves of the burial ground in the community were unmarked for quite some time, and the burial ground was saved by the greater Machias community in the 1980s. In 2005, a memorial to the residents of New Atusville was erected in the burial ground.

　iii. Eastern Cemetery, Portland
　　1. **Show** MMN item #5179. Eastern Cemetery, Portland's oldest burial ground, is home to two different sites of known African American burials. The older section includes burials of prominent abolitionists such as Reuben Ruby, who was also a founder of the Abyssinian Meetinghouse (est. 1828) just down the street from the cemetery, the

first black place of worship established in the city. **Show** MMN items #11224 and #6277.

2. Historians can use genealogical records, cemetery blueprints, and other written documents to determine the location of African American burial sites, but otherwise, gravestones show little to no distinction of a person's race.

    iv. Family cemeteries

1. **Show** MMN item #1130. Some of the largest African American populations in early Maine were established in Portland and Bangor. As families established themselves and moved throughout the state and into smaller, newer towns, some family plots were created. Family plots are often small, walled-in areas close to a homestead such as a farm owned by generations of a particular line. Some prominent surnames, such as Ruby, can be found in different family plots throughout Maine, based on where family members moved and settled.

h. **Discussion:** What can we look for on gravestones that can tell us when people of varying backgrounds began to migrate into different parts of Maine?

IV. **Day 3: Memorials, Review, and Activity**

a. **Review** of material culture

b. **Show** MMN item #12470. What is a memorial?

    i. **Show** MMN item #15806. Memorials may be erected to commemorate prominent Mainers – such as town founders or other politicians, soldiers, clergymen, authors, etc. – or in remembrance of specific events or tragedies, and may not be relegated to a single person, but are erected to memorialize an idea or a point in time that the creators of the memorial wanted future generations to think or know about.

c. Styles utilized in memorials

    i. Egyptian, Greek, and Roman Revival

1. Into the 19th century, as archaeology began to reveal new temples from ancient Greece, Rome, and Egypt, people wanted to emulate the architectural styles of those classical societies. **Show** MMN item #101066. Obelisks are common memorial markers as well as gravestones (or, more commonly, markers of family plots). Maine's first governor, William King, is buried in a family plot in a Bath cemetery, marked by an obelisk memorial.

    a. Where else have you seen obelisk memorials?

    ii. **Show** MMN item #26647. **Discuss:** Why "Classical" styles? What does it represent?

d. Other memorials

    i. Maine granite has been used for public memorials since the 19th century, while other memorials are marked by metal plaques fixed into natural stones. **Show** MMN item #14421. One prominent example of a Maine granite memorial is "Our Lady of Victories"/the soldiers and sailors memorial in Portland's

Monument Square, which utilizes classical Roman imagery to commemorate Maine soldiers and the idea of valor.

ii. **Show** MMN item #84557. Another example of a memorial with different iconography in a cemetery is the backdated headstone of Sargent Alonzo Stinson in Eastern Cemetery in Portland. Sargent Stinson was killed in battle in the Civil War, and his monument was created in the shape of a knapsack and blanket roll carried by Union soldiers.

iii. **Show** MMN item #23859. An example of a memorial commemorating a tragedy that was not affiliated with war is in New Gloucester, marking the names of 17 people. The memorial is a reminder of the forced removal of a mixed black and white community from Malaga Island, off of Phippsburg, in 1912. The state exhumed the cemetery and reburied 17 bodies in 5 caskets at the cemetery at the Maine School for the Feeble Minded (no longer an existing organization) in New Gloucester. A memorial of this kind serves as a reminder of "difficult history," as well as a new way to honor people who might otherwise have been forgotten.

e. **Show** MMN items #29249, #20293, and #7169. **Discuss:** What are some memorials you have seen in your town or in other parts of Maine? What do you wonder about them? Do you know what or who they are commemorating? **Show** MMN item #14868.

V. **Day 3-5: Activity**

a. Arrange a visit to a local cemetery or graveyard with the groundskeeper, park authority, or representative of the associated place of worship. Or, if arranging a visit is unfeasible for any reason, have students search one of the databases available in the Teacher Resources.

i. During the visit, or database search, ask students to select a stone dating prior to 1900. Ask students to make a sketch of the stone and make note of any other information they find, including information on the stone, location in cemetery, person's name, etc. *Do not take grave rubbings.*

ii. Students then conduct research based on their sketch and observations. What kinds of iconography are present on the stone? What might this tell you about the person who created it or who it was created for? What were the conditions of the period they were living in? How old was the person? Did the stone have an epitaph?

1. Did anything surprise you about the stone you selected? (Different kind of icon, rare name, etc.)

2. What more do you wonder about the society and people of your town at the time this stone was carved? What can it begin to reveal about the history of your town?

iii. **Optional visual arts extension:**

1. **Option 1:** Create (draw, paint, or construct) a replica of the stone you studied. How does drawing the iconography give you a sense of the type of folk artistry practiced by stonecutters at the time this gravestone was created?

2. **Option 2:** Create (draw, paint, or construct) an envisioned headstone, using what you know of 17th-19th century iconography. What symbols did you choose, and what message do you want the headstone to invoke? How does creating this work of folk art add to your understanding of the people and time period it represents? Consider popular use of images, status of the person represented by the stone, and birth and death dates of the subject.

Teacher Resources

Association for Gravestone Studies website: https://gravestonestudies.org/

- Association for Gravestone Studies "Markers" publication archive at University of Massachusetts, Amherst: https://credo.library.umass.edu/search?q=association%20gravestone%20markers&page=1&facets=

Cole-Will, Rebecca: "Who Were the Red Paint People?" Abbe Museum, 2002. https://static1.squarespace.com/static/56a8c7b05a5668f743c485b2/t/5a6a1fa653450a9b35ee4729/1516904359054/Who+Were+the+Red+Paint+People+2002.pdf

Deetz, James and Edwin Dethlefsen. "Death's Heads, Cherubs, and Willow Trees: Experimental Archaeology in Colonial Cemeteries." *American Antiquity,* Vol. 31, No. 4 (1966), pp. 502-510.

Find a Grave online database: https://www.findagrave.com/

- *This website is very helpful for looking at iconography and migration patterns over time. You can search the database by years and locations. You may want your students to search the database for stones in your town, surrounding town, and surrounding counties for a sense of settlement and change over time based on oldest and newest stones found in a given burial site. This database is also a good secondary resource if you are unable to arrange a visit to a local burial site for any reason (weather, private property, etc.).*

Giguere, Joy M. "Victorious Women, Useful Men, & Lovely Children: Epitaph Language and the Construction of Gender and Social Status in Cumberland County, Maine, 1720-1820." Association for Gravestone Studies, *Markers,* Vol. XXIV (2007), pp. 1-23. Available at https://archive.org/details/markers24asso/page/1.

Heinrich, Adam R. "Cherubs or Putti? Gravemarkers Demonstrating Conspicuous Consumption and the Rococo Fashion in the Eighteenth Century." Springer: *International Journal of Historic Archaeology,* Vol. 18, No. 1 (March 2014), pp. 37-64.

Historium Unearthia Podcast: Episode 18, "The Myth of Maine's Red Paint People." July 22, 2018. http://historiumunearthia.com/episodes/episode-18-the-myth-of-maines-red-paint-people/

- *You may be interested in listening to this podcast episode as a class on Day 1, or suggesting students listen to it on their own time or as homework.*

Maine Cemeteries Web App: https://maine.maps.arcgis.com/apps/webappviewer/index.html?id=ed04569714a64115aad728688c713e84

- *Zoom in and click the green "+" icons to find burial sites in your county/town. Click and drag along the map to see the change in density from southern Maine to northern Maine. Note the names of cemeteries along the Canadian border.*

Maine Old Cemetery Association website: https://www.moca-me.org/

- MOCA's symbolism page, showcasing various symbols found on grave markers throughout Maine along with interpretations: https://www.moca-me.org/symbolism

Maine's Visible Black History: The First Chronicle of Its People. H.H. Price and Gerald E. Talbot, eds. Tilbury House, 2006.

- Information about historically black cemeteries and burial sites, pp. 345-350.

National Park Service: Native American Graves Protection and Repatriation Act: https://www.nps.gov/subjects/nagpra/index.htm

- Text of the law itself: https://www.nps.gov/archeology/tools/laws/nagpra.htm
- 2018 Government Accountability Office report on findings and recommendations to federal agencies regarding auctions of Native American cultural properties overseas, and reinforcing language regarding what is and is not stipulated in federal law: https://www.gao.gov/assets/700/693744.pdf

Romano, Ron. *Early Gravestones in Southern Maine: The Genius of Bartlett Adams.* History Press, 2016.

Romano, Ron. *Portland's Historic Eastern Cemetery: A Field of Ancient Graves.* History Press, 2017.

- *The appendices beginning on page 139 are helpful for looking at additional forms of tombs and iconography. While examples used are specific to Eastern Cemetery, the symbolism can be found throughout New England.*

Sanger, David. "'Red Paint People' and Other Myths of Maine Archaeology." *Maine History,* Vol. 39, No. 3 (Fall 2000), pp. 145-168.

Whelan, Lora. "Lost African-American Community Gaining Area's Renewed Interest." *Fishermen's Voice,* Vol. 21, No. 7 (July 2016). http://www.fishermensvoice.com/archives/201607LostAfricanAmericanCommunityGainingAreasRenewedInterest.html

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_CAyH4WUfQXTXo3MjZHRC00ajg/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."

Teacher Resources – *God's Acre,* **Henry Wadsworth Longfellow (1842)**

I like that ancient Saxon phrase, which calls
  The burial-ground God's-Acre! It is just;
It consecrates each grave within its walls,
  And breathes a benison o'er the sleeping dust.
God's-Acre! Yes, that blessed name imparts
  Comfort to those, who in the grave have sown
The seed that they had garnered in their hearts,
  Their bread of life, alas! no more their own.
Into its furrows shall we all be cast,
In the sure faith, that we shall rise again
At the great harvest, when the archangel's blast
  Shall winnow, like a fan, the chaff and grain.
Then shall the good stand in immortal bloom,
In the fair gardens of that second birth;
And each bright blossom mingle its perfume
With that of flowers, which never bloomed on earth.
With thy rude ploughshare, Death, turn up the sod,
And spread the furrow for the seed we sow;
This is the field and Acre of our God,
This is the place where human harvests grow!

Teacher Resources – *The Jewish Cemetery at Newport,* Henry Wadsworth Longfellow (1858)

How strange it seems! These Hebrews in their graves,
  Close by the street of this fair seaport town,
Silent beside the never-silent waves,
  At rest in all this moving up and down!
The trees are white with dust, that o'er their sleep
  Wave their broad curtains in the south-wind's breath,
While underneath such leafy tents they keep
  The long, mysterious Exodus of Death.
And these sepulchral stones, so old and brown,
  That pave with level flags their burial-place,
Seem like the tablets of the Law, thrown down
  And broken by Moses at the mountain's base.

The very names recorded here are strange,
  Of foreign accent, and of different climes;
Alvares and Rivera interchange
  With Abraham and Jacob of old times.
"Blessed be God! for he created Death!"
  The mourners said, "and Death is rest and peace";
Then added, in the certainty of faith,
  "And giveth Life that never more shall cease."

Closed are the portals of their Synagogue,
  No Psalms of David now the silence break,
No Rabbi reads the ancient Decalogue
  In the grand dialect the Prophets spake.
Gone are the living, but the dead remain,
  And not neglected; for a hand unseen,
Scattering its bounty, like a summer rain,
  Still keeps their graves and their remembrance green.

How came they here? What burst of Christian hate,
  What persecution, merciless and blind,
Drove o'er the sea--that desert desolate--
  These Ishmaels and Hagars of mankind?
They lived in narrow streets and lanes obscure,
  Ghetto and Judenstrass, in mirk and mire;
Taught in the school of patience to endure
  The life of anguish and the death of fire.
All their lives long, with the unleavened bread
  And bitter herbs of exile and its fears,
The wasting famine of the heart they fed,
  And slaked its thirst with marah of their tears

Anathema maranatha! was the cry
  That rang from town to town, from street to street;
At every gate the accursed Mordecai
  Was mocked and jeered, and spurned by Christian feet.
Pride and humiliation hand in hand
  Walked with them through the world where'er they went;
Trampled and beaten were they as the sand,
  And yet unshaken as the continent.
For in the background figures vague and vast
  Of patriarchs and of prophets rose sublime,
And all the great traditions of the Past
  They saw reflected in the coming time.
And thus forever with reverted look
  The mystic volume of the world they read,
Spelling it backward, like a Hebrew book,
  Till life became a Legend of the Dead.
But ah! what once has been shall be no more!
  The groaning earth in travail and in pain
Brings forth its races, but does not restore,
  And the dead nations never rise again.

Student Handout A – Burial Vocabulary

Burial site: Generic term for any plot of land where human bodies are interred after death.

Burying ground/burial ground: Common term for early Colonial burial sites. While religion played a major part in Puritan life and death rituals, there may not be a specific type of religion associated with a town-owned burial ground.

Cemetery: A plot of land used as a burial site with no connection to one specific place of worship. Can be private or town-owned.

Graveyard: A plot of land used as a burial site in connection with a specific place of worship (e.g. the yard of a church).

Stranger's field/potter's field: A portion of a burial ground reserved for unclaimed dead, generally criminals, poor, or otherwise ostracized individuals. Generally looks like a plain field without stones marking names or dates, but reserved as burial ground regardless.

Coffin: An oblong hexagonal (six-sided) box, usually pine, in which the dead body was buried.

Casket: A rectangular box, of varying types of wood, sometimes lined, in which the dead body was buried. Some 19th-century "viewing caskets" included windows to allow living relatives to see the face of their deceased loved one; this was prior to the perfecting of embalming techniques.

Epitaph: The words commemorating a person on their gravestone.

Ephemera: Funerary objects created by and for relatives and friends of the deceased, often created in the home or given as tokens at funerals or wakes.

Student Handout B – Common Gravestone Iconography (16ᵗʰ-19ᵗʰ centuries)

What do you think the following icons found in early Maine and New England Euro-American settlements might mean? Have you ever seen these in a local cemetery before?

Death's Head/Winged Skull

Skull (no wings, or skull with bones)

Cherub (winged human-like face)

Clasped Hands

Coffin

Heart

Hand with index finger pointing upward

Cross

Urn/Urn and Willow

Spoked Wheel/Gaelic Cross

Flowers

Shell

Rosettes

Column(s)

Portrait

Hourglass/Hourglass with wings

Scythe/Sickle

"Memento Mori"

"I.H.S."/"I.H.S" with Cross

Teacher Resources:
Student Handout B – Common Gravestone Iconography (16th-19th centuries) Answer Key

Death's Head/Winged Skull: symbol of mortality, or representation of the departing soul

Skull (no wings, or skull with bones): symbol of mortality

Cherub (winged human-like face): symbol of the soul in flight; alternately, an image of popular culture, first adopted by prominent members of society to differentiate them from common citizens

Clasped Hands: greeting a loved one in the afterlife

Coffin: symbol of mortality

Heart: symbol of love after death, sometimes specifically Christ's/God's love

Hand with index finger pointing upward: symbol of the deceased's journey into heaven

Cross: symbol of Christianity/Christ, usually specifically Catholic

Urn/Urn and Willow: remembering the deceased; in memoriam

Spoked Wheel/Gaelic Cross: often a specifically Scots-Irish Presbyterian icon; variation of the cross as representation of faith

Flowers: popular culture image; in memoriam; symbol for a child or unmarried person who died young

Shell: symbol of eternity or a journey (into afterlife); popular culture image based in classical motifs

Rosettes: popular culture image based in classical motifs, often found on borders or shoulders

Column(s): popular culture image based in classical motifs, often found on borders

Portrait: representation of the interred individual; often available for upper class or prominent figures such as doctors, clergymen, or society leaders; if a portrait of a woman, also likely a symbol of sorrow/grief

Hourglass/Hourglass with wings: symbol of mortality; "tempus fugit"/"time flies"

Scythe/Sickle: symbol of mortality; metaphor of death as a harvest

"Memento Mori": Latin for "remember death" or "remember you will die;" found on Protestant and Catholic epitaphs

"I.H.S."/"I.H.S" with Cross: "IHS" can be read as the first three letters of the Greek translation of "Jesus," or the initials for the Latin phrase "Iesus Hominum Salvator" ("Jesus, savior of men") or English "In His Service" (with "his" referring to Christ); almost exclusively Catholic

Strand and Standard Information:

- **English Language Arts – Reading:**
  o **RL 1.6:** *Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.*
  o **RL 2.6:** *Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.*
  o **RL 4.6:** *Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.*
  o **RL 5.6:** *Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.*
  o **RL 1.7:** *Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.*
  o **RL 2.7:** *Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.*
  o **RL 4.7:** *Determine the meaning of words or phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.*
  o **RL 5.7:** *Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.*
  o **RL 1.8:** *Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.*
  o **RL 2.8:** *Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.*
  o **RL 4.8:** *Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.*
  o **RL 5.8:** *Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.*
  o **RH 1.6-8:** *Cite specific textual evidence to support analysis of primary and secondary sources.*
  o **RH 5.6-8:** *Describe how a text presents information (e.g. sequentially, comparatively, casually).*
  o **RH 7.6-8:** *Integrate visual information (e.g. in charts, graphs, photographs, videos, or maps) with other information in print or digital texts.*
  o **RH 8.6-8:** *Distinguish among fact, opinion, and reasoned judgment in a text.*

- **English Language Arts – Speaking & Listening:**
  - ○ **SL 1.6:** *Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.*
  - ○ **SL 2.6:** *Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.*
  - ○ **SL 3.6:** *Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.*
  - ○ **SL 4.6:** *Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.*
  - ○ **SL 1.7:** *Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.*
  - ○ **SL 2.7:** *Analyze the main ideas and supporting details presented in diverse media or formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.*
  - ○ **SL 3.7:** *Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.*
  - ○ **SL 4.7:** *Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.*
  - ○ **SL 1.8:** *Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.*
  - ○ **SL 2.8:** *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.*
  - ○ **SL 3.8:** *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.*
  - ○ **SL 4.8:** *Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.*
- **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 the 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.*

- o **History 2:** *Students understand historical aspects of unity and diversity in the community, the state, including 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.*

- **Visual & Performing Arts, Grades 6-8:**
  - o **Disciplinary Literacy – Visual Arts:** *Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.*
    - ▪ **A2 (Elements of Art and Principles of Design):** *Students compare features of composition both within an art work and among art works.*
  - o **Creation, Performance, and Expression – Visual Arts (if extension activity is chosen):** *Students create, express, and communicate through the art discipline.*
    - ▪ **B1 (Media Skills):** *Students choose suitable media, tools, techniques, and processes to create original art works.*
    - ▪ **B2 (Composition Skills):** *Students use Elements of Art and Principles of Design to create original art works that demonstrate different styles in paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.*
  - o **Aesthetics and Criticism – Visual Arts:** *Students describe, analyze, interpret, and evaluate art.*
    - ▪ **D1:** *Students compare and analyze art forms.*
  - o **Visual and Performing Arts Connections:** *Students understand the relationship among the arts, history and world culture, and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.*
    - ▪ **E1 (The Arts and History and World Cultures):** *Students compare products of the visual/performing arts to understand history and/or world cultures.*

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 identify common icons of Puritan gravestone material culture.					
Student can discuss how material culture assists historians in recreating a full image of an historic period.					
Student can make connections between burial sites and funerary customs and the changing populations in Maine over time.					
Student participated respectfully in classroom discussion.					
Student can discuss iconography in the context of the time period and society in which it was created/popularized.					

Total Score and Notes: