

Handing Down Our Heritage



Background Information for Teachers

Music, dance, art, and storytelling can provide historians with information about the past. These things are also examples of folklore, traditions passed from one person to another. Folk traditions often are shared within ethnic or family groups and passed from one generation to another. Folklore also includes celebrations, games, and jokes.

Program Synopsis

While visiting the Circus World Museum in Baraboo, Angie wonders how circus performers and other people learn things that are not written down or taught in school. As Angie investigates this mystery, she discovers that art, music, storytelling, and dance and other performing arts can provide history detectives with important clues. Students are introduced to Wisconsin's folk culture and encouraged to begin thinking about their own customs and traditions. Angie helps students understand that folk customs are important links to Wisconsin's history.

Program Goals

Students will:

- understand that art, music, storytelling, performance art, and other nonwritten forms of communication can preserve and transmit history.
- recognize that the process of absorbing cultural learning from the social environment is ongoing.
- realize that folk culture is transmitted orally, by experience, or by example; and it often is passed on from one generation to another.
- explore some of the manifestations of cultural retention in Wisconsin.

Focus Questions

Where can you learn about things that are not written down or taught in school? How has culture been preserved and transmitted throughout Wisconsin's history?

Career Connections

folklorist, musician, storyteller, artist, dancer, historian

Clues in Program 6

Each clue's category is noted in parentheses. For information **about the categories**, see pp. 25-26.

- information from an expert (People)
- music (Folklore)
- oral tradition/storytelling (Folklore)
- art (Folklore)
- dance/performance art (Folklore)
- artifacts* (Objects)
- photographs* (Visual Images)
- archival film* (Visual Images)

*Indicates clues seen in Program 6 but not mentioned specifically by Angie.



Milwaukee's Great Circus Parade, 1991.

Pre-Viewing Activities

1. Review clues used in previous programs to learn about Wisconsin's history. The Investigating the Mystery of History graphic organizer will help students remember these clues.
2. Students often think of learning as something that takes place primarily in school. Help them begin thinking about alternative ways of learning. Ask students what activities they enjoy. How did they learn to do these things? Work with students to create a list of the various ways in which people learn things.

Viewing Activities

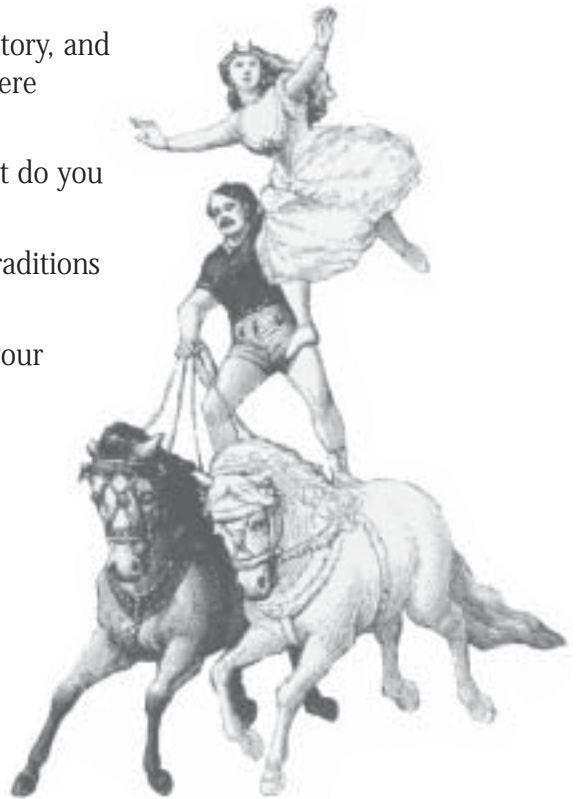
Angie asks a number of questions during Program 6 that are intended to provoke thought and discussion, making them good pause points.

- Where can you learn about things that are not written down and are not taught in school? How can museum curators learn about the history of things like circus performances?
- If you wanted to learn more about circus history, and see how things have changed over time, where would you begin?*
- What other types of clues to Wisconsin's past do you think we can find in artwork?
- What happens when people with different traditions begin sharing?
- What traditions have been passed down in your family?*

*Question is answered by the students in Program 6.

Post-Viewing Activities

1. Using the Investigating the Mystery of History **graphic organizer** (p. 27), review with the class the clues and investigative methods Angie employed in Program 6 (see Clues in Program 6 on page 2).



lives, they may not recognize that, by simply participating in home activities, they have learned traditions such as having cake for birthdays, singing special songs, saying particular prayers, playing certain games, and visiting others on holidays. Extend this discussion by asking students how some of their family traditions have changed over time due to changes in their family (e.g., siblings getting older, family members moving, parents separating).

Student Activity for Assessment

In the Sharing Our Folk Traditions **activity** (pp. 16-19), students teach each other folk traditions they have learned. An optional extension of the activity is to invite family and friends to school for a special day of learning and celebrating one another's folk traditions.

Extension Activities

1. Place before the class a large photograph, painting, or other work of art, or show a slide of such an image. After a few moments, remove the piece from view. Ask the students to draw from memory what they saw. When they are finished, compare their artwork with the original. Remind students that people who make records of events must rely on their memories. What does this tell students about the works of art that historians study? If possible, share a photograph and a painting of a similar scene. What differences do students see?

Look for examples of artwork in which the artist romanticized or glorified the subject. Discuss the artist's motivations for doing so. What does this tell students about using artwork as historical evidence? (Art connection)

2. Circus parades were a means of advertising. The majestic, eye-catching parade wagons enticed townspeople to see the circus performances. Some parade wagons for the Ringling and Gollmar circus shows were built by the Moeller wagon shop in

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Musicians, Cross Plains area, 1930s.

Baraboo, Wisconsin. The construction of these circus wagons represented Henry Moeller, Sr.'s fine craftsmanship, which he passed to his sons in order to carry on the family business.



Staying up late to wrap presents on Christmas Eve.

Encourage students to imagine that they are in the family trade of designing circus parade wagons and they must create an exciting circus wagon that will capture people's attention. Then have them make a drawing or painting of their wagon. Post the students' creations around the classroom.

Next, ask students to imagine they are living in a time before television and other electronic media brought entertainment and images of exotic animals into the home. Have them

write an imaginative diary entry from the point of view of someone watching a circus parade. (Art/Language Arts connection)

3. In addition to circus parades, other parades became traditional events in many communities on Independence Day and other holidays. Local newspapers often provided detailed descriptions of parades. As an independent study, ask students to research parades or other community events that are traditions in their hometown. Old newspapers often are available on microfilm at the local library.
4. Share with students the following passage from Program 6:
"It was a hard job to teach our men how to load and unload all of the wagons, chariots, horses, camels, elephants, et cetera. We had Pullman cars for the artists, sleeping cars for the laborers, box cars for the extra stuff, palace cars for the horses and other large animals, and platform cars for wagons, chariots, cages and carriages."

—Condensed from *Sawdust and Spangles: Stories and Secrets of the Circus*, by W. C. Coup. Washington, D.C.: Paul A. Ruddell, 1901.

Have students write a diary entry from the point of view of one of the circus workers or illustrate the scene described above. (Language Arts/Art connection)

5. Have students research traditional folk art from their own heritage and try to replicate it using modern materials. (Art connection)
6. Ask students to interview an older person. Encourage students to think about what they want to learn from the person as they prepare their interview questions. Topics could include holiday customs, employment history, childhood games, etc.

A good way to trigger ideas and help students start writing questions is to provide question words such as who, what, where, when, why, how, and which. Students should have their questions written before the interview takes place. Encourage them to record the interviews using either a tape recorder or camcorder, if possible. (Language Arts connection)

7. Encourage students to read various types of folklore stories. Genres of these stories include: catch tales, endless tales, local legends, family stories, legends, myths, personal experience narrative, supernatural legends, tall tales, and urban legends. For information regarding genres of folk literature, refer to *Children and Books* and *From Cover to Cover* (see Teacher Resources, under References and Resources, on page 11). (Language Arts connection)
8. Share with students a variety of folk stories pertaining to Wisconsin's rich folk heritage either by reading aloud to them or providing reading time. See References and Resources on pages 11-15, for suggested titles. Remind students that folklore stories are traditionally

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A late nineteenth-century sanctuary decorated for Christmas.

passed along to others through oral tradition, and variation often occurs with each telling of the story. Some stories have been recorded in writing to preserve them. The written variations represent the respective author's translation of the story. (Language Arts connection)

9. Read aloud to the class children's literature that exemplifies learning by watching, listening, and doing. For example, Laura Ingalls Wilder's *Little House in the Big Woods* describes how some of Wisconsin's pioneer children learned such necessary life skills as smoking meat, churning butter, making bullets, cleaning rifles, processing maple sugar and syrup, making cheese, weaving straw hats, preparing hulled corn, and threshing wheat. This book also includes stories and music passed from generation to generation.

The following excerpt describes how the young girls in the story learn to bake.

“On Saturdays, when Ma made the bread, they each had a little piece of dough to make into a little loaf. They might have a bit of cookie dough, too, to make cookies, and once Laura even made a pie in her patty pan.”

— From *Little House in the Big Woods*,
by Laura Ingalls Wilder. Harper & Row, 1932, p. 33.

Ask students to describe skills they have learned from their parents or other older people. (Language Arts connection)

10. Ask your school's music instructor for help in obtaining recordings of folk songs that were popular in the 1800s as well as modern-day selections. (Recordings of Wisconsin-area folk music are available for purchase from the [Wisconsin Historical Society Museum gift shop](#); see Teacher Media, under References and Resources, on page 13). Play these songs for the students and then guide a class discussion about what can be learned from the songs. Compare nineteenth-century folk songs with modern ones. (Music connection)
11. Share with students the Wisconsin folk songs in [chapter 5](#) and [chapter 10](#), and discuss the stories told in these songs. Sheet music is provided for student musicians who wish to learn the melody of the songs. (Music connection)

12. Encourage students to write song lyrics that tell stories relevant to their own lives. (Language Arts connection)
13. As a class, study the science of sound, focusing on musical instruments. Encourage students to create their own simple instruments. (Science connection)
14. Have the class experience folk dances of various ethnic groups. An example is the Flying Fish Dance, which is demonstrated along with other dances in the video *Menominee Tribal Dances* (see Student Media on page 15). This video, developed and produced by the Menominee Indian School District, also includes narration by a Menominee elder, who explains the importance of passing along folk traditions. (Dance connection)
15. Invite a guest to give a presentation of a subject in such a way that students learn by watching, listening, or experiencing. For example, have the guest demonstrate a dance or custom, prepare a favorite dish, tell a story, teach a game, sing a song, or play a musical instrument.
16. Bring a family recipe to school for the class to make. Ask students to adjust the recipe (double it, halve it) so there are enough servings for everyone. Calculate the amounts of each ingredient before starting. (Mathematics connection)
17. The [Wisconsin Music Archives](#) is a special collection housed in the Mills Music Library at the University of Wisconsin-Madison. The Archives contains more than 25,000 items, representing all Wisconsin musical traditions from the 1850s to the present. This collection includes published

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*The Thompson family posed
for the photographer with
some of their best possessions,
Cambridge, 1870s.*

sheet music, folk and ethnic music, scores by contemporary Wisconsin composers, and recordings of state performers or issued by Wisconsin labels. Mills Music Library also maintains an extensive Web site (www.library.wisc.edu/libraries/Music/wma) that enables searches for music with local connections. Check — or have students check — for music from your county. If appropriate, teach the song in class. (Music connection)

References and Resources

Teacher Resources

All My Relations: Sharing Native Values through the Arts, by C. Verral, L. Keeshig, and T. Ojibway. Canadian Alliance in Solidarity, 1988, ISBN 0921425023. A kit in looseleaf format that introduces Native American culture through the arts, stories, and activities. Sections keyed for kindergarten through grade 6.

Children and Books, by Zena Sutherland. 9th ed. Addison-Wesley, 1996, ISBN 0673997332 (hardcover). This edition of the now-classic children's literature textbook has been revised and updated throughout. It includes more multicultural and international titles, has expanded the lists of book selection aids and adult references, contains all-new essays in the "Areas and Issues" section, and features new reproductions of book art.

Folk Songs out of Wisconsin, edited by Harry B. Peters. Wisconsin Historical Society, 1977. A compilation of words and music from Wisconsin's folk history. Currently out of print; may be available in libraries and used book stores.

Folk Stories of the Hmong: Peoples of Laos, Thailand, and Vietnam, compiled by Norma J. Livo and Dia Cha. Libraries Unlimited, 1991, ISBN 0872878546 (paperback). With background information as well as folk stories, this book is an excellent resource for teachers; students also will enjoy reading it.

From Cover to Cover: Evaluating and Reviewing Children's Books, by Kathleen T. Horning. HarperCollins Juvenile Books, 1997, ISBN 0060245190 (hardcover). Offers practical guidelines to help librarians, parents, teachers, students of children's literature, and general readers evaluate the strengths and weaknesses of a children's book.

In Tune with Tradition: Wisconsin Folk Musical Instruments, edited by Robert T. Teske. Cedarburg Cultural Center, 1997, ISBN 0962559709 (paperback). Describes Wisconsin's ethnic instrument-making tradition.

Keepers of the Night: Native American Stories and Nocturnal Activities for Children, by Michael J. Caduto and Joseph Bruchac. Fulcrum, 1994, ISBN 1555911773 (paperback). Legends of Native Americans, as well as activity ideas, games, and talks relating to the Great Circle. Primarily a teacher resource, with some stories at appropriate reading levels of students.

Multicultural Literature for Children and Young Adults, Vol. 2, by Ginny Moore Kruse, Kathleen Horning, and Megan Schliesman. Cooperative Children's Book Center, University of Wisconsin-Madison, with The Friends of the CCBC, Inc. and the Wisconsin Department of Public Instruction, 1997. A selected listing of books by and about people of color. Available from the Department of Public Instruction; see page 36 for ordering information.

Passed to the Present: Folk Arts Along Wisconsin's Ethnic Settlement Trail, edited by Robert T. Teske. Cedarburg Cultural Center, 1997, ISBN 0962559717 (paperback). Highlights folk artists who have carried on traditions of their ethnic communities. Available from the University of Wisconsin Press; see page 37 for ordering information.

Thirty-three Multicultural Tales to Tell, by Pleasant DeSpain. August House, 1993, ISBN 0874832667 (paperback). This collection of folktales from around the world is a good teacher resource that also is appropriate for students.

Wisconsin Folk Art: A Sesquicentennial Celebration, edited by Robert T. Teske. Cedarburg Cultural Center, 1997, ISBN 0962559741 (paperback). Amply illustrated with color and black-and-white photographs, this book captures the role such traditional arts as basketmaking, needlework, and decoy carving continue to play in the daily life of many Wisconsinites. Several chapters by folklorists provide a context for understanding the ways folk artists use their work to connect the past and present, express ethnic identity, celebrate community, and live creatively off the land. Available from the University of Wisconsin Press; see page 37 for ordering information.

Wisconsin Folklore, edited by James P. Leary. University of Wisconsin Press, 1999, ISBN 0299160300 (cloth cover), ISBN 0299160343 (paperback). This anthology offers more than 50 entries dating between 1884 and 1997. The book's five sections are: "Terms and Talk," "Storytelling," "Beliefs and Customs," "Material Traditions and Customs," and "Music, Song, and Dance." Available from the University of Wisconsin Press; see page 37 for ordering information.

Wise Women: Folk and Fairy Tales from Around the World, retold and edited by Suzanne I. Barchers. Libraries Unlimited, 1990, ISBN 0872878163 (hardcover); 1997, ISBN 1563085925 (paperback). This book contains more than 60 stories, many of which are reworked, that portray women of all ages in a positive manner. Suitable to read to young children.

Teacher Media

Circus Tails, an educational newsletter about Wisconsin circus history, is published by [Circus World Museum](#). For a single copy, send a self-addressed, stamped envelope to Circus World Museum, Attn. *Circus Tails*, 426 Water St., Baraboo, WI 53913-2597. Also, the Circus World Museum gift shop carries a variety of publications and other resources that may be helpful to teachers. Check for current availability of titles by calling 608/356-8341.

Mills Music Library, University of Wisconsin–Madison, B162 Memorial Library, 728 State Street; Madison, WI 53706-1494; telephone: 608/263-1884; Web: www.library.wisc.edu/libraries/Music/.

Ringling Brothers and Barnum & Bailey: A Teaching Unit, by Kenneth Feld. Ringling Bros. and Barnum & Bailey, Inc., 1995. Contact Ringling Bros. and Barnum & Bailey, Inc., Department of Educational Services, 8607 Westwood Center Drive, Vienna, VA 22182; Web site: www.ringling.com/activity/education/.

The [Wisconsin Historical Society Museum gift shop](#) has available for purchase a number of folk music recordings, including *Folk Music from Wisconsin* (Library of Congress) and *Folk Songs of the Great Lakes Region* (Lee Murdock). To order, see page 36.

Student Literature

American Tall Tales, by Mary Pope Osborne. Knopf, 1991, ISBN 0679800891 (hardcover). A collection of tall tales about such American folk heroes as Paul Bunyan, Sally Ann Thunder, Ann Whirlwind, Pecos Bill, and John Henry.

Favorite Norse Myths, retold by Mary Pope Osborne. Scholastic, 1996, ISBN 0590480464 (hardcover). Fourteen Norse myths are retold in simple, clear language.

Golden Tales: Myths, Legends and Folktales from Latin America, retold and illustrated by Lulu Delacre. Scholastic, 1996, ISBN 059048186X (hardcover). These 12 classic tales bring together 13 nations and four native cultures.

Home-Cooked Culture...Wisconsin Through Recipes, compiled by Choua Ly and edited by Terese Allen. University of Wisconsin Press, 1998, ISBN 0966701208 (paperback). This 116-page cookbook recognizes that preparing and consuming food is a powerful mark of ethnic identity, as well as an important means of cross-cultural sharing. Its multicultural recipes cover appetizers; pancakes and crepes; soups; side and main dishes; breads, rolls, and muffins; cookies and bars, and desserts and pastries.

Little House in the Big Woods, by Laura Ingalls Wilder., Harper & Row, 1932; HarperTrophy, 1971, ISBN 0064400018 (paperback); HarperCollins, 1987, ISBN 0060264314 (library binding). A year in the life of two young girls growing up on the Wisconsin frontier near Pepin. First in a series of books by Laura Ingalls Wilder depicting pioneer life.

Magical Tales from Many Lands, retold by Margaret Mayo. Dutton Children's Books, 1993, ISBN 0525450173 (hardcover). A collection of 14 folk stories from around the world, with background information included.

My Grandmother's Stories: A Collection of Jewish Folk Tales, by Adele Geras. Knopf, 1990, ISBN 0679909109 (library binding), ISBN 0679809104 (hardcover). As a young girl spends time with her grandmother, she learns of stories important to her cultural history.

Powwow Summer: A Family Celebrates the Circle of Life, by Marice R. Rendon. Carolrhoda, 1996, ISBN 0876149867 (library binding), ISBN 1575050110 (paperback). The Downwind family is profiled over the course of a summer. The open, engaging narrative explains the importance of the family's rituals and traditions.

The Great Circus Parade, by Herbert Clement and Dominique Jando. Gareth Stevens, 1989, ISBN 0836801563 (hardcover), ISBN 0836801598 (paperback). This book, illustrated with photographs, describes Wisconsin's connection to the circus.

The People Could Fly: American Black Folktales, told by Virginia Hamilton. Random Library, 1987, ISBN 0394969251 (library binding); Knopf, 1993 (reprint), ISBN 0679843361 (paperback). Animal tales, supernatural tales, fanciful and cautionary tales, and slave tales of freedom are among this collection of African-American folk stories. The book also has a glossary, notes on the origins and different versions of tales, as well as narratives of "voices from the past."

Rising Voices: Writings of Young Native Americans, by Arlene Hirschfelder and Beverly R. Singer. Simon & Schuster Children's, 1992, ISBN 0684192071 (hardcover); Ivy Books, 1993, ISBN 0804111677 (paperback). This collection of 62 poems and essays spanning 100 years captures the songs of celebration and joy, as well as the words of protest, for the future of all Native Americans. Ages 9-12.

The Winter Room, by Gary Paulsen. Orchard Books, 1989, ISBN 0531058395 (hardcover), ISBN 0531084396 (library binding); Dell, 1991, ISBN 0440404541 (paperback). A young boy growing up on a northern Minnesota farm describes his life, including logging stories told by his old Norwegian uncle.

Wisconsin Folklife: A Celebration of Wisconsin Traditions, Richard Marsh and Marsall Cook, eds. University of Wisconsin Press, 1998, ISBN 1882280024. A dozen stories, each written by a different author, collectively reflect a quintessential portrait of the Badger State. Numerous color photographs illustrate the stories.

Student Media

Menominee Tribal Dances, produced by the Menominee Indian School District. This 53-minute videotape shows nine traditional Menominee tribal dances with narration explaining some of the symbolism of each dance.

Angie's Destinations

For more information about these sites, which Angie visited in Program 6, contact:

[Circus World Museum](#)

426 Water Street, Baraboo, WI 53913-2597

Telephone: 608/356-8341

[West Bend Art Museum](#)

300 S. 6th Avenue, West Bend, WI 53055-3312

Telephone: 262/334-9638

[Madeline Island Historical Museum](#)

La Pointe, WI 54850

Telephone: 715/747-2415

George W. Brown Ojibwa Cultural Center and Museum

P.O. Box 804, Lac du Flambeau, WI 54538

Telephone: 715/588-3333

Sharing Our Folk Traditions

Time Needed

30 minutes to introduce and explain the activity,
plus time for independent student work

Activity Goals

Students will:

- identify a folk tradition that is important in their lives.
- participate in the process of sharing facets of folk culture with classmates.
- understand that folk culture is transmitted orally, by example, or by experience.

Materials

Student copies of the Sharing Our Folk Traditions [assessment activity](#) (pp. 18-19)

Teacher Instructions

1. Review with the class ways of learning things that are not written down or taught in school.
2. Explain to students that the project they are about to begin will give them an opportunity to teach their classmates about a folk tradition they have learned by watching, listening, or doing.
3. Distribute copies of the student activity. Read through this handout as a group to ensure that all students understand the directions.
4. Tell students how much time they will have to complete the project. You may wish to give them a week to discuss the project with adults at home and decide on a tradition to share.
5. Students will need to prepare themselves for sharing their tradition with others. In the spirit of transmitting folk customs, students may share their traditions by talking about them, by demonstrating them, or by helping others experience the traditions. Review each student's activity sheets to assess the student's preparedness for his or her presentation.

6. Hold a “Folk Fair” to learn about and celebrate the many folk traditions within the class. Encourage students to invite family and friends to the special occasion. During this celebration students will share their folk traditions with their classmates and guests. Give students opportunities to practice sharing their traditions beforehand.

Criteria for Assessment

Students are proficient in the stated goals if they:

- identify a folk tradition that is important in their lives.
- participate in the process of sharing facets of folk culture with classmates.
- demonstrate an understanding that folk culture is transmitted orally, by example, or by experience.

Sharing Our Folk Traditions

Name _____

Folk traditions are customs, beliefs, or activities practiced within a group and passed from one person to another and from one generation to the next. We learn these traditions when others tell us about them, show them to us, or when we experience doing them.

For this activity, you are going to teach your classmates about a folk tradition that is special to you. They, in return, will share their favorite folk traditions with you.

Step 1: Choose a folk tradition.

Think about all the traditions you have learned by watching, listening, or doing. The list below may help remind you of some of them. Choose one tradition to share with your classmates.

collecting things	sewing
telling stories	celebrating a holiday
singing songs	creating scrapbooks
performing a dance	playing games
preparing foods	carving
making craft items	participating in sports

Step 2: Answer the following questions.

Which folk tradition have you chosen to share with your classmates?

How did you learn this tradition?

Did you learn anything about the past as you learned this tradition?

Step 3: Teach your folk tradition to others.

Think about how people experience traditions. Describe how you will teach your chosen tradition to others.

Step 4: Think about what you learned.

How do people learn things that are not written down or taught in school?

Important Dates in Wisconsin History

- 1847 Mabie Brothers' wagon show moves from Brewster, New York, to Delavan, Wisconsin, where it later becomes the largest circus show in America.
- 1869 Bill Coup, formerly with the Mabie show of Delavan, and Dan Castello, a popular clown from Racine, join forces to start their own circus show.
- 1872 Bill Coup introduces the idea of circus-owned railroad cars.
- 1882 The Ringling brothers perform their first show, called the Ringling Bros. Classic and Comic Concert Company.
- 1884 The Ringling brothers perform their first circus show under a tent in Baraboo, Wisconsin.
- 1889 The Ringling circus changes from traveling by wagon to traveling by rail. It performs shows in Pennsylvania, Kentucky, Tennessee, and Arkansas.
- 1891 The Gollmar brothers, cousins of the Ringling brothers, start their own circus in Baraboo.
- 1919 The Ringling Bros. Circus and the Barnum & Bailey Circus combine. Its headquarters move from Baraboo to Sarasota, Florida.
- 1929 John Ringling, the last living Ringling brother, buys the American Circus Corporation, which includes five major shows.
- 1959 The Circus World Museum opens in Baraboo.

How to Use This Guide

This teacher guide will enable you to make the best use of *Investigating Wisconsin History* in your classroom. It contains suggested activities, which are designed to appeal to multiple learning styles and intelligences, to help you incorporate the video programs into your curriculum.

Each chapter corresponds to a program in the video series and offers activity suggestions specific to that program. There also are several techniques and activities designed to be used consistently throughout the series.

In addition to introducing and reinforcing content about Wisconsin history, *Investigating Wisconsin History* will help students understand how to investigate historical questions. If the series is used in its entirety, students will learn which tools and methodologies historians employ as they search for new understandings of the past. Students also will develop critical thinking skills as they analyze new information.

Teacher Preview

It is always worthwhile to preview each program before sharing it with your class. In particular, look for points where you may wish to pause the videotape and discuss a question or idea with students.

In each program, Angie, the host of *Investigating Wisconsin History*, asks one or more questions that are answered by target-age children in the program. Angie also asks questions that are not answered directly in the program. Both types of questions are listed in each chapter of the teacher guide, under the heading “Viewing Activities.” As you preview the program, listen for these questions so you will know when to pause the videotape.

Pre-Viewing Activities

Pre-viewing questions or activities are offered in each chapter. You may want to create word maps on the chalkboard as students brainstorm responses.

Before viewing a program, ask your class the questions that Angie asks of the children who appear in the video program. These questions are listed under the heading “Viewing Activities” and are marked with an asterisk. Record the students’ responses. After viewing the program, compare their responses to the ones given by the children in the program.

Expanded KWL Charts

You may wish to create an expanded KWL chart on a chalkboard or an overhead projector to help students focus their thoughts about topics presented in the programs. Traditional KWL charts employ three columns: “What I Know,” “What I Want to Know,” and “What I Learned.” Students complete the first two columns prior to beginning an activity, and finish the third after the activity.

An expanded KWL chart used in conjunction with *Investigating Wisconsin History* could include two additional columns. The first two columns stay the same. Label the third column “Where Can I Find Out” and encourage students to brainstorm ideas for pursuing their questions. This will reinforce the inquiry methodologies presented in the video programs. Label the fourth column “What I Learned,” and label the final column “What I May Never Know.” This will help students identify historical questions that can be hypothesized but never answered with certainty.

Student Viewing Activities

As mentioned earlier, Angie asks a number of questions during each program that are not immediately answered. These questions are intended to provoke thought and discussion. Pausing the tape for discussion at one or more of these points during each program can maximize students’ learning potential.

“Fact or Opinion?” Activity

The “Fact or Opinion?” activity helps students develop their critical thinking and observation skills. This activity appears in printed form in Chapters 3, 4, 5, and 7. If you wish to use the “Fact or Opinion?” activity with other programs, provide students with several statements from the video before they view it. After seeing the program, students can mark which statements are facts and which ones are opinions.

Post-Viewing Activities

Have Map, Will Travel

In this continuing activity, students will become acquainted with geographic locations that Angie, the series host, visits in the *Investigating Wisconsin History* video programs. Each chapter in this guide contains a list of these locations. (If a particular location is very rural, the nearest town is noted.)

Using a Wisconsin Department of Transportation Official State Highway Map, students will use the map’s coordinates to locate communities of, or nearest, the featured sites. (You can obtain these maps at tourist information centers and by contacting the office of your local state legislator.) Students then will plot and label

the sites on the [political outline map of Wisconsin](#) (page 29). You can provide students with a fresh outline map for each program, or have them use the same map for the entire series.

Time Line

Chapters 3 through 11 contain a program-specific time line that notes milestones relating to the program's topic. You may want to post a long time line in your classroom, and ask students to plot the milestones after viewing each program. This activity will help students gain a sense of chronology and understand the chronological perspective of key events.

Original Documents

Some chapters contain reproductions of original documents pertaining to the program topic. Using the document and activity suggestions will enhance students' ability to examine primary documents critically.

In Their Own Words

Some chapters contain a sampling of original descriptions or thoughts relating to the topic. These can be read aloud in class or used to facilitate discussion. (Some quotes have been edited slightly for punctuation or fourth-grade readability.) For example, you might ask: What does the quote say about the time period in which it was written? What does it say about the experience and perspective of the author? Or, ask students to choose one quote and write an imaginative story about the author and his or her experience.

Extension Activities across the Curriculum

Chapters 1 through 11 in this teacher guide offer an Extension Activities section that describes ways of integrating a program's theme into various curricular areas. Activities that are relevant to curricular areas other than history — such as language arts, science, mathematics, or art — have the curriculum correlation noted in parentheses. The list below indicates which chapters feature extension activities for the various curricular areas.

Art	Chapters 1, 2, 4-11
Dance	Chapter 6
Drama	Chapters 2, 5, 9
Geography	Chapters 1-11
Language Arts	Chapters 1-11
Mathematics	Chapters 3, 4, 6-9, 11
Music	Chapters 4-7, 9, 10
Science	Chapters 1-11

Assessment Activity

Each chapter contains a classroom-ready assessment activity. These activities are designed to have students apply concepts presented in the video programs. The results can be used to assess students' grasp of basic ideas for each new topic.

For Future Investigation

One of the goals of *Investigating Wisconsin History* is to help students understand that history is not a remote and abstract collection of facts. Rather, history is an unending series of mysteries about their own lives, families, and communities. You are encouraged to help your students explore local topical connections after viewing each program.

Kathleen Ernst

Project Director

Investigating Wisconsin History

Background Information for Teachers

In each program of *Investigating Wisconsin History*, Angie, the series host, asks a question about the past. Her questions are inspired by the places she visits, the people she meets, and her own personal experiences. In her quest to find answers, Angie discovers new investigative methods and clues that help reveal stories from the past. Angie analyzes these clues to resolve the history questions she raises in each program.

As you explain this process to students, you may wish to use the following model:

1. In each program, Angie asks a question about the past. This becomes the mystery she will investigate during the program.
2. Angie employs a variety of investigative methods to discover clues to the past. This action step is symbolized by the arrows on the accompanying graphic organizer. Examples include participating in an archaeological dig, examining the landscape, interviewing an elder, participating in an old folk dance, talking to a scholar, and visiting a museum.
3. After gathering information, Angie analyzes the clues she has found. The clues have been organized into eight broad categories on the Investigating the Mystery of History **graphic organizer**, each labeled with an icon. (These categories are described below.) In most cases, Angie's analysis leads to an answer to her original question. Sometimes, though, it leads to more questions or brings Angie to the conclusion that her question may never be answered with certainty.

Clues and sources of information Angie explores are organized into these eight categories:

Visual Images

Examples include photographs, films, slides, drawings and paintings, and posters. Historians examine visual images to learn what places looked like, how people dressed, etc. They also can learn which events, objects, and people early photographers found important enough to document on film.

Written Records

Examples can include census reports, land deeds, newspaper articles, maps, mail-order catalogs, handbills, and historical fiction. Primary sources include letters, diaries, and other personal accounts written by an individual who experienced or observed a time or event in history. The information in secondary accounts has been synthesized by the author from other accounts he or she has heard or read.

Objects

Examples include artifacts such as pottery, tools, and clothing, bones, period reproductions, plants, and animals. Historians study artifacts to learn more about the people who once made, owned, or used them.

Folklore

Examples can include songs and music, storytelling and oral tradition, visual art, performance art such as dance and theatre, holiday celebrations, games, and cookbooks. Folklore helps historians understand facets of culture that may have never been written down.

People

Examples include information from academic experts, elders, or anyone with a particular skill or firsthand knowledge of a certain time or experience. Historians and folklorists often use audio tape or videotape to record family histories, first-person accounts, or demonstrations of folk arts.

Landscape

Examples of human-made features include buildings, statues, murals, highway signs, effigy mounds, and historical markers. Historians also examine the natural landscape when considering how people once living in or traveling through an area may have perceived or used their surroundings.

Places

Examples of places historians visit to find information include repositories, such as museums and libraries, and historic sites, such as cemeteries and restored buildings.

Reference Materials

Examples include encyclopedias, dictionaries, textbooks, brochures, and the Internet. Reference materials most often provide compilations of information that others have found and analyzed.

Investigating the Mystery of History





Investigative Clues Chart

Name _____

Program	Clue	Advantages	Disadvantages

Helpful Research Skills

Compiled by Howard Kanetzke, former curator of education at the State Historical Museum in Madison.

As you choose a project and begin to study and research facts, you will do many things. You probably will do all these things more than once. When you find yourself doing them, make a note of it.

Observe

Develop your eyes and thinking. Take time to look carefully with your eyes, looking at both large and small objects. Take time to make careful and complete notes. Organize notes carefully. Look at objects in their settings. Are there sounds to make note of? Are there railroad tracks near factories? Streams near mills? What natural and built objects do you find in parks? Study details.

Compare

Compare objects or situations that are alike. Are the houses in a neighborhood alike? Are the shops along a single street similar? Different? How? Compare ways of doing things. What differences can you find between the way you dress and the ways your parents and grandparents dressed when they were your age? Spend time comparing and contrasting. Become skilled at doing this.

Measure

There are many ways to measure. Sometimes we measure with a ruler, tape measure, or yardstick. We can measure the size of a building with great accuracy. We can also measure a person's feelings about an event (such as being in a tornado) but this is less accurate. We can measure time by asking questions such as these: How long did it take to build the courthouse? How many years was your hometown served by steamboats? Trains? Trucks? We also can measure opinions. Is the new fire engine better than the old one? In what ways?

Consider and Speculate

Take facts that you have collected and think about them. Do they lead you to think of more questions? If you know that a factory operated on Jones Street between 1900 and 1917 and that 40 people worked there, can you discover where they might have lived? Is there a street near the factory location that has houses of the right age for the workers to have lived in them? If so, you might guess that they lived there and then set about proving yourself correct or wrong. It doesn't matter whether your guess is right or not. When you prove yourself right or wrong, you have added to your knowledge.

Identify

Identify the questions that you want to answer and look for the answers. For example:

- Who built this house?
- Was there a celebration when the church building was finished? What happened?
- What are the names of the old tools found in the barn?

Try to make your identifications as complete and accurate as possible.

Classify

Arrange ideas or objects into groups that are related. Grouping related items together often makes them easier to understand. For example, factory workers could be grouped by the jobs they do, by their age, by their ethnic background, or by their rate of hourly wage.

Record

Make a careful record of all the facts you uncover. Be sure that your notes are complete. Write down the exact spellings of names and places. Double-check all dates to make sure that they are correct.

Interview

Some facts that you may need can be found in the memories of people. You may want to collect information by conducting an interview. Here are some pointers that will help you:

1. Find out whether the person is willing to be interviewed. You may contact the person by telephone, letter, or e-mail.
2. When choosing a date for the interview, give yourself at least a week to prepare.
3. Try to meet at a time and place where you won't be disturbed.
4. Set a time limit so that you and the person you are interviewing know how long the interview will last.
5. Make up a list of interview questions. Remember, you will want to spend most of your time talking about things you wouldn't find in print.

If information about your topic can be found in books, make a list of the titles. Reading about your topic before the interview can help you write better interview questions and give you background information.

6. Make a copy of your questions and send it to the person before the interview. Be sure to take your own copy of the questions to the interview.
7. Don't take more than one person with you to the interview.
8. Be on time.
9. Wait until the person has answered a question before asking another one. Write down answers briefly, yet completely. Ask for the spellings of names that are unfamiliar to you. Be sure to make careful notes about any dates the person may mention.
10. Make a recording of the interview, but first get permission from the person you are interviewing. Be sure to test your equipment to make sure that it is working and that the volume setting will pick up every word. Even if you make a recording, you should still take written notes, in case the equipment fails.
11. During the interview, you might think of questions that are not on your list. Go ahead and ask them, but stick to the topic and remember your time limit.

12. Before leaving, review any information that is unclear to you.
13. Thank the person for his or her help.
14. As soon as possible, write a report of the interview by using your notes. Be sure to include the name of the person interviewed, your name, the date, and the time and place of the interview.

Working with Artifacts

Compiled by Howard Kanetzke, former curator of education at the State Historical Museum in Madison.

Artifacts have a history.

Every artifact has a history. Where was it made? When? By whom? Why? We can trace the ownership of objects to reveal more about their past.

Artifacts have been made of some materials.

What is the object made of? Is it a mixture of materials? Iron? Wood? Plastic? Fiber? Glass? Bone? Ceramics?

Artifacts have construction features.

Was the object manufactured? Was the object handmade? What quality of workmanship was employed in its construction?

Artifacts have design.

What special features, styles, or forms can be noted in looking at the object? How is the design the same as or different from other similar items?

Artifacts have function or use.

What was the object's intended use(s)? Does it have modern, unintended uses? How do these modern uses change the object?

Today, artifacts sometimes are used in decorative ways. Notice the walls of some restaurants, for example. You may discover that items designed to be cooking utensils have become objects to decorate walls and create a feeling of the past.

Examining an Artifact

Step 1. Identify the object

What is the object? What technology was available to make it? Is it a true original or a reproduction?

Handmade items can be difficult to identify, as models of them do not appear in mail-order catalogs. If you can find a person who once used the object, you can gather information and observations

that might not be available anywhere else. For example, if the object is a train ticket, you could ask a former railroad conductor about styles of punches, ticket sales, and stories about people who rode the railroad.

Step 2. Evaluate the object

What skill(s) and type of workmanship were used in making the item? Is the object the result of someone's work? Leisure time? Is the object the result of seeing a "better way" of doing a task? Does the object do what it is supposed to do? If so, how well does it do this? How rare is it? How does it compare with similar items? Is it "one of a kind?" One of a few? One of many?

Step 3. Analyze the object

Why was this item handmade or manufactured? What are its intended and unintended uses? Is it an item brought from another culture? If so, was it as necessary an item in America as in another place? (For example, wooden shoes, or a grooved rolling pin for making lefse, a "crepe-like" Norwegian food made from potatoes.) Has the item been kept or used as a reminder of the past, perhaps because it was brought here by an ancestor?

Step 4. Interpret the object

What can this object tell us? Is it only a symbol of itself, or does it have broader meaning to us? For example, Henry Ford's Model T demonstrated the success of the assembly line and standardization in manufacturing. The automobile led to many things: gas stations, garages, tire gauges, air pumps, highway construction, custom auto painting, seat covers, and even toys. The automobile changed peoples' lives.

Remember, artifacts cannot speak or write messages to us. But artifacts can tell us things if we learn to ask the right questions. Learning from artifacts is a challenge. We must search records carefully and faithfully so that we can learn about them.

Sources of Information, Resources, and Materials

Wisconsin Department of Public Instruction

The Wisconsin Department of Public Instruction publishes a variety of innovative guides related to curriculum, classroom activities, and resources. Of particular interest to social studies teachers are *A Guide to Curriculum Planning in Environmental Education*, *A Guide to Curriculum Planning in Global Studies*, *A Guide to Curriculum Planning in Social Studies*, *Classroom Activities in State and Local Government*, and *Wisconsin Citizenship Initiative Program Guide*.

For more information, contact Publication Sales, Wisconsin DPI, P.O. Box 7841, Madison, WI 53707-7841; telephone 800/243-8782 (U.S. only); fax 608/267-9110; Web site: www.dpi.state.wi.us; e-mail: pubsales@dpi.state.wi.us.

Wisconsin Historical Society

The Wisconsin Historical Museum, located on the Capitol Square in Madison at 30 N. Carroll Street, includes a gift shop stocked with books, objects, audio-visual materials, and other Wisconsin items useful to teachers and students exploring Wisconsin geography and history. Some of these items are available through the Society's online store, at www.wisconsinhistory.org/shop/. Gift shops also are located at state historic sites (Circus World Museum, Madeline Island, Old World Wisconsin, Pendarvis, Stonefield Village, Villa Louis, and Wade House & Wesley Jung Carriage Museum).

The Wisconsin Historical Society also maintains an Office of School Services, which produces instructional materials on state and local history, offers workshops and seminars designed for social studies teachers, and provides information to teachers regarding resources available from the Society and local agencies. For more information, contact the Office of School Services at 608/264-6547 or visit the Web site www.wisconsinhistory.org/oss/.

Most Wisconsin Historical Society publications can be ordered through The University of Wisconsin Press (see next page).

Wisconsin Department of Natural Resources

The Wisconsin Department of Natural Resources has a wide selection of study guides, booklets, activity sheets, and maps available free or for a nominal fee to teachers. Topics include environmental education, parks and recreation, forestry, endangered resources, wildlife, fish, water resources, environmental protection, air quality, solid waste, and recycling. An Educ' Ade Environmental Education Publications order form is available through the DNR's Web site, at www.dnr.state.wi.us. From its home page, click on the Educational Publications link.

Cooperative Children's Book Center

The Cooperative Children's Book Center is a non-circulating library for adults that is dedicated to the examination, study, and research of children's and young adult literature. A part of the University of Wisconsin-Madison's School of Education, the library's main purpose is to provide Wisconsin librarians, teachers, students, and others with informational and educational services based on the CCBC collection. Teachers seeking literature to integrate with their own lessons can call 608/263-3720 for assistance. The CCBC is located at 4290 Helen C. White Hall, 600 N. Park Street, Madison, WI 53706. Visitors of the CCBC Web site, at www.soemadison.wisc.edu/ccbc/, are able to browse its collections online using the Virtual CCBC feature.

University of Wisconsin Press

Books and materials produced by the Wisconsin Historical Society, including the Office of School Services, are available from the University of Wisconsin Press. Orders may be placed online, via fax or telephone, or by mail. Details on how to order are provided at the Web site www.wisc.edu/wisconsinpress/.