The Battle of Franklin: A Tale of a House Divided

Studio Tenn
For over 130 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our region has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to sponsor TPAC’s Humanities Outreach in Tennessee (HOT). What an important program this is – reaching over 25,000 students, many of whom would never get to see a performing arts production without this local resource. Regions continues to reinforce its commitment to the communities it serves, and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Middle Tennessee Area President
Dear Teachers,

Thank You.

In times of increasing demands on your teaching time, you have embraced the value of the performing arts as a key element of learning.

We thank you for this, and provide this “Battle of Franklin” Guidebook to continue the learning in your classroom.

Within these pages you will find three lessons, each with adaptations to accommodate both Middle School and High School students. We have also included pre-lesson questions and post-lesson prompts, designed to use either as a springboard to the lessons, or as simple preparation/reflection opportunities. Related information, ideas and sources are provided throughout, in case your curiosity prompts further investigation.

“The Battle of Franklin” is a play with music, that chronicles the story of a broken family, a broken nation. It provides a window into the times and struggles of a historic time, while also shedding light on the conflict in all of us, and how we look toward our own hope of restoration.

Many thanks to the team at Studio Tenn for their compelling interpretation of a moment of crisis, and for their assistance in preparing these materials.

Sincerely,

TPAC Education

Special thanks to MA2LA for the many production photos used in this guidebook.

The Battle of Franklin – A Tale of a House Divided
Educator’s Guidebook

Fall 2017
Written by
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Theater Craft Inc

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From the beginning, I’ve been drawn to creating a production that celebrates the area, the region in which I was raised and the community that Studio Tenn calls home.

Because of this, and because Middle Tennessee is so enriched with history, “The Battle of Franklin” became the first original production by Studio Tenn, chronicling the struggle between father and son, master and slave, and North and South.

Growing up in this community, I have always heard about the history of Franklin, the Carter family and the battle that took place here over 150 years ago. Even still, I never fully understood the power that the battle held in this community or anticipated the relevance “The Battle of Franklin” would hold to present day issues.

In the early stages of designing the show, I was given the advice to always approach a revival as if it’s a new work, and every new work as if it was Shakespeare. With this in mind, we created a show that focuses on different perspectives and turns the prism just enough to give the audience a different point of view from what they typically learn from the history books.

Though depicting a historical event through the lens of theatricality is a bit of a challenge, we are able to bring the factual history of the battle to life, providing the audience with first-hand experiences as told by the Carter family through dramatic reenactment and delivering an emotional theatrical experience through the power of music and storytelling.

It has been my privilege to collaborate with a full array of talented, intelligent and generous people who all share a passion and desire to create a stirring performance piece that not only celebrates the rich history of Franklin, but addresses the conflict within us all and our hope for restoration. I do hope you enjoy the show.

Matt Logan
Artistic Director

About the Director, Matt Logan

An accomplished designer, director, illustrator and performer, and storyteller, Matt Logan is one of a rare few Director/Designers in the industry. Logan attended Pepperdine University on a Design Scholarship where he apprenticed under theatre legend John Raitt and received the John Raitt Award for Outstanding Achievement in the Theatre Arts. Upon graduating, Logan worked on Broadway in costuming for GYPSY, THE LION KING, BEAUTY AND THE BEAST and OKLAHOMA. He assisted Tara Rubin Casting for THE PHANTOM OF THE OPERA, JERSEY BOYS, SPAMALOT and SHREK. A nationally recognized illustrator and caricature artist, Logan was named by The New York Times as an heir to the Al Hirschfeld tradition for his Broadway portraiture. In the fall of 2009 Logan became the founding Artistic Director of Studio Tenn, and was named Best Director of 2014 by the Nashville Scene.
A. S. “Pete” Peterson is the author of the Revolutionary War adventure The Fiddler’s Gun and its sequel Fiddler’s Green, as well as many short stories. Among the many strange things he’s been in life are the following: U.S Marine air traffic controller, television editor, art teacher, and boat wright. He lives in Nashville with his wife, Jennifer, where he’s the Executive Director of the Rabbit Room and Managing Editor of Rabbit Room Press.

Peterson crafted the family story that weaves together “The Battle of Franklin” by using both primary, secondary sources, as well as the creativity of poetic license to craft a play that honors history through the story of a family torn apart by war.

The Carter House is a brick home built by Fountain Branch Carter in 1830. It sits just south of Downtown Franklin. Fountain Branch Carter and his wife Polly lived there with their twelve children: Moscow Branch, James Fountain, Samuel Atkinson, Mary Alice, Sarah Holcomb, Annie Vick, Theodrick IV “Tod”, Francis Watkins, and Frances Hodge.

The Carter House is open to the public for educational tours, in which are highlighted the letters that serve as the inspiration for the play “The Battle of Franklin”. Visitors to the site will see original structure, which is riddled with bullet holes from the battle that waged there over 150 years ago.
It was the late fall of 1864, and one of the bloodiest battles of the Civil War was poised to take place in Franklin TN. In what was typically a fertile field, the death would come to over 2,000 soldiers. Union troops had arrived in Franklin early in the morning, and the Confederate troops were there by noon. When the fighting broke out, over 20,000 soldiers were engulfed in the fight. Fighting continued thru the night until, near midnight, the Union soldiers withdrew from the town.

The sun set and the fighting continued into the night, with flashes from gunfire serving as the only light. The battered Union soldiers withdrew from the town near midnight, and the casualty-laden Confederates began to realize their losses.

**Synopsis**

**The Battle Of Franklin - A Tale Of A House Divided**

When a young Tod Carter runs away to fight for the Confederacy, he dreams of returning home in victory. This dream is much the same for Henry Carter, a slave of the Carter family who runs away to join the Union. Little do they know they will both be swept into a tragic battle for the lives of everyone and everything they love.

In last days of 1864, the Civil War seems to be drawing to an end. In a final, desperate attempt to seize victory for the South, General John Bell Hood marches toward Nashville to capture the city and rekindle the hopes of the Confederacy.

Those hopes are shattered on the afternoon of November 24th in the small town of Franklin, Tennessee, where one of the bloodiest battles of the Civil War is fought on the very doorstep of the Carter house.

As Tod’s father, F. B. Carter, anxiously awaits his son’s homecoming, a Union army of thousands surrounds his home while Tod leads the Confederate charge, leaving his father torn between love for his son and duty to his country.

Meanwhile, as Henry’s wife, Cally, looks desperately for her husband’s return, she and F. B. hurtle toward a reckoning that will decide the fate of not only a family but of the country itself.

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**Reflecting on themes and Inspiration**

*The Battle of Franklin* includes letters and songs that were written during the American Civil War Era. Do these historical documents only reflect the times/circumstances during which they were created?

What does seeing a performance like *The Battle of Franklin* help us to understand? How is seeing a play different than a history book?

See Studio Tenn’s trailer and behind-the-scenes video on youtube with the author and the show’s director. [www.youtube.com/watch?v=uwB8EH0YPW8](http://www.youtube.com/watch?v=uwB8EH0YPW8)
INTRODUCTION:
This lesson is intended for students before you attend the performance, and has multiple options for grade levels. The first option is designed for Grade 5 and up (5+), and the second for Grade 8 and up (8+). There is also a third extension lesson for older students. The Lesson Starter and discussion is the launch point for any of the activities.

Objectives:
1. Students will learn the significance of a primary resources (newspaper articles and personal letters) in the study and understanding of history, and for creating historical context.
2. Students will create handwritten letters from the point of view of a character from the Civil War.
3. OPTIONAL: Students will explore the implication of the written word, and compare and contrast the historical use of pen and paper with the modern use of social media.

Lesson Starters:
Who has received a handwritten letter this year? Ever?
(Encourage students to notice the rarity of getting handwritten letters)
If so, how did you feel?
(Sample responses might include surprised, excited, bored...)
So today if you were trying to get news from a friend, or to a loved one, how might you get that news?
(Sample responses might be: Snapchat, Facebook, email, phone calls, texting, Skype)

Share & Discuss:
For hundreds of years, personal letters have been integral to keeping families, associates, and loved ones informed when they cannot speak to each other in person. The contents of a letter might be anything from seemingly-mundane details, to important business information, to intimate feelings, to dangerous secrets.

The writer of “A Battle of Franklin: A Tale of a House Divided”, A.S. “Pete” Peterson, said his goal was “to give the audience a complex snapshot of the real men and women who shouldered the weight of the Civil War”. (Nashville Arts Magazine; “Finding the Battle of Franklin: A Writer’s Perspective” Nov 2016) To do so, he visited the historic Carter House, and pored over letters written by soldiers, families and locals that saw firsthand the carnage resulting from the battle of Franklin. He also sought out everything Tod Carter penned in his effort to immerse himself into these people, their struggles, what they witnessed, how they felt, and how they looked at others around them.

Peterson studied historic letters, and documents for inspiration. He created an imagined story of a real family. Taking ideas from a primary source he used creative license to fill information gaps, and to create this work of historical fiction.

(From here please continue with either version 5+ or version 8+)

Photo Credit: MA2LA
**Lesson 1**

**Version for Grades 5 and Up**

**Primary Documents as Historical Treasures**

**In this activity:**

1. Students will read about an event from a primary source, news reports from “The Chattanooga Daily Rebel”.
2. Analyzing the text, students will
   - compare differing tones found in journalism and personal correspondences
   - develop a character based on what they read and imagine about the writer
3. Students will then re-write the event in the style of a personal letter written by their character

**Lesson Starter:**

Discovering rare, delicate pages written in the past give the modern world a peek into history. We will view the Civil War from the perspective of a Middle Tennessee soldier who also served as a Civil War news correspondent for “The Chattanooga Daily Rebel”. *(Note: The journalist’s identity is to be revealed after attending the play).*

**Hand-outs/Read:**

Provide students with the two short excerpts (on pg. 8) from *The Chattanooga Daily Rebel* reported from Nov 20, 1862 at camp near Murfreesboro, TN and from Tullahoma, TN on Feb 28, 1863 (or read these aloud).

**Connect:**

1. Ask students to consider the following questions while they read the Civil War correspondent’s articles:
   - What images, ideas or opinions do you pull from the written page?
   - What is important to the author? What do you think he looked like?
   - Was he a farmer, soldier, was he an educated or uneducated man?
   - What was happening at this time of the war where the correspondent was stationed?
2. Individually or as a discussion, ask students to describe the journalist based on facts and inferences found in the text (he is male, writes well so is educated)
3. Encourage students to embellish with imagined characteristics to come up with their own character and give him a name, “War Correspondent (name)”.

**Discuss:**

1. How does journalism differ from personal letters in tone?
2. How would your war correspondent character tell the same story to a family member in a letter? *(Prompt if needed: Is there more “opinion/emotion” in letters or news articles?)*
3. Have you ever considered what is NOT mentioned in a letter may be just as important as what is? Would the content of a soldier’s letter written to his mother, father, brother, or little brother would differ? How would division of loyalties make a difference in what you write home? *(Prompt if needed: Some families had members of their own families on different sides of the war.)*

**Writing Assignment:**

1. Students will choose one of the newspaper excerpts to RE-TELL, but in the form of a personal letter.
2. Using the name and personality of the character they imagined, write a letter about one of the two scenarios found in the newspaper excerpt. They will also choose an imagined person that they are writing the letter to, such as a father, sister, brother, aunt, best friend, classmate, etc. The letter will be of a personal tone, and while based on the facts found in the article, should be embellished with as much emotion and imagined detail as desired.
3. Tell students that their letters will be shared with classmates.
Review the parts of a letter if needed by example or by writing on the board, (Heading/Date, Greeting, Body, Salutation/Closing, Signature).

Completion and Discussion:
Have the students fold their letters*, then pass, or “deliver”, their letter to someone else in the class. *If time allows students can be taught the “Regency fold” which was popular in the 19th century, to avoid needing an envelope. See page 24 for instructions, and more information about letter writing and history.

Share:
1. Have several students volunteer to read aloud to the class the letter that was “delivered” to them.
2. Remind students that letters were a way to share personal thoughts, as well as ways to simply describe what was happening at the time.
3. As a group, discuss what you can learn about the character. Ask:
   - What is going on in that character’s world?
   - Are they telling the “addressee” the truth?
   - What are some emotions they might be feeling?

Reflection:
How did it feel to think from the point of view of someone else?
What helped you imagine a character to be the recipient of your letter?
Do you think your letter would have been saved, or lost over time, or destroyed on purpose?

Follow-up Discussion
Did you figure out the war correspondent’s identity on your own while watching the play?
How did the playwright’s development of the character Mint Julep differ in the play from your interpretation of him from his war correspondence articles? Remind students that there is no right or wrong interpretation because that is the fictional part of historical fiction!
How about the other characters you imagined in the exercise that received the letter (family member or friend), were similar characters also represented on-stage? How were they different or the same?

Extension for Grades 5 and up
What story does my letter tell?

Materials:
Stationery, or paper, envelopes and an example of an addressed envelope for reference.

Assignment:
Write a one-page letter to someone who has not heard from you lately-- a neighbor, family member, friend, or someone not connected to social media. Remind students that a personal letter to them might include details about your year, what concerns you, what you value, what you thought of the play, etc.
Have the students turn the letters in for the teacher to mail.

Reflect:
-Ask the students if they think their letter will be saved by the recipient, or not.
-Ask the students if they believe they will get a written response or not.
-Ask the students if they like the idea that their words might be around for a long time if the letter is saved.
-Ask the students how this is different or the same as social media.
-Ask students if they think that what they wrote would be important many years from now. Why or why not?
Camp near Murfreesboro Nov 20, 1862

“I might if so disposed very briefly and eloquently say it is profoundly dull. Now and then a bevy of pretty girls pay us a strolling visit but a handsome friend at my elbow, wreathed and glittering with gold lace, claims they have come to see him. At any rate I can always tell when they are about by his borrowing my white shirt. I never could persuade any of the dear creatures that I am handsome, and I don’t know why. It is curious, very curious.”

Tullahoma, Tenn, Feb. 25, 1863. [Pub. Feb 28, 1863]

“I have conversed with several intelligent and credible gentlemen from Williamson county in the last few days, and the bring melancholy tidings of the fate of her gallant people. The country is being desolated. The abolitionists are burning and destroying houses, razing fences, stealing horses, shooting cattle and hauling off all the provisions in the county, not even leaving many families meat or bread enough for a single meal” ........ “I was informed of three instances of my acquaintance, fair, modest, virtuous young women being ruthlessly violated by the hellish ruffians. These are not pictures woven by fancy, not the creation of vague rumors, but facts attested by authorities that cannot be questioned. I retributive justice is no myth of fancy, it surely is time now for an exhibition of its power. When the men of the country are torn from their homes to fight for the Government, that Government should take some retaliatory steps to protect their helpless families from the hands of the incendiary and the ravisher. “Cry Havock, and let slip the dogs of war.”
Connect:
Read aloud the following excerpt


“To linger over the scrawled lines and dulling ink of Civil War soldiers’ letters is to absorb an important truth about this “people’s war” that enlisted millions. The massive armies of the Union and the Confederacy were composed of living, breathing individuals who recorded in striking detail what soldiering meant to them and to those they left at home. This human dimension is easily obscured by the war’s overpowering scope and scale. The most intimate perspectives come from the rough-hewn testimony assembled by the rank and file. The wartime impressions of common soldiers dramatize how military service worked its way bit by bit into the lives of those who bore war’s greatest burdens. The poignant individuality of these letters becomes apparent even at a glance. A soldier’s elaborate signature, his spotty grammar, and his crowding of page after tattered page can provide clues to his personality, to the tenor of his relationships with loved ones, and to the stark challenges of staying connected. Underlined passages and crossed out words capture the immediacy of the on-the-spot reporting. Meandering sentences show the impulse to record the mundane alongside the searing.”

Hand out sheets that contain the provided transcripts of letters. Have the students read the 3 transcripts of letters, or choose one to read aloud (some are hard to follow with poor spelling).

Assignment:
Write a letter in response to reading an excerpt from an authentic Civil War letter.
Your letter will continue the thoughts and ideas that are in the original letter.
Remind students, if need be these parts of a letter (Heading/Date, Greeting, Body, Salutation/Closing, Signature), by providing an example or writing these on the board.

Prompt Questions
Offer the following prompt questions as needed to help the students get started writing.
What do you find in an isolated letter, page of a letter or journal entry that gives you perspective?
What do you know factually about the author?
What can you infer?
Is there a single, overall “tone” of the letter. Reflective? Argumentative?
Consider that what is NOT mentioned in a letter may be just as important as what is?
How does a letter to a mother, father, friend, or little sister differ?
What questions do you have?
**Civil War Letters - Handout**

**LETTER SAMPLE ONE : EDWARD WARD**

A letter from Confederate officer Edward Ward in Tennessee to his sister, Elmina Ward. January 12, 1863. (Gilder Lehrman Collection, GLC02232.12) Camp near Shelbyville

Dear Sister Jan 12/63

I have written a great many letters home lately and am in hopes you have received some of them. The last letter I received came direct by a friend and was dated Dec 9th. I have written to you once since the battle of Murfreesboro giving an account of the battle. This day the engagement became general along the whole line About 9 O'clock our first line charged the enemy. We followed up and were soon in a very hot place We fought them unstill night driving them through a cedar woods into an open field. We held the battle ground from which we had driven him. Wednesday night and Thursday Friday and Saturday. The enemy could be plainly seen fortifying, and did not fire a shot as we quietly withdrew our forces Sunday morning at 2 O'clock for three days, we lay flat down on the cold wet ground, under the most terrific shelling I ever saw. Besides it was raining and a groan or scream occasionally would show the mangled corpse of some one who had paid his last sacrifice to freedom. We then started on the road to Shelbyville (a distance of twenty five miles) Reaching there Sunday evening completely exhausted I fell down and slept all night in a hard rain with no shelter save a blanket. I never would have thought that human man could have suffered the exposure we were subject to. But we are all right again and the yankees must (if any difference) have suffered more than we did.. Our company was indeed blessed in not having a single man killed and but two badly wounded. Capt. Francis & Van Ellis I can safely say we got twenty to one. We lost one Brig General killed. Genl Rains of Nashville Genl Hanson of Ky was badly wounded The enemy are at Murfreesboro, and there is no telling how soon we may have another engagement, and when it is ended I only hope I will have the pleasure of recording as great a victory. I wrote you a letter, which has not gone yet but will be carried by Dr. Eddings who will see that this too is delivered. I wrote for some things, but I beg you all to do nothing, which will invoke the wrath of your present brutal masters. You never speak of them and that is right, but you know I have a right to call them what every good Southerner thinks. I enclosed in my last a letter to Miss Ettie which please give her and I will also enclose in this a note to her, and one to Miss. Mollie. I I would give any thing in the world to see Pa & Ma and you all once more Write as often as you can to your aff Brother

Ed
Civil War Letters - Handout

LETTER SAMPLE TWO: MARY EPPERLY

MARY EPPERLY of Floyd County, Va., to her husband, Christian M. Epperly, a Confederate private in the 54th Virginia Artillery, August 21, 1863 (Gilder Lehrman Collection, GLC02715.070) Floy[d] Cty Va Aug the 21 1863

My dear Husband,
I this Evening am blest with the opertunity of writin you a fiew lines in answer to the cind leter which I received a short time ago dated Aug the 4 I red your cind leter with great pleasur and with a thankful hart to hear that you was well Dear Marion I haven’t much nuse to write that would interest you times hear is very dull, we cant hear any nuse much about the army the most we can hear is desereting they are leaving the army in all parts thar was a man up hear from Franklin and he sais that half the men that went from thare is at home at work he sais they dont keep hid they just go on with thare work as they always did and Dear Marion I do wish that you would all come home for it looks like as long as you all stay thare and fight they wont try to make pease and if you would all leaves they would be obliged to do something it just looks to me like they will keep the men thare till thare all killed and then be whipped at last you wrote in your leter that some of our niest Neighbors had left down thare I havent hear of nun getting home yet but David Sanglar and Harry they are at home and they dont keep hid but thar is no danger of them being took up unless they send men from the army I will write to you again in a fiew days and give you all the nuse + write soon excuse my bad writen for my paper is very bad Joseph talkes of coming to the Regt next weak and if he dos I will write the first of the weak

LETTER SAMPLE THREE

Robert Walker a Union Soldier from Ohio. in a letter written Dec 15 1864, while in Nashville TN

Dear Sister, —
With pleasure I acknowledge the receipt of your letter of the 6th, which found me well. I hope these few lines will find you enjoying good health. For the last few days we have had some old-fashioned winter, down here in the Sunny South, but it is getting considerably warmer than what it was.

This December finds us on the same camping ground we occupied two years ago, but the Rebs are some closer to us now than they were then. There has not been a December since we have been in the service, but what we have been at Nashville. Last winter we were here with prisoners.

Harriet, I had almost come to the conclusion that you were either all dead, or else had no paper on which to write, for I could not hear anything of you at all for several weeks. But at last I got a few lines from mother, written on a sheet which I had written on while at Chattanooga. Then I knew it was for the want of paper, that I did not get any letters from home. When I got that one from her, I thought as it had been over the road twice and had only two letters on it, I would write another and send it back again. So I wrote two lines and sealed it up, but before the mail went out, I came to the conclusion that sense had better rule passion instead of passion rule sense, so I burnt the letter and wrote another one.

Billy McClurg has got back to the regiment. He left us in August. When he left I told him to bring me a hat, but he stayed at home so long that I gave up his coming back, and I sent home for one. I did not need it, so I let Thomas Turner have it.

I expect to stay in the army as long as the war lasts, but not as a soldier. I have a sight for getting a detail in the commissary department as a clerk. I have been examined and have got my recommendation. If I get that I shall stick to it after my time is out. I would not get any extra wages while I am a soldier, but after my time would be out I could get seventy-five dollars per month. Do not say anything about it to any one, for fear I slip up on my calculations. I shall know about it in a couple of weeks. I shall close for the present. Write soon.

I remain, your brother,
ROBERT WALKER
P. S. — Now forget not my request, and do not show this to anyone outside of the family, except James.
Extension for Grades 8 and up
Letter to self: What story will I leave behind?

Materials: envelope and stamps (optional)

Share:
Historical letters like the Civil War letters above provide “real-time” insights into politically tumultuous times.

Connect:
Ask students some of the issues today that young people are aware of, living through.

Assignment:
Write a letter to yourself describing your point of view on social and / or political issue of today. (Set time limit, or allow to extend to homework.)
Distribute envelopes and direct students to address it to themselves, insert letter, stamp and return to teacher to mail. (Alternatively, teacher can hold letters, and then return them to students one week later).
Clarify that the students will not be required to read them out loud to the class. The letters will be for their personal reflection only following the play.

Reflection after the play (after one week or after letter is received at home):

- Do you think you will keep, or destroy your letter?
- Have your opinions changed since writing this?
- Do you think you wrote differently, knowing your letter would not be read to the class?
- Are you more open to dialogue and understanding other’s perspectives after attending the play “The Battle of Franklin: A Tale of a House Divided” which was written in great part from personal letters to and from the Carter family?
- Are you glad your letter as it is written would not be shared publicly or on social media? Do you want to share your message publicly or privately? Would you prefer to edit your letter before “publishing” your ideas on social media or sending the letter to someone else?

Mail during the Civil War
USPS.com

The armies assigned personnel to collect, distribute, and deliver soldiers’ mail; wagons and tents served as traveling Post Offices. A letter from home could be tucked into a pocket close to a soldier’s heart, to be read and re-read in moments of loneliness. Many soldiers carried letters in their pockets, to be forwarded to loved ones if they were killed in action.

Soldiers were allowed to mail letters without stamps beginning in July 1861 by writing “Soldier’s Letter” on the envelope; postage was collected from the recipient.

November 1864 the money order system began, making it safer to send money through the mail.

The Confederacy established its own Post Office Department in February 1861. The United States banned the exchange of mail between citizens of the North and South, but prisoner-of-war mail and citizen’s mail was exchanged between North and South at designated points, under a flag-of-truce, and subject to censorship.

In 1861, the cost of mailing a half-ounce letter up to 3,000 miles by the U.S. Post Office Department was 3 cents (about 80 cents in 2017 dollars).
Lesson 2

War Songs: Influencing Emotions & Opinions
All grades (see additional options for Grades 8 and up, “8+”, + at end of this lesson

Objectives:
1. Students will be able to list reasons music can be used in a play or musical and show understanding of how a song’s placement can affect its message.
2. Students will learn to examine lyrics in a song for meaning and relevance.
3. Students will compare and contrast two folks songs about war.

Lesson Starters:
The Battle of Franklin: A Tale of a House Divided is considered a “play with music”. The writer, A.S. Peterson, chose the music that was to be included in the play.

One song that appears early in the show is “When Johnny Comes Marching Home”.
Ask if any of the students had heard the song prior to seeing the performance.

“When Johnny Comes Marching Home” is a folk song, one that has been sung over many generations. The song was attributed to and published by Louis Lambert, who was originally from Ireland.

Share:
Give students a copy of the lyrics (handout) to “When Johnny Comes Marching Home”. (pg. 15)

Reflect:
Ask how does music affect an audience? Can anyone share examples, from TV shows, commercials, movies or plays?
What purpose does music/song serve in war? (for folks at home, for soldiers, on possible recruits?)
Thinking back to the play, ask students if they recall the scene in which the song “When Johnny Comes Marching Home“ was used? (When young Mint Julep decided to enlist in the Confederate Army)

Discuss:
What might be some of the reasons the writer chose this song, for this moment in the play?
Prompt questions can include:
- What was the song’s impact on the audience?
- What emotions did it evoke?
- Did all the characters feel the same about the song?
- Which characters sang the song?
- What does the refrain/title make you think will happen later in the play?

Share:
A similar song, called “Johnny I Hardly Knew Ya”, is an Irish song of the same structure and melody, and was published later than this song. However, it is widely thought that the Irish version was already known to Lambert (who himself came from Ireland), so “Johnny I Hardly Knew Ya” is universally thought to actually be the inspiration for Lambert’s version.

Provide students with the lyrics to “Johnny I Hardly Knew Ya” (Handout on pg. 16).

Assignment:
Have students get in pairs to work together.
Each pair will take a few moments to compare and contrast the two songs.
Then, the pairs have the option of replacing the song “When Johnny Comes Marching Home” (from the “soldier sign-up” scene in the script of The Battle of Franklin), with its Irish, predecessor version, “Johnny We Hardly Knew Ya”.

Pairs will work to decide:
- which song they want in the “soldier sign-up” scene of the script. Why?
- if they changed to “Johnny We Hardly Knew Ya”, how will that change the story?
- if they want to put either one, or both of the songs, in another place in the story? Why?

If the two persons in a team do not agree, they must explain their reasons.

Then have several pairs (all if there is time) share with the class what their choices were, and why.

Music Links

If you interested in hearing these songs performed, the following youtube links are suggested.

*When Johnny Comes Marching Home:*
  - [youtube.com/watch?v=-KQHU3Wjq4o](https://www.youtube.com/watch?v=-KQHU3Wjq4o)
    John Young circa 1911
  - [youtube.com/watch?v=ecIVIFLo0uE](https://www.youtube.com/watch?v=ecIVIFLo0uE)
    The Mitch Miller Chorus, circa 1960’s

*Johnny I Hardly Knew Ya (also, Johnny We Hardly Knew Ye):*
  - [youtube.com/watch?v=wFUTHcjZGo](https://www.youtube.com/watch?v=wFUTHcjZGo)
    The Irish Rovers, possibly 1970’s
  - [youtube.com/watch?v=RTYBtj0gFcY](https://www.youtube.com/watch?v=RTYBtj0gFcY)
    Joan Baez circa 1960’s
Example one: When Johnny Comes Marching Home

Excerpt from Battle of Franklin script:

*Mint and a gaggle of young men sign up, put on gray caps, and march off stage singing. Mint steps out of the parade and watches.*

**SONG: WHEN JOHNNY COMES MARCHING HOME**

**MINT JULEP**
Yonder he goes. Soon to be a
Confederate captain . . . same as
yours truly.

**When Johnny Comes Marching Home**

When Johnny comes marching home again, Hurrah! Hurrah!
We'll give him a hearty welcome then, Hurrah! Hurrah!
The men will cheer and the boys will shout
The ladies they will all turn out
And we'll all feel gay when Johnny comes marching home.
The old church bell will peal with joy, Hurrah! Hurrah!
To welcome home our darling boy, Hurrah! Hurrah!
The village lads and lassies say
With roses they will strew the way,
And we'll all feel gay when Johnny comes marching home.
Get ready for the Jubilee, Hurrah! Hurrah!
We'll give the hero three times three, Hurrah! Hurrah!
The laurel wreath is ready now
To place upon his loyal brow
And we'll all feel gay when Johnny comes marching home.
Let love and friendship on that day, Hurrah, hurrah!
Their choicest pleasures then display, Hurrah, hurrah!
And let each one perform some part,
To fill with joy the warrior's heart,
And we'll all feel gay when Johnny comes marching home
Example two: *Johnny, I Hardly Knew Ye — Traditional Irish song*

While on the road to sweet Athy, hurroo, hurroo
While on the road to sweet Athy, hurroo, hurroo
While on the road to sweet Athy
A stick in me hand and a drop in me eye
A doleful damsel I heard cry, Johnny I hardly knew ye.

Where are your eyes that look so mild, hurroo, hurroo
Where are your eyes that look so mild, hurroo, hurroo
Where are your eyes that look so mild
When my poor heart you first beguiled
Why did ye run from me and the child, Johnny, I hardly knew ye.
Where are your legs with which ye run, hurroo, hurroo
Where are your legs with which ye run, hurroo, hurroo
Where are your legs with which ye run
When first you learned to carry a gun
Indeed your dancing days are done, Oh Johnny, I hardly knew ye.
They're rolling out the guns again, hurroo, hurroo
They're rolling out the guns again, hurroo, hurroo
They're rolling out the guns again
But they never will take our sons again
No they never will take our sons again, Johnny I'm swearing to ye.
LESSON 2

OPTIONAL/ Extension for High School students
Contextualizing Lyrics and Poetry - Perspective as Meaning

In this activity:
• Students will explore how the creators of songs, poems, and plays choose words, or incorporate works, that reinforce their intended message.
• Students will be able to discuss how each narrator can alter an audience’s perception of the event or topic.

Connect:
• How do we receive our information today about wartime experiences? From whose perspective?
• How do reports of the same incident differ when they come from people with different perspectives?

Share:
Wilfred Edward Salter Owen, MC (18 March 1893 – 4 November 1918) was an English poet and soldier, one of the leading poets of the First World War. His war poetry on the horrors of warfare stood in stark contrast to the public perception of war at the time.
➢ Tell students that they will be reading an excerpt from a poem titled DULCE (pronounced “DULKAY”, with a hard “c”) ET DECORUM EST, which is Latin for "It is sweet and right."
➢ Provide students with the poem (handout) and have them read to themselves.

Discuss: Which of the songs and poem would most likely represent the perspective of the following, and why?

Offer opportunity for open reflection, or prompt:
• Was the content of the poem what you were expecting?
• What sort of tone did the poem set? What emotions did it evoke?
• Who is the narrator? (Is he in the middle of it, or distant from it?)
• Why would the narrator want to share this graphic, disturbing information?
• How did your interpretation of the title of the poem (when you first heard it) differ from the interpretation of the end line?
• How would this poem be valuable in 1918, an era before television?

Assignment:
Imagine you are the Director of “The Battle of Franklin”, and that the script writer has requested to include this poem in the show. Craft a persuasive response, listing your main ideas on paper answering the following questions. (This can also be done as a written persuasive essay instead.)
How you think the inclusion of the poem will require changes to the story?
Would a new character have to be created to include it?
How you think the poem will affect the audience’s reaction?
If you think this is a good or bad idea? What tone you think it will set?
If you disagree with including it, what could you suggest instead?
If you agree with including it, where in the script should the song occur?
Would it change the theme/s of the original play “The Battle of Franklin”?
Would it change the ending?

Share and discuss the responses with the class.

Reflections:
How often are we exposed to music that is designed to affect our thoughts or decisions about something? (For example: commercials, popular music, national anthems, etc.)
DULCE ET DECORUM EST
Wilfred Edward Salter Owen, MC

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares(2) we turned our backs
And towards our distant rest(3) began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots(4)
Of tired, outstripped(5) Five-Nines(6) that dropped behind.
Gas!(7) Gas! Quick, boys! – An ecstasy of fumbling,
Fitting the clumsy helmets(8) just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime(9)...
Dim, through the misty panes(10) and thick green light,
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering,(11) choking, drowning.
If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud(12)
Of vile, incurable sores on innocent tongues,
My friend, you would not tell with such high zest(13)
To children ardent(14) for some desperate glory,
The old Lie; Dulce et Decorum est
Pro patria mori.(15)

Readers Notes for Dulce et Decorum Est:

1. Translation of last line of Poem: Dulce et decorum est pro patria mori - it is sweet and right to die for your country.
2. Flares - rockets which were sent up to burn with a brilliant glare to light up men and other targets in the area between the front lines (See illustration, page 118 of Out in the Dark.)
3. Distant rest - a camp away from the front line where exhausted soldiers might rest for a few days, or longer
4. Hoots - the noise made by the shells rushing through the air
5. Outstripped - outpaced, the soldiers have struggled beyond the reach of these shells which are now falling behind them as they struggle away from the scene of battle
6. Five-Nines - 5.9 calibre explosive shells
7. Gas! - poison gas. From the symptoms it would appear to be chlorine or phosgene gas. The filling of the lungs with fluid had the same effects as when a person drowned
8. Helmets - the early name for gas masks
9. Lime - a white chalky substance which can burn live tissue
10. Panes - the glass in the eyepieces of the gas masks
11. Guttering - a coined word, thought to be a sound partly like stuttering and partly like gurgling
12. Cud - normally the regurgitated grass that cows chew usually green and bubbling.
13. High zest - idealistic enthusiasm, keenly believing in the rightness of the idea
14. ardent - keen
15. Dulce et decorum est pro patria mori - see note above.

http://www.warpoetry.co.uk/Owena.html#Shock_of_war
JUMP-START for HISTORICAL FICTION

This lesson has two versions, one for Grades 5 and up (5+), and one for Grades 8 and up (8+).

Introduction: for both versions (grade 5+ and 8+)

Historical fiction books, films, plays, and televisions shows all weave fictional relationships and gripping stories around true characteristics of a time in the past in which the movie or production is set. These are call “period pieces” because they reflect a specific period in history. Students may have seen television examples such as PBS dramas “Mercy Street” and “Downton Abbey”.

Pete Peterson read old letters and walked around the Carter house to inspire his writing of A Battle of Franklin: A Tale of a House Divided. Matt Logan, Artistic Director, brought together numerous talented people for this production, who worked together to use storytelling, dialogue, songs, costumes, props, and well-defined characters to carry us back in time.

Plays are not written in one sitting. Snippets of scenes may develop in random order so they later can be drawn together by events or characters. Scripts go through many rewrites on the way to opening night. To get to the final product, writers must get their initial ideas down on paper.

The activities in Lesson Three will jump start ideas for students’ own scenes of a Civil War drama or production.

(Teachers, from here please choose either version 5+ or 8+)}
Jump-Start Historical Fiction Grab Bag

for Grades 5 and up

In this activity:
Students will use two historically accurate items to create the beginnings of a Civil War historical fiction production or character using the art of improvisation.

Materials:
Paper or index cards, on which are written the items below (or teacher's own list), placed in paper sack.
Optional: images of these objects, actual objects or props.

Suggested Items for Grab Bag Improvisation:
- Haversack
- Musket ball
- Silk hair ribbon
- Wool socks (hand knit)
- Fine china plates
- Tintype photograph
- Wedding ring
- Bayonette
- Child's rocking horse
- Gloves
- Journal
- Coffee
- A bolt of satin fabric
- Hardtack
- Lock of hair
- Cannon
- Harmonica
- Plow
- An unread letter

Share:
The items we have around us every day, like a pencil, a lunch bag, cell phones, cereal boxes, are found in any modern play. But the Civil War-era's “everyday items” were very different from our modern ones.

We will use a couple of historically-correct items that might be found on a Civil War-era battlefield, campsite, or home to inspire a story. The items are the facts for the historical fiction. The writer creates the “fiction” that weaves the facts into a story.

Review the Civil War grab bag list and clarify with students as needed.

Playwrights and actors often use “improvisation” to get initial ideas flowing. This means they start speaking, as if on stage, in a scene, without knowing the words that they will say ahead of time. Or they “give an idea a chance” by writing out a page of dialogue, or a character’s monologue, before they have decided the specifics about the character or story. The writer is not trying to get to perfection on this first stage, but rather is simply getting the ideas flowing, as stepping stones to something that will be more complete later.

We need these “first ideas” as a jumpstart to what can be.

Assignment:
Individually, students will volunteer to draw from the grab bag.
They will tell the teacher whether they want to choose one, or two, cards from the grab bag.
Students will choose their cards, then answer the teacher’s questions (below), capturing their “first thoughts” by answering right away:
1) Where... is this story? (or Where is this item?)
2) Who... is connected to this item/these items? (Who has it, or who wants it, or who has lost it?)
3) What .... is one thing that might happen in this story?
NOTE: Provide encouragement by reminding the students that these are NOT the finished products of a play, but rather the “first starts” / “jump-starts” to what could be. ANY idea that is articulated is acceptable. This is about process, not final product!

(When each student is finished the cards can be either 1) returned to the grab bag for the next student, or 2) held by student at their seat.

Reflection:
Ask students if anyone remember a fellow student’s idea that intrigued them to want to hear the story.
Ask students if they think any of their OWN ideas would be ones they think would make good plays or stories.
Ask students if, once they sat down, they felt like they had a better idea than the one they initially thought of, and allow them to share it.

OPTIONAL / EXTENSION Grade 5+
Students can try one of two paths:
Re-writes: allow student to now work on paper, revising their first idea, and writing that down to share with the class/turn in.
Collaborate: Allow students to find another student who they think would have story lines that would work well together. Allow them to work together to create a scene between two characters, to share with the class.

LESSON 3  Jump-Start Historical Fiction Grab Bag
for Grades 8 and up

Refer to the Beginnings section of this lesson for historical fiction introduction.

In this activity:
Using the Civil War period facts and correct terms, students or “creative teams” will develop and share initial concepts for an element of a historical play.

Prepare:
Provide “grab-bag” vocabulary words (from the beginning of this lesson) for students to use as inspiration.
Or, assign a specific historical date, location, person, or scenario such as:
- Sam Watkins and Sam Davis, and limit production to a theme of the life of a common soldier
- The 13th US Colored Troops in the Battle of Nashville, and describe African-American involvement in the Union Army.

Lesson starter:
The creative spark arrives in various means and flows differently for each person.

When a writer sees, hears, or learns about something that they want to turn into a play, they might begin in a variety of ways. Some might create a pictorial outline, called a “storyboard”, first. Others may sketch out what the scenic backdrop might look like. And others may write out a character description. And of course, some just start writing dialogue, or a monologue.

Every play, film, or novel started with a simple idea. The creative author is responsible for taking that historical fact, object, or event, and crafting it into characters, a relationships, conversations, pictures, stories, and worlds.
Assignment:
1. Using an historical fact, event, or object, as a “jump-start” students will create the beginnings of a historical fiction play.
2. Ask students to choose one of the formats (listed in box) to work in, allowing them to lean-in to their personal artistic strengths/preferences to write, draw, create dialogue, or design a set, etc.
3. Teacher decides how much time to allow for the process, but should encourage students to work quickly from initial ideas.
4. Students will share with the class their work, using the phrase “What I am (we are) working on is....” This will reinforce that these are not finished products, but the beginnings stages of what could be a bigger work.

NOTE: For a group activity divide class into creative teams, of about 3 to 5 students. Each creative team uses the same “jump-starter” item/s, and each person will have a specific creative role, for a well-developed unified team project (writer, costume designer, etc.)

Reflection:
• Ask students if anyone remembers a fellow student’s idea that intrigued them to want to hear the story.
• Ask students if they think any of their OWN ideas would be ones they think would make good plays or stories.
• Did anyone come up with a better idea than the one they initially thought of? Would they share it?
• Discuss whether any of the shared elements seem to “go together” as if they could be part of the same play. Why or why not? What adjustments would make it a better fit?

Formats Options

Character development: a one-page written description of a character, includes their name, age, history, who their friends and family might be, relationships, their goals, desires, fears.

Create a scene: Write the dialogue for two or more characters, who both want something, (maybe they want the same thing, maybe they have different goals).

Song: Write a song, or just the lyrics, that would be in your play/musical.

Storyboard a Scene: Draw the basic events of a scene, (similar to a graphic novel, but can be much simpler, less detailed).

Character Costume Design: Draw a detailed sketch for a character, in costume. This will include information about color choices, fabrics, shoes, and reasons for having (or not having) accessories, coats, etc.
Historical Notes about Letters

For more details about letter writing in general in the 19th century.
collectionscanada.gc.ca/moodie-traill/027013-4999-e.html

- The paper used during the Civil War was generally small and lightweight. Paper was expensive both to purchase and to mail, for the most part. For this reason, they wrote on both sides of the paper and sometimes around all the margins, or even vertically or diagonally across the horizontal lines they had already written. To avoid the added cost and weight of envelopes, they folded a page into nine sections and glued the final fold with sealing wax. (aka “Regency Fold”) When you unfold such letters, you end up with a section in the center that was used for the address and postmark.

[Image: Anatomy of a Regency Letter - Folding]

Image Source:
https://herreputationforaccomplishment.files.wordpress.com/2015/05/lettersfolddiagram-copy2.png

The modern decline in personal letter writing is described at the website source listed below, with a few main excerpts here:

- According to the Postal Service's annual survey, the average household gets one personal letter about every seven weeks. It was a letter about every two weeks in 1987.
- "One of the ironies for me is that everyone talks about electronic media bringing people closer together, and I think this is a way we wind up more separate. We don't have the intimacy that we have when we go to the attic and read grandma's letters," said Aaron Sachs, a professor of American Studies and History at Cornell University.
- "Handwriting is an aspect of people's identity," he added. "Back in the day, when you wrote a letter, it was to that one person, so people said very intimate things." Today, with things such as Facebook being more public, people may not say as much, he said. And while some people are open in what they email, "it's a very different kind of sharing."
- "Email is different from letters, but it is comparable. It is more easily searchable," he said, "but we will have to learn how to use it."
- While the loss of the personal letter may be a threat, at least some of its functions will live digitally.

Source: http://www.columbiamissourian.com/news/decline-of-handwritten-letters-challenges-postal-service-historians/article_0ae3fa0f-c09f-52bd-81d2-1a8abd42a52c.html
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