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Turning Essays on Enduring Issues into Debates (p. 8)

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Civil War Drummer Boys: Integrating Music into Social Studies

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“A drum is the heartbeat of an army. Its tempo lets you know whether to hurry along, steady yourself, or take to your heels. It tells you when to get up, eat, and go to bed. And the fellow who taps out the calls is the very heart of every company in every regiment in every army. They called us drummer boys.”¹



Unidentified boy in Union uniform with a drum. United States, between 1861–1865 (Library of Congress Prints and Photographs Division).

During the U.S. Civil War era, music was an essential part of American life.² Music was not only important to social activities but was also important to the armies fighting in the war. For those involved in the war effort, music was “as important to their causes as strategies and supplies.”³ Confederate General Robert E. Lee once said, “I don’t think we can have an army without music.”⁴ Of all the musicians in the Civil War military bands, no players fulfilled a more fundamental role than the drummer boys.⁵

This article presents background information about Civil War drummer boys and their duties and provides an interdisciplinary

lesson targeted for the middle grades that emphasizes the equal importance of music and social studies. Students will understand the drummer boys’ responsibilities, how they supported the war effort, examine a historical case study, and learn and practice common Civil War drum patterns.

Drummer Boys’ Duties

Many boys who were too young to be soldiers joined the Union and Confederate troops as drummers. The primary responsibility of Civil War drummers was communication.⁶ It was the drum (along with the fife) that conveyed all the signals and commands.⁷ Particularly in times of battle, it was drummers who transmitted officers’ orders over the noise of battle to the soldiers through pre-established drum beats. Other distinct beat patterns regulated the functions of camp, known as “camp duty,” telling the troops when to get up (Reveille), when to go to bed (Tattoo), and all other camp functions. These very important responsibilities were entrusted to boys, aged 12 to 16.⁸

In addition to musical duties, during and after a battle, the military band acted as the medical corps. They carried stretchers of the wounded, assisted with amputations and other procedures, and gathered and buried the dead.⁹ George T. Ulmer, a 16-year-old drummer of the 8th Maine Infantry, described his work:

It was a horrible task at first. My duty was to hold a sponge or ‘cone’ of ether to the face of the soldier who was to be operated on, and to stand there and see the surgeons cut and saw legs and arms as if they were cutting up swine or sheep, [it] was an ordeal I never wish to go through

ON THE COVER: All cover photos are from the Library of Congress collection. Top left: Detail from a stereoscopic print showing three drummer boys at Fort Hamilton in Brooklyn, NY; bottom left: Three drummers from the 2nd Rhode Island Infantry; right: Drummer from the 78th Colored Troops Infantry (Kansas).

again. At intervals, when the pile became large, I was obliged to take a load of legs or arms and place them in a trench nearby for burial.¹⁰

A less somber task was required of the military band at night. Since there was little other means of entertainment, the band would play for the troops. This music brought much pleasure to the routine life of ordinary soldiers, reminding them of home and better times.¹¹

Case Study: Orion Howe, The Drummer Boy of Vicksburg

Orion Howe was born in Ohio on December 29, 1848. After his mother died in 1852, he moved with his family to Waukegan, Illinois. His father, William, was a veteran of the Mexican-American War who served as a fife major, in charge of the regiment's fifers. Orion and his younger brother, Lyston, learned how to play the drum from their father. By the spring of 1860, when Orion was 11 and Lyston, 9, they were already accomplished drummers.

In June 1862, William Howe joined the Union army and took Lyston with him. Both served as musicians. In 1863, Orion decided to leave home for Memphis to join the 55th Illinois Infantry Regiment, where his father and brother were serving. At the camp, Orion settled into the daily routine quickly. He beat his drum for different camp functions: reveille, breakfast call, sick call, guard mount call, morning drill call, midday meal call, supper call, and taps.¹²

The routine stopped when Orion's regiment was called to join the battles in Vicksburg. During the Siege of Vicksburg, since Orion was deemed too short to carry stretchers, he searched for cartridges from the wounded or the dead for surviving soldiers to use in rifles. When the regiment was almost out of cartridges, Colonel Oscar Malmborg ordered Orion and two other soldiers to take a message to General William Sherman, asking him to send cartridges to the 55th Infantry. This was an extremely dangerous assignment because they had to take the message to the frontline, where Sherman was fighting. The two other soldiers were fatally shot, and Orion suffered a severe leg wound. But he continued bravely walking until he found General Sherman and delivered the message.

On August 8, 1863, Sherman wrote a letter to the secretary of war about Orion and recommended that he become a midshipman since he was too young to go to West Point.¹³ In 1865, President Lincoln appointed Orion to the U.S. Naval Academy. Due to his bravery at the Siege of Vicksburg, Orion Howe received the Congressional Medal of Honor, "the highest award for valor in

action against an enemy force which can be bestowed upon an individual serving in the Armed Services of the United States."¹⁴ His Medal of Honor citation says:

A drummer boy, 14 years of age, and severely wounded and exposed to a heavy fire from the enemy, he persistently remained upon the field of battle until he had reported to Gen. W. T. Sherman the necessity of supplying cartridges for the use of troops under command of Colonel Malmborg.¹⁵

An Integrated Lesson Plan

When teaching an integrated lesson, many scholars have emphasized the equal importance of music and the subject with which it is integrated—that is, music should be truly integrated into, not simply serve, other subjects.¹⁶ The following section presents an integrated lesson plan, which emphasizes the equal status of social studies and music. This balance is reflected in the standards, objectives, vocabulary, lesson activities, and assessments. It demonstrates what a social studies teacher could do to help students understand the Civil War drummer's role through music. This lesson is a collaboration between a social studies educator, a music professor, and an eighth-grade social studies teacher.



Deborah Check Reeves teaches students how to play certain rudiments. (Photo courtesy of Paige Wright).

Classroom teacher Paige Wright believes that a big part of learning history means understanding the person behind the picture and gaining a sense of empathy. As such, when teaching about the Civil War in her Advanced Social Studies class, Wright decided to use the drummer boys' stories to connect her eighth graders with history. She reached out to me (Jing Williams), and, together with music Professor Deborah Check Reeves, we prepared and delivered a lesson that seamlessly integrated music into social studies instruction.

DRUMMER BOYS

LESSON

Standards

- NCSS Standard 2 TIME, CONTINUITY, AND CHANGE
- National Standards for Music Education 9: Understanding music in relation to history and culture

Objectives

Students will be able to:

- explain the drummer boys' duties during the U.S. Civil War;
- beat selected drum patterns that were played by drummer boys;
- appreciate the high degree of skill and courage required to fulfill a Civil War drummer's role.

Vocabulary

- Social studies: drummer boy, Civil War, Battle of Vicksburg, Medal of Honor
- Music: rudiments, snare, percussion

Lesson Activities (50 minutes)

1. Opening discussions: [5 minutes]

- There were no electronics during the Civil War era. How could military leaders send a message over long distances to many soldiers at one time?
- What message would military leaders need to send?
- Why were young boys selected to play the drums?

2. Lecture: Drummer Boys' Duties [10 minutes]

3. Story: Orion Howe [10 minutes]

(For other drummer boys' stories, see sidebar on p. 7)
It's helpful to have historical photographs accompany the presentation so students can visualize Orion Howe. Some useful websites for obtaining photographs include:

- Sutton Nebraska Museum "The Drummer Boy of Vicksburg": <http://suttonhistoricalsociety.blogspot.com/2012/05/drummer-boy-of-vicksburg.html>
- Wikipedia "Orion P. Howe": https://en.wikipedia.org/wiki/Orion_P._Howe#/media/File:OrionHowe.jpg
- Abraham Lincoln Presidential Library & Museum: <http://>

alplm.tumblr.com/post/6732929732

4. Listening to a drum signal [5 minutes]

Students will listen to a Civil War drum signal: "Reveille," which is the "getting up" call.¹⁷ (see YouTube "Reveille": www.youtube.com/watch?v=ZW5g1CeST1Q)

5. Beat the drum [10 minutes]

Explain to students that most drumming of the Civil War was taught by rote. Usually, a drum major who had been trained at a school or by another experienced drummer would teach new drummers. Since duty was performed from memory, this method of teaching worked.¹⁸ As an aid to learning the fundamentals, a basic vocabulary of drum sticking patterns—rudiments—was used. Rudiments that were notated in 1812 by Samuel Ashworth are played almost exactly the same way today.¹⁹

Ask students, "Did you know that a drum has two heads, one on the top (batter head) and one on the bottom (snare head)?" Explain that in the Civil War, the heads were made from calfskin or sheepskin. Too much humidity could slacken the heads causing them to sound mushy. This made precision especially important in order to define the beat pattern. Snares produced a buzzy sound. Usually, they were made from animal gut, compared to today's snares, which are made of metal. Snares were held tightly against the bottom head with adjusters called "strainers."²⁰ Sympathetic vibrations traveled from the batter head down to the bottom causing the snares to rattle.

Since the drum stroke delivered the commands, and since the hide drum heads were temperamental, precision was especially important. Tell students that today they will practice a small, basic pattern using their bodies as percussion. This rudiment is called the "Flam."²¹ Ask everybody to stand.

Teacher: Use your right hand to slap (gently!) your right hip. (The right hand *always* slaps the right hip.) Your left hand will tap your chest. As quickly as you can, tap your chest with your left hand and immediately slap your right hip. That's a flam! It helps to say "Fa-lam" (onomatopoeia). Now, let's

DRUMMER BOYS

LESSON

do several in a row starting with the left:

LR RL LR RL LR RL LR

Make sure we are all precisely together. Now, let's go faster.

Now, let's try the rudiment known as the "Paradiddle"² — saying "par-a-did-dle par-a-did-dle" as we go.

RLRR LRLR RLRR LRLR RLRR LRLR

Again, we must be precisely together. Then, let's go faster.

You can combine the two rudiments to perform the "Flam Paradiddle"³ — saying "fa-lam-a-did-dle fa-lam-a-did-dle."

LRLRR RLRLR LRLRR RLRLR

Ready to go faster now? Make sure we stay precisely together! Originally, there were 13 rudiments. During the Civil War, there were 26 rudiments in use. Today it has expanded to 40. There are even some players who advocate for 100!⁴

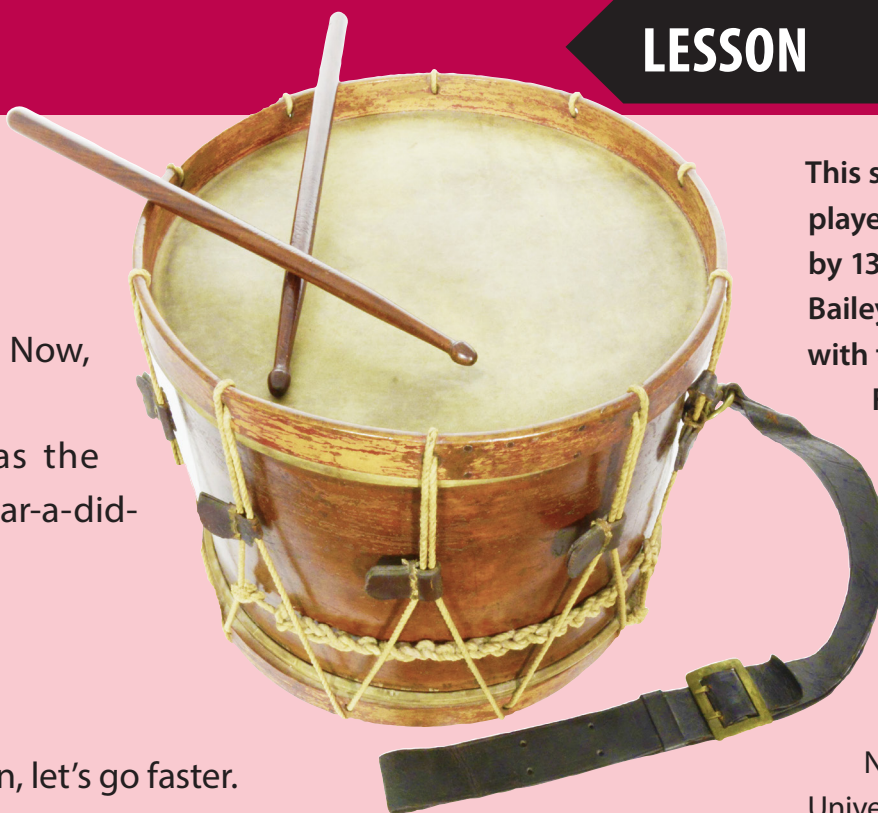
6. Exit Ticket [10 minutes]

Exit Ticket

Name: _____ Date: _____

1. Do you think it was easy to be a drummer during the Civil War? Why?

2. In what ways were a drummer boy's duties important to the war effort?



This side drum was originally played during the Civil War by 13-year-old Daniel "Stright" Bailey (1848–1932), a drummer with the Marshall County Indiana Fife and Drum Corps. Side drum, ca. 1861 by William Kilbourn, Albany, New York. Arne B. Larson Fund, 2014. NMM 14910

(Photo by Dara Lohnes-Davies, courtesy of National Music Museum, University of South Dakota.)

Assessments

- Social studies: In this lesson, we used in-class observations and exit tickets as assessments. Teachers could also consider using the K-W-L-Q-H chart to assess student learning.⁵ If technology is accessible in the classroom, teachers may do the "Flipgrid Reflection," asking students to record a 2- 3-minute self-reflection video using the app Flipgrid, implementing the 3-2-1 rule (3 things they learned, 2 connections to present-day society, and 1 question left unanswered or take-away from the lesson).
- Music: Students will demonstrate selected Civil War drum patterns from the lesson.

Notes

1. For a demonstration of the Flam see: www.youtube.com/watch?v=r4VOCdVJwQE&list=PL058BB64601158952&index=20.
2. For a demonstration of the Paradiddle see: www.youtube.com/watch?v=Dst0AdVB21Q&list=PL058BB64601158952&index=16.
3. For a demonstration of the Flam Paradiddle see: www.youtube.com/watch?v=JYZN1YVqRRI&list=PL058BB64601158952&index=24.
4. Darin Wadley, private communication on February 11, 2019.
5. K-W-L-Q-H stands for: Know (what do you already know about...), What (what do you want to know about...), Learned (what did you learn about...), Questions (what questions do you still have about...), and How (how can we learn more about...). See details in Barbara C. Cruz and Stephen J. Thornton, *Teaching Social Studies to English Language Learners* (New York: Routledge, 2013), 87.

Photo by Deborah Check Reeves.



Matched grip, courtesy of Darin Wadley. Note player's left-hand position.

Photo by Deborah Check Reeves.



Traditional grip, courtesy of Darin Wadley. Note player's left-hand position.

Snare drums of the Civil War were called "side drums" because they were carried on a sling that caused the drum to hang on the player's left side. The drum itself and the position in which it was carried required a different style of drumming. To accommodate the side position, drumsticks could not be held in front of the body with a "matched" grip without the player's left arm becoming fatigued. Instead, the sticks were held with opposite grips—the left hand in an underhand style, as if holding a fork or spoon, and the right hand in an overhand style. This is still known today as "traditional" grip.

Student Responses

Students in our class exhibited interest in the story of Orion Howe, who was similar in age to them at the time that he was a drummer boy. Students expressed empathy when they learned that Orion was severely wounded while carrying the message about the need for cartridges to General Sherman, and students felt proud when they learned Howe received the Medal of Honor. When Deborah Check Reeves taught the students how to play the selected drum patterns, they were excited to follow the rhythm. However, it also became evident to many of them that their arms soon felt tired and that they had begun to lose focus after playing the drum patterns for less than one minute.

After reading students' completed exit tickets (see p. 5, Lesson Plan) we gained a deeper understanding of their responses to the musical activity. All 20 students (except two who found playing the patterns easy because they were in the school band) determined that the task was hard because keeping the rhythm was challenging. As one student said: "It was not an easy job

... because you could easily get lost in the beats of the drums. Plus, in an actual war, you would have to pay really close attention to the general and there would be a lot of stress on you."

All students agreed that the drummer boys performed "essential," "dangerous," and "gruesome" duties. One student said, "The drummer boys were the first into battle and had to find [wounded] soldiers, treat them, and bring them back. They had to do many other jobs that were dangerous and could result in their deaths." Another student said, "I think they are very heroic for doing that at the age they were at. They worked really hard but I feel like they were too young for it. They were children and they had to see so many people die every day."

Conclusion

Integrating music into social studies courses that examine the U.S. Civil War is a way to help students feel connected to this important event in American history. Studying the drummer boys, in particular, many of whom were the same

Selected Children's Chapter Books on Drummer Boys

Abbott, E. F. *John Lincoln Clem: Civil War Drummer Boy*. New York: Feiwel and Friends, 2016.

Murphy, Jim. *The Boys' War: Confederate and Union Soldiers Talk about the Civil War*. New York: Clarion Books, 1990.

Sateren, Shelley Swanson. *A Civil War Drummer Boy: The Diary of William Bircher, 1861–1865*. Mankato: Blue Earth Books, 2000.

Wisler, G. Clifton. *Mr. Lincoln's Drummer*. New York: Lodestar Books, 1995.

Wisler, G. Clifton. *The Drummer Boy of Vicksburg*. New York: Lodestar Books, 1997.

Wisler, G. Clifton. *When Johnny Went Marching: Young Americans Fight the Civil War*. New York: HarperCollins Publishers, 2001.

age as present-day middle schoolers, immediately connects students to this long ago war. Civil War drumming required special skills and demanded mature responsibilities. Students can sound the drums and feel the thuds, and gain some appreciation for the role that some children their age played during this conflict. 🌍

Notes

1. G.C. Wisler, *Mr. Lincoln's Drummer* (New York: Lodestar Books, 1995), 1.
2. Jing A. Williams and Deborah Check Reeves, "If Musical Instruments Could Talk: Teaching about History through Musical Instruments," *Oregon Journal of the Social Studies* 5, no. 1 (2017): 57–72; Bruce Kelley, "The Civil War: Popular Music in the North and South," in *Music and War in the United States*, ed. Sarah Kraaz (New York: Routledge, 2018), 67–86.
3. Lynn Waller and William D. Edgington, "Using Songs to Help Teach the Civil War," *The Social Studies* 92, no. 4 (2001): 147.
4. Bell Irvin Wiley, *The Life of Johnny Reb: The Common Soldier of the Confederacy* (Baton Rouge: Louisiana State University Press, 1978), 89.
5. James Clark, *Connecticut Fife and Drum Tradition* (Middleton, Conn.: Wesleyan University Press, 2011), 19–20, 65. There is a rich past of drumming in American history, starting with colonial calls to church, training days during the American Revolution and continuing after the Civil War with the organization of community fife and drum corps.
6. Eric Alan Chandler, "A History of Rudimental Drumming in America from the Revolutionary War to the Present" (DMA Thesis, Louisiana State University and Agricultural and Mechanical College, 1990), 3.
7. Drummers and fifers formed an essential partnership. Whereas the drum was often played by a child, the fife tended to be played by someone slightly older who might have already had a bit of musical training. See a brief history of fifes and drums: www.history.org/history/FifeAndDrum/about.cfm.
8. Robert Garofalo and Mark Elrod, *A Pictorial History of Civil War Era Musical Instruments & Military Bands* (Charleston, W.Va.: Pictorial Histories Publishing Company, 1985), 35.
9. G. Craig Caba, *United States Military Drums: 1845–1865, A Pictorial Survey* (Harrisburg, Penn.: Civil War Antiquities & Americana, 1977), 1.

10. Arthur Wise and Francis A. Lord, *Bands and Drummer Boys of the Civil War* (New York: Da Capo Press, 1979), 111.
11. Garofalo and Elrod, 57.
12. Guard mount call was when the new group of guards replaced the previous group; taps were beat when it was time to put out lights. Originally, taps were sounded on a drum. Later it became a bugle call.
13. The original letter can be found: www.cyberdriveillinois.com/departments/archives/online_exhibits/100_documents/1863-sherman-howe-waukegan-more.html.
14. "Congressional Medal of Honor Society," www.cmohs.org.
15. "Orion Howe: Medal of Honor Recipient," United States Navy Academy, www.usna.edu/Notables/moh/1870howe.php.
16. Liora Bresler, "The Subservient, Co-equal, Affective, and Social Integration Styles and Their Implications for the Arts," *Arts Education Policy Review* 96, no. 5 (1995); Joyce H. Burstein and Greg Knotts, "Creating Connections: Integrating the Visual Arts with Social Studies," *Social Studies and the Young Learner* 23, no. 1 (2010); Sarah Willner, "Musical People, A Musical School," in *Artful Teaching: Integrating the Arts for Understanding across the Curriculum, K-8*, eds. David M. Donahue and Jennifer Stuart (New York: Teachers College Press, 2010).
17. For notated music, see *Howe's United States Regulation Drum and Fife Instructor, for the use of the Army and Navy* (Boston: Elias Howe, 1861), 24, www.nationalcivilwarfieldmusicschool.com/music/Howes_Fife_and_Drum_Instructor.pdf.
18. Garofalo and Elrod, 35–36.
19. Chandler, 3.
20. Jayson Kerr Dobney, "Innovations in American Snare Drums: 1850–1920," (MM Thesis, University of South Dakota, 2004), 22–24.

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Mission ~~Impossible~~:

Turning Essays on Enduring Issues into Respectful Ethical Debates

Jennifer Ingold

Is it really possible to get middle school students to talk respectfully to one another, especially if they don't agree? Understandably, controversial topics, like talking politics, can bring out the worst in some people. Often we witness peers speaking in abrupt tones simply because they don't agree with another's viewpoint. In an age where experts are concerned about the negative effects of social media and technology on kids' self-esteem, the old adage "It is not what you say, but how you say it" has taken on new meaning.

Catherine Steiner-Adair, a clinical psychologist and author of *The Big Disconnect*, notes that "Part of healthy self-esteem is knowing how to say what you think and feel even when you're in disagreement with other people or it feels emotionally risky."¹ A lesson everyone could benefit from, but especially true for middle schoolers.

Getting a middle school student interested in the art of respectful dialogue, whether written or spoken, can be a daunting task. Getting them interested in reading, writing about, or debating enduring issues in the social studies can be even more so. Add a healthy dose of moral or ethical dilemma and you have a task that would promise to challenge even the brightest high schooler. Too often teachers in middle school give up on debate in favor of essay writing or some other form of basic classroom practice, especially considering how tensions can run high with opposing viewpoints. But what if we merge the two into a familiar, comfortable activity that promises to increase student knowledge and promote cooperation, while also producing better quality writers? The art of respectful dialoguing should be as essential in the middle grades as reading and writing.

Grappling with moral dilemmas and experiencing the process with which we arrive at collective agreement is essential in developing good interpersonal skills. More important, perhaps, is the process that arises when students disagree. Many need to learn how to respectfully "agree to disagree." In

a world becoming increasingly dominated by people having primary relationships with their electronic device of choice, it is imperative that teachers help students find their real voices, independent of their electronic devices.

I was fortunate to have my current eighth graders for two consecutive school years. In that time, I engaged them in about eight successful debates, beginning with "The Lost Civilizations Debate" in seventh grade, where they were asked to determine the morality of the first civilized societies and whether they were "Terrible people who did great things, or great people who did terrible things." For example, students determined that the Aztecs were "great people" due to their engineering and architectural abilities and for their successful empire building; however, they did "terrible things" in terms of how they accomplished their empire goal—treating their conquered people brutally and engaging in human sacrifices. By the middle of the year, we were not only debating the success or failure of several of the thirteen English colonies, but discussing the characteristics by which we would judge "success" or "failure." Students determined that Salem, Massachusetts, was just as much of a "failure" because of the mass exodus of many colonists to less restrictive colonies, like Rhode Island, and the controversy over the witch trials, as it was a "success"; and by contrast, so was Roanoke, Virginia, because it was the first English settlement and encouraged other expeditions regardless of the fact that the settlement disappeared.

By the end of eighth grade, the debates had grown more complex to include a series on the Impact of Globalization. For these debates, student groups examined each of seven country's motivations (including the United States) for its participation in both world wars. Studying the world wars offers an opportunity to introduce students to the concept of globalization in terms of how countries and people interact and interconnect with one another on a large scale. The compelling



A Bay Shore Middle School eighth grader holds the “talking points mallet” as he uses a puzzle piece organizer to explain his group’s Enduring Issues argument in Jennifer Ingold’s class.

question was “*What motivated your country’s involvement in the world war—was it more **power** or **morality**?*” The compelling question (selected to be both intellectually stimulating and open ended) stimulates debate about the enduring issues (the challenges or concerns faced by societies over time) from multiple perspectives.

Before embarking on a debate, student researchers used both primary and secondary sources to cite evidence for their respective arguments when writing essays using the guidelines in Figure 1 (see p. 10).

Each student is assigned an individual task to research. They become a “task expert” in either the social, political, economic, or cultural aspect of the issue.

Once their individual research tasks have been completed, students plug their individual research perspectives into a

Google Slides template in preparation for their group enduring issues essay debate. The Google slides presentation serves as the foundation for the group’s debate. I also provide students with a presentation outline, in an enduring issues essay format, to assist them in the preparation.

For example, The Impact of Globalization Debate was the last debate of eighth grade. Student groups researched the role their assigned countries played in the outbreak and subsequent conclusions of World War I and if their country’s motivation was more about power or morality. Figures 2 displays samples of a student’s work to answer “What Motivated Russia’s Involvement in World War I?” Since we held the debate after our study of World War II, the class also deliberated on how their countries’ motives were similar or different in the two wars.

There were many students who, when they were seventh graders, were afraid to speak in front of their peers. Over the

Figure 1. Enduring Issues Essay

An enduring issue is a challenge or problem that a society has faced and debated or discussed across time. An enduring issue is one that many societies have attempted to address with varying degrees of success.

Task:

- Identify and define an enduring issue raised by the set of documents provided;
- Using your knowledge of social studies and evidence from the documents, argue why the issue you selected is significant and how it has endured across time.

Guidelines:

In your essay, be sure to

- Identify the enduring issue based on historically accurate interpretations of these documents;
- Define the issue using evidence from at least three documents;
- Argue that this is a significant issue that has endured by showing:
 - How the issue has affected people or has been affected by people?
 - How the issue has continued to be an issue or has changed over time?
- Include outside information from your knowledge of social studies and include evidence from the documents.

New York State Enduring Issues Essay Directions, www.engageny.org.

This link takes you directly to the directions and a sample exemplar:

www.p12.nysed.gov/assessment/ss/hs/framework/ghg2/part3/2-sample-enduring-issue-essay.pdf

Figure 2. Sample Slides of a Student's Essay Work Transformed by Google Slides in Preparation for Debate.

COUNTRY: RUSSIA

GOAL: Russia wants to maintain its strong alliance with France on the world's stage. This alliance threatened the German Empire on both sides. When Austria threatened Serbia, Russia declared they would intervene, since they were allies with Serbia. The German signed an alliance with Austria-Hungary & the Ottoman Empire against Russia and declared war on Russia. France, caught by their alliances with Russia, were the dragged into the war as war was brought to their back door.

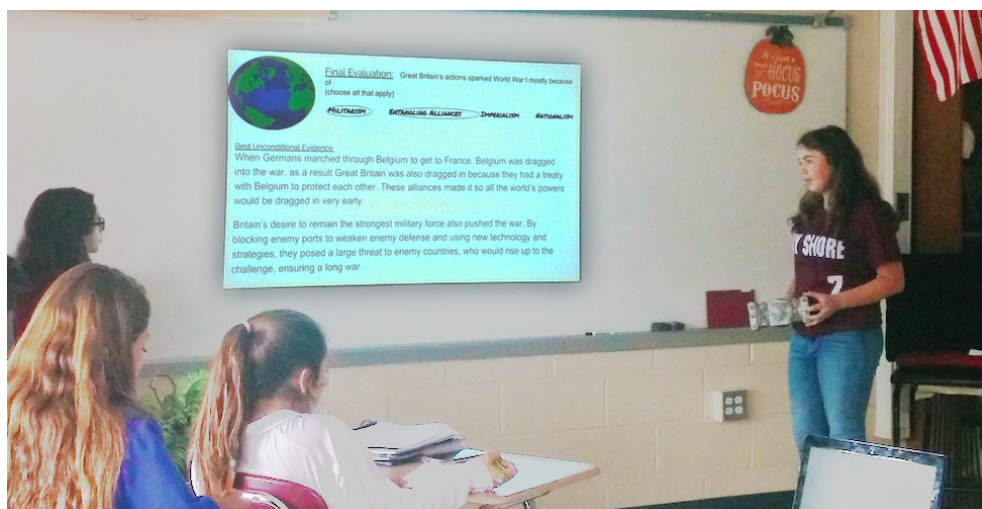
Final Evaluation: Russia's actions sparked World War I mostly because of:

MILITARISM **ENTANGLING ALLIANCES** **IMPERIALISM** **NATIONALISM**

Best Unconditional Evidence:
At this time Russia and Austria-Hungary were in dispute over the area of Southern-Eastern Europe known as the Balkans. Russia had formed a particularly close relationship with one of these nations, Serbia. This concerned Austria as there was a large Serbian population within the empire, and they feared they would start demanding to become citizens of Serbia. As Russia built up its army, the other nations felt they had to do the same.

Causes and Effects: List 2 **ISSUES** of Russia during World War I era that **AFFECTED** or were **AFFECTED BY PEOPLE** and how each as continued to **CHANGE OVER TIME**.

1. In World War 1 Russia was spending immense amounts of money on their revolution and war weapons and began taxing the citizens of Russia who had no money to begin with. This resulted the citizens living in poor social and economic conditions. In the end Russia backed out of the war because of the government becoming corrupted with communism and not helping the society, this caused riots and chaos. Russia would soon undertake socialism over communism.
2. The Russian military was being ran under poor organization and administration. As an effect there were severe shortages in money, military leadership, and societal structure. This caused the downfall of the Russian monarchy by creating a weak army that was not strong or wise enough to pull through World War 1.



In this photo, a student debates whether the actions/motives of Great Britain during World War I were more motivated by power or morality. During final debate, motives for involvement in World War II were also deliberated.



Students record notes from a group's presentation prior to engaging in two-minute debriefings with their respective groups on the presenters' main points vs. their own points of view.

course of our first year, I watched them acquire a quiet confidence as they were given the opportunity to find their voices. Since many were initially intimidated by speaking their minds, we used the chat tool Todaysmeet.com, which allowed us to make student responses a part of our classroom dialogue in real time. Although Todaysmeet.com, which was run by only one person, is no longer available, Socrative.com is a similar student response system.

In each of our eight debates, students debated for three to four days using the following procedures:

Procedure for Proper Debate: Presenting Team

- All three to four student team members have the opportunity to present, support, and defend their team's position to the class.
- Fellow student debaters are responsible for taking notes on the compelling evidence presented by the debate group.
- After the group presents its evidence, fellow student debate groups are allowed to challenge any part of the presenting team's argument by submitting "I still wonder..." questions or statements into the debate chat room forum on the online chat tool.

- The debate team will have *one minute* to further respond to as many questions/challenges as possible.

Procedure for Proper Debate: Student Debating Audience

All students are responsible for collecting and keeping their own evidence packets. The teacher provides and distributes note packets to each student at the beginning of the debate series.

Again, all students are responsible for *taking notes* on every team's compelling argument on the sheets provided.

- *Team Recorders* should set up the team's chat tool account;
- Each team will have two minutes to respond to the argument of the debating team by either asking a Challenge "I still wonder ..." or making an Agreed "I agree because ..." comment;
- Students must be holding the ancient talking points mallet* to speak.

* (The Ancient Talking Points Mallet was a Halloween prop that I incorporated as a part of the debate structure to ensure that kids did not talk out of turn. Only the person holding the mallet could talk. This ensured that one person was speaking at a time.)

continued on page 13

Student Worksheet

Enduring Issues of World War I: Impact of Globalization Debate

Names: _____

Country/Alliance: _____

Goal: _____

Address 1: Explain 2 ways that [Your Country] tried to achieve its goal.

- a. _____
- b. _____

Argue 1A: Explain how each of the above actions impacted people on a **global level**:

- a. _____
- b. _____

Leadership 1B: The leadership of [country] _____ helped push them to the brink of war because:

Who? _____

How/Why? _____

Argue 2 - Also, these actions further brought [your country] closer to war by ...

Causes and Effects: List 2 issues of [country] _____ during the World War I era that affected or were affected by people and explain how each has continued to change over time.

- 1. _____
- 2. _____

Final Evaluation: _____ action's sparked World War I mostly because of: (choose all that apply)

- Militarism
- Entangling Alliances
- Imperialism
- Nationalism

Best Unconditional Evidence: _____

Closing Statement: Reflection of Country's Actions on Past Events or Prediction of Ties of Country's Actions to Future Events.

TURNING ESSAYS ON ENDURING ISSUES INTO RESPECTFUL ETHICAL DEBATES *from page 11*



Watching my students enthusiastically approach and take personal interest in solving real world problems with moral and ethical twists led to many proud moments. The debate philosophy allowed those who were better verbal learners the opportunity to speak and express themselves. This in turn, helped them to become better essay writers. On the flip side, it allowed those who were better with written expression to learn how to be stronger speakers. It also gave the weaker test takers an opportunity to earn back some academic confidence in debate. And my struggling special needs and English Language Learners had the opportunity to create a unique bond with the curriculum and more importantly, establish relationships with their classmates.

Although there were moments where some of the students became rather passionate about their own views or were engaged in ruthless pursuit to disprove their classmates' positions, one of things that I most admired was the level of respect that was maintained throughout the entire process.

"We were able to express our opinions safely, without fear of being picked on," said one student about the two years of debating experience. Another student said, "Debates help

struggling writers, like me, because we get to talk more about the issues with our classmates. Listening to each other helps us all better understand."

While good writers are usually good readers, good writers can be terrible speakers (and vice versa). Familiarity with curriculum and respectful peer relationships are key components to every student's success. Students should be encouraged to question everything and demand the best version of the truth from their world. The next generation needs to be smarter and more civic-minded, and better equipped to deal with complex moral and ethical issues, while also maintaining an academically sound work ethic. Students require more opportunities to actively participate in the collective democratic process by speaking their minds in conjunction with learning the basics of reading and writing. Social studies class lends itself beautifully to providing teachable moments of tolerance, respect, and understanding for other perspectives and worldviews.

Notes

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MIDDLE LEVEL LEARNING

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