

# Rappin' History

## Composing Historical Raps in the Classroom

### with Lessons Integrating Historical Raps from the Broadway Show *Hamilton*

[Rappin' in the Classroom](#)  
[Hamilton! Lessons Using the Broadway Show](#)  
[Hamilton Traveling Exhibit Activities](#)

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#### Outline of Rappin' History

- ✚ Introduction: Impact of the Broadway show *Hamilton* & Historical Rap Lesson Experiences (*pages 1-2*)
- ✚ “Composing Historical Raps” Five Day Lesson Plan (*pages 3-21*)
  - Joseph Plumb Martin Worksheet PDF
  - Joseph Plumb Martin Adventures, Sufferings, and Dangers PDF
  - Joseph Plumb Martin Bio PDF
  - Article “Of Rocks, Trees, Rifles, and Militia” PDF
  - Rap Facts Worksheets PDF
- ✚ “World Turned Upside Down” The Battle of Yorktown Lesson Plan (*pages 22-26*)
  - “World Turned Upside Down Worksheet” PDF
- ✚ “Constitution Needed!” Events Around the Constitution Lesson Plan (*pages 27-37*)
  - “Events Around the Constitution” PDF
  - “Events Around the Constitution Worksheet” PDF
  - PowerPoint “Plain, Honest Men”
- ✚ “The Dinner Deal” Choosing the Nation’s Capital Lesson Plan (*pages 38-44*)
  - “The Dinner Deal Worksheet” PDF
  - “In Room Where It Happens” PDF
- ✚ “Election of 1800” Crisis in the Electoral College Lesson Plan (*pages 45-49*)
  - “Election of 1800” PDF
- ✚ “Code Duello and the Hamilton-Burr Duel” Two Day Lesson Plan (*pages 50-57*)
  - “Code Duello” PDF
  - PowerPoint “Five Duel Experiences”
  - “Your Obedient Servant” PDF

#### Introduction:

In 2004, Ron Chernow published *Hamilton*, earning him Gilder Lehrman’s George Washington Book Prize. After reading his book, I saw within the book a way to bring Alexander Hamilton to the forefront of my Founding Era lessons-- simultaneously making him my “historical boyfriend!” Furthermore, from Chernow’s *Hamilton* I saw the seeds of a lesson plan I titled “Who’s Your Daddy,” which I thought made Hamilton relevant to students.<sup>1</sup> Evidently, at the same time, Lin-Manuel Miranda was also inspired by Chernow’s *Hamilton* seeing “a hip hop story” in our first Secretary of Treasury.<sup>2</sup> Teacher friends in New York City told me of Miranda’s off-Broadway show playing at the Public Theatre. Thus, when Miranda’s *Hamilton* took the stage, I transposed my lesson, “Who’s Your Daddy” into lessons incorporating historical rap! Moreover, I thought, if Miranda could create raps about the founders, why couldn’t my students create raps too? Of course, Miranda’s *Hamilton* went on to win a GRAMMY, eleven Tonys, and a Pulitzer.

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<sup>1</sup> Dividing each class into six groups of founders (Washington, Adams, Jefferson, Franklin, Madison and Hamilton), each group analyzed excerpts from primary documents and secondary sources focusing events in the Founding Era. The students created Facebook pages based on the correspondence between the founders.

<sup>2</sup> Lin-Manuel Miranda first performed at the White House at the White House Poetry Jam on November 9<sup>th</sup>, 2009.

After the release of the original cast recording of *Hamilton*, my students came into the class “history hip-hop ready.” From humming the raps to exclaiming lyrics from *Hamilton’s* hip hop songs, students were ready to seek out the history behind the lyrics. Harnessing this curiosity and taking advantage of students’ energy, I created lessons using lyrics from *Hamilton* which brought vitality and relevance to people and events of the Founding Era. Most importantly, I created a five-day lesson based the narrative of Joseph Plumb Martin, a Continental soldier in Washington’s army. Using this primary document and other secondary sources, I created steps with rules for a small group of students or a whole class to compose historical raps that brought life back to forgotten people of our history. Overall, I created seven lessons that weaved into my Founding Era unit that incorporated Hamilton lyrics to the analysis of primary documents and secondary sources.

With the goal of fostering collaboration and providing structure in composing historical raps, the first year’s experiences felt more like “herding cats.” Yet, with the mantra of “if we fail, at least we dared greatly,” students were delighted of their creations.<sup>3</sup> Historical raps were written not only as a whole class, but also with a small group of students that chose to read, David McCullough’s *1776*. After falling for heroes such as George Washington, John Adams and Henry Knox, students and I recorded their raps and posted them on YouTube and Facebook. The raps were picked up by *MindShift*, an educational podcast that explores the innovations in education that shape student learning. The article, “How Teachers Are Using ‘Hamilton’ the Musical in the Classroom” was then picked up by the nationally syndicated *Backstory With American History Guys*. Two of my “rappers” and me were interviewed about how *Hamilton* the musical influenced our love for American History and how they were “remaking history” with their raps.<sup>4</sup>

The second year, I found new ways of integrating and creating historical raps with students. Using the traveling exhibit “Alexander Hamilton: The Man Who Made Modern America,” I created a lesson integrating the analysis of themes found in Lin-Manuel Miranda’s signature rap “My Shot.” Combining elementary, middle and high school students I refined the method template of students’ writing historical raps on three Saturdays at our local public library. At the end of the year, I switched historical eras and my 190 students created historical raps based on six famous regiments from the American Civil War. A small group of students also used the template to write a rap based on Malcolm X’s autobiography. In this third year, a small group of students are creating a rap battle between Abraham Lincoln and Stephen Douglas on their 1858 debates on slavery and my whole classroom raps will be based on the *Narrative of a Slave Life of Frederick Douglass*.

Songs Used in the Seven Lessons of the Founding Unit	
All Songs in the Lessons will be in <b>RED</b> .	
Lin-Manuel Miranda’s Songs from <i>Hamilton</i>	Other Songs
<i>Schuyler Sisters</i> <i>Battle of Yorktown</i> <i>What Comes Next?</i> <i>Non-Stop</i> <i>In the Room Where It Happens</i> <i>Election of 1800</i> <i>Ten Duel Commandments</i> <i>Your Obedient Servant</i>	<i>Ballad of Joseph Plumb Martin</i> by Gordon Thomas Ward <i>The Ballad of New Orleans</i> by Johnny Horton <i>Rapper Delight’s</i> by Sugarhill Gang, Sylvia Robinson, Nile Rodgers, Bernard Edwards, Grandmaster Caz <i>Empire State of Mind</i> by Shawn Carter, Angela Hunter, Alicia Keys, Jane’t Sewell-Ulepica, Alexander Shuckburgh <i>World Turned Upside Down</i> by Williamsburg’s Fife and Drum Corp

<sup>3</sup> The mantra based on a 1910 speech, “Citizenship In A Republic” by Theodore Roosevelt where he states, “It’s not the critic who counts...it’s the man in the arena...who at best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory nor defeat.”

<sup>4</sup> The article is at <https://ww2.kqed.org/mindshift/2016/03/14/how-teachers-are-using-hamilton-the-musical-in-the-classroom/> and the interview on Backstory is at <http://backstoryradio.org/shows/hamilton/>

## Composing Historical Raps: Five-Day Lesson Plan

Objectives	<ul style="list-style-type: none"> <li>✚ Students will be able to analyze excerpts from primary documents and secondary sources.</li> <li>✚ Students will be able to create an historical rap based on the documents and secondary sources.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>✚ Joseph Plumb Martin Worksheet PDF</li> <li>✚ Joseph Plumb Martin Adventures, Sufferings, and Dangers PDF</li> <li>✚ Joseph Plumb Martin Bio PFD</li> <li>✚ Article “Of Rocks, Trees, Rifles, and Militia” PDF</li> </ul>
Links to Lessons	<ul style="list-style-type: none"> <li>✚ <a href="#">“The Ballad of Joseph Martin” by Gordon Thomas Ward</a></li> <li>✚ <a href="#">“The Battle of New Orleans” by Johnny Horton</a></li> <li>✚ <a href="#">“Schuyler Sisters”</a></li> <li>✚ <a href="#">“Schuyler Sister” by Miscast 2016</a></li> <li>✚ <a href="#">Interview on CBS Sunday Morning of Lin-Manuel Miranda by Mo Rocca in March 2015</a></li> <li>✚ <a href="#">Prezi – Historical Raps-The Steps</a></li> <li>✚ <a href="#">Flocabulary with 52 Free Beats</a></li> <li>✚ <a href="#">“Rapper Delight” by Sugarhill Gang</a></li> <li>✚ <a href="#">“Empire State of Mind” by Alicia Keys and Jay-Z</a></li> <li>✚ <a href="#">“Empire State of Mind” performed by Glee</a></li> </ul>
Standards	<ul style="list-style-type: none"> <li>✚ <a href="#">MU: Cr1.1.8a</a> Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.</li> <li>✚ <a href="#">CCSS.ELA Literacy RH 6-8.2</a> Key Ideas and Details-Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions</li> </ul>

### Day One and Two

#### Preview:

- ✚ A preview assignment is a short, engaging task that foreshadows the upcoming content.
- ✚ After passing out the Joseph Plumb Martin worksheet, the students listen to **“The Ballad of Joseph Plumb Martin”** and take notes in the column titled “Secondary Sources” on what they learned from the ballad.
  - You may start it at :54 seconds because it has a very long introduction and end it at 4:33 because it is slow and all the facts are presented.
  - Encourage student to list only five facts they hear.
  - Encourage student to NOT write in complete sentence, but only fragments of information with the abbreviations “BALJPM.”

#### Direct Instruction:

- ✚ The teacher leads a student-share of what they learned using their notes.
- ✚ The teacher leads a discussion on how the ballad written by Gordon Thomas Ward and how ballads often focused on historical figures.
  - The teacher may choose to have the class listen to the 1959 hit by Johnny Horton, **The Battle of New Orleans**. It is only three minutes, very catchy and often fun for students. The teacher can also suggest to the students to listen to Horton’s *Sink the Bismarck* on their own time.
- ✚ The teacher then makes the transition from “Ballad to Hip-Hop” emphasizing that ballads may be one way to write the story of history, but the current musical medium to historical writing is rap. This leads

to an introducing of the story of Lin-Manuel Miranda's writing of the Broadway show, *Hamilton* with his emphasizing "it is a given the hip-hop is the music of the revolution."

- The teacher and students watch an interview of Miranda by CBS's Mo Rocca before *Hamilton* hit Broadway and was only an off-Broadway show showing at the Public Theatre.
- The teacher emphasizes that Miranda wrote the Broadway show using a solid, award-winning book by Ron Chernow, *Hamilton*.

✚ Last, the teacher launches the research stage of the lesson emphasizes the necessity for solid historical research using primary and secondary sources. The teacher may choose to watch *Hamilton's "Schuyler Sisters."* The key word in chorus or hook is "WORK." There are two options for the teacher:

- The "Schuyler Sisters" video "with lyrics" focuses on Miranda's lyrics being full of primary document quotes from documents students may know like the Declaration of Independence.
- The "Schuyler Sisters" video from Miscast 2016 has the *Broadway Boys* (Luca Padovan from *School of Rock*, Joshua Colley from *Les Miserable* and Douglas Baldeo from *Kinky Boots*) switching roles with the Schuyler sisters. This video has wonderful choreography and is sang by kids their age, which is more inspiring.
- Personal note: With the hook or chorus repeating "WORK," allows the teacher to emphasize that in historical researching, there is "no shortcut to greatness." (This is a paraphrase from the movie, *The Contender*, where President Jackson Evans (played by Jeff Bridges) remarks to a senator, "Who doesn't want a shortcut to greatness?")

### Student Group Activity:

- ✚ The teacher passes out three PDFs:
  - Joseph Plumb Martin Adventures, Sufferings, and Dangers PDF
  - Joseph Plumb Martin Bio PDF
  - Article "Of Rocks, Trees, Rifles, and Militia" PDF
- ✚ Divide the class into six groups. These groups will be called "**Researching**" groups. Each group will complete the "historical research" on the Joseph Plumb Martin worksheet PDF.
  - Students will already have some notes from the ballad in the second column titled "Secondary Sources" and will continue with the two other secondary sources. The two remaining secondary sources will provide more notes and should be identified by their abbreviations (BIO or 18T).
  - Encourage students with the primary source excerpts from *A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings* to summarize experiences instead of exact textual evidence.
- ✚ The group assignment will take the rest of the first day and finish at the end of the second day.

## Day Three

### Direct Instruction

- ✚ Using the Prezi "**Historical Raps-The Steps**," the teacher will introduce the steps of the class created rap on Joseph Plumb Martin.
  - Title Slide: "**Keep Calm and Listen to Rap Music**" For teachers, the word "calm" should be embraced because one may feel like one is herding cats, but trust in the students' creativity!
  - Slide Two: "**Step One: Find a Beat**"
    - This is important because the beat will drive the rap. An early mistake the teacher can make is have the students write a rap before choosing a beat.
  - Slide Three: "**Step Two: Add Hooks and Verses**"
    - Every rap has three parts: An introduction, a hook or chorus, and verses.
  - Slide Four: "**Rapper's Delight by Sugarhill Gang**"-This song gives the teacher the opportunity to do two things:

- Introducing this song gives the teacher the opportunity to start at the beginning of the history of hip hop because this song is considered the beginning of hip hop music. It is the first hip hop single to reach Billboard's top 40 and was inducted into the Grammy Hall of Fame in 2014.
- This song has an incredible beat that brings students out of their seat. Its limit are its lyrics for although they are fun, they are also frivolous compared to the lyrics of *Hamilton* which are loaded with historical facts. The teacher wants to emphasize that the lyrics the students create need historical accuracy.
- Personal Note: The teacher only needs to play to 2:35 of the song because the purpose of introducing the song is met and one avoids the word "damn."
- Slide Five: **"Empire State of Mind"**
  - The Hook or the Chorus is the most important part of most hip-hop songs.
  - It can be rapped or sung and does not need to rhyme.
  - The teacher plays "Empire State of Mind." This is an excellent rap because it emphasizes place which is also essential to the study of history. It is also lyrically brilliant. The teacher has two choices depending on his or her community.
  - The Jay-Z and Alicia Keys original is the best version but includes explicit lyrics, which the community may be uncomfortable with. The video is also brilliantly weaves images which extend genuine understanding without explanation to the students.
  - The Glee version is clean and has wonderful choreography.
- Slide Six: **Creating the Hook**
  - Rule 1: The beat will dictate how long or concise the hook will be.
  - Rule 2: The hook does not need to rhyme.
  - Rule 3: The hook must reflect an overview of the document, person, or event.
- Slide Seven: **Composing the Verse**
  - Step 1: List the facts, dates, experience and key terms or phrases you may want to include in the rhyme.
  - Step 2: Write the First Line. It doesn't have to rhyme!
    - One mistake made by students was they trying to rhyme within the first line. The students should rhyme the first line with the second line.
    - The first and second line are often the hardest write. Once the students write the first two lines, they seem to sail.
    - Allow the students to have RhymeZone.com or rymer.com up on their Chromebooks or phone to help them with rhyming words.
  - Step 3: Finish the couplets until the story is told or the facts are all used up.
    - Example:
      - Us as soldiers, march as one
      - Marching together, each with a gun

#### **Small Group Activity to Medium Group Decision: "Choosing the Beat"**

- ✚ Give the same six "Researching" groups that did the historical research on days one and two approximately ten minutes to listen to the beats on Flocabulary. List their favorite four beats.
- ✚ After five minutes, combine the two groups together so that the classroom is a total of three larger groups. These three larger groups will be now call **"Composing."**
- ✚ The "Composing" groups will negotiate within their groups their favorite two beats.

**Whole Class Negotiation: “The Beat”**

- + The teacher hears the top chosen beats from each “Composing” team and guides the decision of one beat by consensus.
  - o The teacher should have the beats up from Flocabulary on his or her class computer so the whole class can hear the beats.
  - o The teacher may have to be a “benevolent dictator” if there is too much quarreling. The whole selection and negotiation process should only take a total of fifteen minutes.

**Medium Group Activity:**

- + The three “Composing” group crafts a hook.
  - o The hook must represent an overview of the primary and secondary documents. Different beats dictate different hooks.
  - o Here are examples of different hooks with the same primary and secondary documents:

Martin, Martin Joseph Plumb Martin 15 years old, when he was startin’ Didn't just sit there, he got up and acted Enlisted voluntarily, others were drafted	Joseph Plumb Martin The war was startin’ Forced to keep marchin’ Revolutionary Spartan	A common man A common soldier Joseph Plumb Martin	Joseph! Joseph! Son of the Pastor! At age of 7, He was practically the master! Joseph! Joseph! Didn't you hear? He joined the army as a little buccaneer!
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**Whole Class Negotiation: “The Hook”**

- + The teacher hears the crafted hooks from each “Composing” team.
  - o The hook again is chosen by consensus. This goes surprisingly quick.
  - o Again, the teacher may need to be a “benevolent dictator.”
  - o The whole crafting and negotiation process should only take fifteen minutes.

**Day Four and Five**

**Medium Group Activity:**

- + The teacher assigns each group with a category: Adventures, Dangers, or Suffering. (The Narrative of a Revolutionary Soldier PDF is divided into the three categories.)
- + Each group has already read and researched the quotes, so they will go their specific four excerpts, write a summary of the journal entry and site specific textual evidence that the group deems important to the summary.
  - o This is meant to be a review and a “specialization” time to their assigned group.
- + Student will then follow the steps in composing a verse presented the day before and listed on the JPM worksheet.

**Whole Group Presentation:**

- + The groups present their composed verse.
- + The whole class practices singing/rapping the hooks and verses composed in class.
  - o The teacher needs to make copies of the verses and hook for everyone to practice.

***A Narrative of a Revolutionary Soldier:  
Some of the Adventures, Dangers, and Sufferings of Joseph Plumb Martin***

<p style="text-align: center;"><b>Primary Source</b></p> <p style="text-align: center;">“A Narrative of a Revolutionary Soldier”</p> <p>All of your notes will come from excerpts from the book written by Joseph Plumb Martin</p>	<p style="text-align: center;"><b>Secondary Sources</b></p> <p>When taking notes from these secondary sources, identify where each of your notes come from using the abbreviations in parenthesis.</p> <ul style="list-style-type: none"><li>▪ “Ballad of Joseph Plumb Martin” (BALJPM)</li><li>▪ “Joseph Plumb Martin” (BIO)</li><li>▪ “Rocks, Tree, Rifles, and Militia: Thoughts on 18<sup>th</sup> Century Tactics (18T)</li></ul>

**Negotiated "Hook" for Joseph Plumb Martin rap**

Classroom Chosen FLOCABULARY BEAT
Classroom Negotiated HOOK
WORKSPACE

Circle Your Group:

Adventures

Dangers

Sufferings

Only summarize the four excerpts from your assigned group.	
Summary of Journal Entries	Specific Textual Evidence



Use this as a workspace for your assigned verse for our classroom rap on JPM.

### Steps to Composing a Verse

- **Step 1:** Use the facts, dates, experience and key terms or phrases from your assigned excerpts from Joseph Plumb Martin's narrative.
- **Step 2:** Write the First Line.
- **Step 3:** Rhyme the first line with the second line.  
Advise: Have RhymeZone.com or rymer.com up on their Chromebooks or phone to help them with rhyming words.
- **Step 4:** Finish the couplets until the story is told or the facts are all used up.

### Your Final Group Chorus on JPM

## A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings

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by Joseph Plumb Martin

### ADVENTURES

I leave to my reader to judge. It is fatiguing, almost beyond belief, to those that never experienced it, to be obliged to march twenty-four or forty-eight hours (as very many times I have had to) and often more, night and day without rest or sleep, wishing and hoping that some wood or village I could see ahead, might prove a short resting place, when, alas, I came to it, almost tired off my legs, it proved no resting place for me. How often have I envied the very swine their happiness, when I was wet to the skin, and wished in vain for that indulgence. And even in dry, warm weather, I have often been so beat out with long and tedious marching, that I have fallen asleep while walking the road, and not been sensible of it till I have jostled against someone in the same situation; and when permitted to stop and have the superlative happiness to roll myself in my blanket, and drop down on the ground, in the bushes, briars, thorns or thistles, and get an hour or two's sleep, O! how exhilarating. Fighting the enemy is the great scarecrow to people unacquainted with the duties of an army. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 248). Penguin Publishing Group. Kindle Edition.*

No one who has never been upon such duty as those advanced parties have to perform, can form any adequate idea of the trouble, fatigue and dangers which they have to encounter. Their whole time is spent in marches, (especially night marches,) watching, starving, and, in cold weather, freezing and sickness. If they get any chance to rest, it must be in the woods or fields, under the side of a fence, in an orchard or in any other place but a comfortable one;— lying down on the cold and often wet ground, and, perhaps, before the eyes can be closed with a moment's sleep, alarmed and compelled to stand under arms an hour or two, or to receive an attack from the enemy; and when permitted again to endeavour to rest, called upon immediately to remove some four or five miles to seek some other place, to go through the same manoeuvring as before; for it was dangerous to remain any length of time in one place for fear of being informed of by some tory inhabitant, (for there were a plenty of this sort of savage beast during the revolutionary war,) and ten thousand other causes to harrass, fatigue and perplex, which time and room will not permit me to enumerate. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 59-60). Penguin Publishing Group. Kindle Edition.*

We here gambled a little for some liquor, by throwing a small dart or stick, armed at one end with a pin, at a mark on the ceiling of the room; *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 100). Penguin Publishing Group. Kindle Edition.*

## ADVENTURES

I had often heard of some of the low bred Europeans, especially Irishmen, boxing with each other in good fellowship, as they termed it; but I could not believe it till I was convinced by actual demonstration. While we tarried here, I was one day at a sutler's tent, or hut, where were a number of what we Yankees call "Old countrymen;" soon after entering the hut, I observed one who was, to appearance, "pretty well over the bay." Directly there came in another who, it appeared, was an old acquaintance of the former's; they seemed exceeding glad to see each other, and so must take a drop of "the cratur" together; they then entered into conversation about former times. The first mentioned was a stout athletic fellow, the other was a much smaller man. All of a sudden the first says, "faith, Jammy, will you take a box." "Aye, and thank ye too," replied the other. No sooner said than done, out they went, and all followed to see the sport, as they thought it, I suppose; it was a cold frosty day, in the month of December, the ground all around the place, was ploughed and frozen as hard as a pavement. They immediately stripped to the buff, and a broad ring was directly formed for the combatants, (and they needed a broad one,) when they prepared for the battle. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 125-126). Penguin Publishing Group. Kindle Edition.*

There were three regiments of Light Infantry, composed of men from the whole main army,— it was a motly group,— Yankees, Irishmen, Buckskins and what not. The regiment that I belonged to, was made up of about one half New-Englanders and the remainder were chiefly Pennsylvanians,— two setts of people as opposite in manners and customs as light and darkness, consequently there was not much cordialty subsisting between us; for, to tell the sober truth, I had in those days, as lief have been incorporated with a tribe of western Indians, as with any of the southern troops; especially of those which consisted mostly (as the Pennsylvanians did,) of foreigners. But I was among them and in the same regiment too, and under their officers, (but the officers, in general, were gentlemen,) and had to do duty with them; to make a bad matter worse, I was often, when on duty, the only Yankee that happened to be on the same tour for several days together. "The bloody Yankee," or "the d— d Yankee," was the mildest epithets that they would bestow upon me at such times. It often made me think of home, or at least of my regiment of fellow-Yankees. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 117). Penguin Publishing Group. Kindle Edition.*

## A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings

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by Joseph Plumb Martin

### SUFFERINGS

To have to lie, as I did, almost every other night, (for our duty required it,) on the cold and often wet ground, without a blanket, and with nothing but thin summer clothing, was tedious. I have often, while upon guard, lain on one side until the upper side smarted with cold, then turned that side down to the place warmed by my body, and let the other take its turn at smarting, while the one on the ground warmed; thus alternately turning for four or six hours, till called upon to go on sentry, as the soldiers term it; and when relieved from a tour of two long hours at that business, and returned to the guard again, have had to go through the operation of freezing and thawing for four or six hours more;— in the morning, the ground as white as snow, with hoar frost. Or, perhaps it would rain all night like a flood; all that could be done in that case, was, to lie down, (if one could lie down,) take our musket in our arms and place the lock between our thighs, “and weather it out.” *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 42). Penguin Publishing Group. Kindle Edition.*

I had the canopy of heaven for my hospital, and the ground for my hammock. I found a spot where the dry leaves had collected between the knolls; I made up a bed of these, and nestled in it, having no other friend present but the sun to smile upon me. I had nothing to eat or drink, not even water, and was unable to go after any myself, for I was sick indeed. In the evening, one of my messmates found me out, and soon after brought me some boiled hog’s flesh (it was not pork) and turnips, without either bread or salt. I could not eat it, but I felt obliged to him notwithstanding; he did all he could do— he gave me the best he had to give, and had to steal that, poor fellow;— necessity drove him to do it to satisfy the cravings of his own hunger, as well as to assist a fellow sufferer. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 48-49). Penguin Publishing Group. Kindle Edition.*

Almost every one has heard of the soldiers of the Revolution being tracked by the blood of their feet on the frozen ground. This is literally true; and the thousandth part of their sufferings has not, nor ever will be told. That the country was young and poor, at that time, I am willing to allow; *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 245). Penguin Publishing Group. Kindle Edition.*

## SUFFERINGS

Accordingly two of the club went out and shortly after returned with a Hissian, a cant word with the soldiers, for a goose. The next difficulty was, how to pluck it; we were in a chamber and had nothing to contain the feathers. However, we concluded at last to pick her over the fire and let that take care of the feathers. We dressed her and then divided her amongst us; if I remember rightly, I got one wing. Each one broiled his share and ate it, as usual, without bread or salt. After this sumptuous repast, I lay down and slept as well as a gnawing stomach would permit. In the morning we found a sad witness of our overnight's adventure to testify against us; the whole funnel of the chimney was stuck full of feathers from top to bottom, and it being a very calm night the street opposite the house was as full of them as the chimney. We would have set the chimney on fire, but having nothing to do it with, we concluded to let chimney and street unite in their testimony against us if they pleased; but as we marched off early in the morning we heard no more about the goose.

*Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 72-73). Penguin Publishing Group. Kindle Edition.*

The greatest inconvenience we felt, was the want of good water, there being none near our camp but nasty frog ponds, where all the horses in the neighbourhood were watered, and we were forced to wade through the water in the skirts of the ponds, thick with mud and filth, to get at water in any wise fit for use, and that full of frogs. All the springs about the country, although they looked well, tasted like copperas water, or like water that had been standing in iron or copper vessels. I was one day rambling alone in the woods, when I came across a small brook of very good water, about a mile from our tents; we used this water daily to drink, or we should almost have suffered. But it was "the fortune of war." *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 205). Penguin Publishing Group. Kindle Edition.*

We drew a day's ration of beef and flour,— what was called a pound of each; the flour, perhaps, was not far from its nominal weight, but the beef was, as it always was in such cases, and indeed in all others in the army, not more than three fourths of a pound, and that, at the best, half bone. And how was it cooked?— Why, as it usually was when we had no cooking utensils with us,— that is, the flour was laid upon a flat rock and mixed up with cold water, then daubed upon a flat stone and scorched on one side, while the beef was broiling on a stick in the fire. This was the common way of cookery when on marches, and we could get any thing to cook, and this was the mode at the time mentioned. After I had satisfied my hunger, I lay down upon the ground and slept till within about half an hour of sunset. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 66-67). Penguin Publishing Group. Kindle Edition.*

## **A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings**

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by Joseph Plumb Martin

### **DANGERS**

The inhabitants here were almost entirely what were in those days termed tories. An old lady, of whom I often procured milk, used always, when I went to her house, to give me a lecture on my opposition to our good king George. She had always said, (she told me,) that the regulars would make us fly like pigeons. My patients would not use any of the milk I had of her, for fear, as they said, of poison;— I told them I was not afraid of her poisoning the milk, she had not wit enough to think of such a thing, nor resolution enough to do it if she did think of it. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 49). Penguin Publishing Group. Kindle Edition.*

Wishing to be the first in the boat, I ran down the wharf, and jumped into it. There happened to be the butt part of an oar lying on the bottom of the boat, and my right foot, on which the whole weight of my body bore, alighted, in my leap, directly upon it, lengthwise; it rolled over and turned my foot almost up to my ankle,— so much so, that my foot lay nearly in a right angle with my leg. I had then to go to the ferry, where I was landed, and having no acquaintance with any of the party, most of whom were New-Yorkers, and consequently, at that time, no great friends to the Yankees, I was obliged to hop on one foot all the way, (upwards of five miles,) not being able in the whole distance to procure a stick to assist me, although I often hobbled to the fences on each side of the road in hopes to obtain one. It was dark when I was landed at the ferry, and it was quite late before I arrived at the camp; some of my messmates went immediately for the Surgeon, but he was at a game of backgammon and could not attend to minor affairs; however, in about an hour he arrived, bathed my foot, which was swelled like a bladder, fumbled about it for some time, when he gave it a wrench, which made me, like the old woman's dying cat, "merely yawl out." *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 61). Penguin Publishing Group. Kindle Edition.*

I was soon...ordered off, in company with four hundred others of the Connecticut forces...to be inoculated with the small pox...I left the hospital on the sixteenth day after I was inoculated, and soon after joined the regiment, when I was attacked with a severe turn of the dysentery, and immediately after recovering from that, I broke out all over with boils; good old Job could scarcely have been worse handled by them than I was;— I had eleven at one time upon my arm, each as big as half a hen's egg, and the rest of my carcass was much in the same condition. I attributed it to my not having been properly physicked after the small pox; in consequence of our hospital stores being in about the same state as the commissary's. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (p. 58). Penguin Publishing Group. Kindle Edition.*

## DANGERS

We arrived at the Valley Forge in the evening; it was dark; there was no water to be found, and I was perishing with thirst. I searched for water till I was weary, and came to my tent without finding any;— fatigue and thirst, joined with hunger, almost made me desperate. I felt at that instant as if I would have taken victuals or drink from the best friend I had on earth by force. I am not writing fiction, all are sober realities. Just after I arrived at my tent, two soldiers, whom I did not know, passed by; they had some water in their canteens which they told me they had found a good distance off, but could not direct me to the place as it was very dark. I tried to beg a draught of water from them but they were as rigid as Arabs. At length I persuaded them to sell me a drink for three pence, Pennsylvania currency, which was every cent of property I could then call my own; *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 89-90). Penguin Publishing Group. Kindle Edition.*

In the height of the cannonade it was desirable to hoist a signal flag for some of our gallies, that were lying above us, to come down to our assistance. The officers inquired who would undertake it; as none appeared willing for some time, I was about to offer my services; I considered it no more exposure of my life than it was to remain where I was; the flagstaff was of easy ascent, being an old ship's mast, having shrouds to the ground, and the round top still remaining. While I was still hesitating, a sergeant of the Artillery offered himself; he accordingly ascended to the round top, pulled down the flag to affix the signal flag to the halyard, upon which the enemy, thinking we had struck, ceased firing in every direction and cheered. "Up with the flag!" was the cry of our officers in every part of the fort. The flags were accordingly hoisted, and the firing was immediately renewed. The sergeant then came down and had not gone half a rod from the foot of the staff, when he was cut in two by a cannon shot. This caused me some serious reflections at the time. He was killed! had I been at the same business I might have been killed; but it might have been otherwise ordered by Divine Providence,— we might have both lived,— *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 79-80). Penguin Publishing Group. Kindle Edition.*

Our sergeants and myself obtained permission to go down to Philadelphia for a couple of days, to visit some of our acquaintance in that city, but particularly to carry some little clothing to one of our men in the hospital there, who was wounded at the siege of Yorktown, and had had his leg amputated above the knee. I carried him, among other things, a pair of stockings and shoes; his nurse told him, that he was more lucky than most other people, for where they got one pair of shoes and stockings, he got two. Poor fellow! I never saw nor heard of him afterwards. Thus poor soldiers pass out of notice. *Martin, Joseph Plumb (2010-06-01). A Narrative of a Revolutionary Soldier: Some Adventures, Dangers, and Sufferings of Joseph Plumb Martin (Signet Classics) (pp. 221-222). Penguin Publishing Group. Kindle Edition.*

## Joseph Plumb Martin



### Introduction

In the summer of 1776, Joseph Plumb Martin enlisted in the Connecticut state militia at the tender age of 15; he later joined the Continental Army of General George Washington and served nearly seven years on behalf of the Revolutionary cause. In 1830, the 70-year-old Martin published a vivid first-hand account of his wartime experiences, based on diaries he kept during the conflict and titled “A Narrative of Some of the Adventures, Dangers and Sufferings of a Revolutionary Soldier.”

### Life of a Soldier

Born in western Massachusetts in 1760, Joseph Plumb Martin was the son of a pastor; at the age of seven, he began living with his affluent grandfather. Almost as soon as the Revolutionary War broke out in the spring of 1775, young Joseph was eager to lend his efforts to the patriotic cause. In June 1776, at the tender age of 15, Martin enlisted for a six-month stint in the Connecticut state militia. By the end of the year, Martin had served at the Battles of Brooklyn, Kip’s Bay and White Plains in New York. Though Martin declined to reenlist when his six-month stint ended in December 1776, he later changed his mind, and on April 12, 1777 he enlisted in the 8th Connecticut division of General George Washington’s Continental Army, led by Colonel John Chandler. He would serve for the duration of the war (until 1783).

The life of a common soldier fighting on behalf of colonial independence during the American Revolution was a difficult one. Recruiters for the Continental Army targeted young and less wealthy men, including apprentices or laborers. Some (like Martin) enlisted voluntarily, while others were drafted. Among the discomforts Continental soldiers suffered were shortages of food or other supplies, long periods away from home, sinking morale and the constant threat of death.

### Under Siege in Pennsylvania

In the fall of 1777, Martin’s division was one of those called to Pennsylvania, where British forces led by General William Howe had managed to take the rebel capital of Philadelphia. Over the next several months, Martin and his fellow soldiers withstood one of the fiercest bombardments of the war, as Howe’s troops laid siege to Fort Mifflin, located on Mud Island in the Delaware River. Their steadfast resistance under British fire extended the entire conflict, allowing Washington and his troops to withdraw to winter quarters at Valley Forge, too late in the season for Howe’s men to follow them.

On arriving at Valley Forge at the start of that famously long winter, Martin wrote: “Our prospect was indeed dreary. In our miserable condition, to go into the wild woods and build us habitations to stay (not to live) in, in such a weak, starved and naked condition, was appalling in the highest degree.... But dispersion, I believe, was not thought of, at least, I did not think of it. We had engaged in the defense of our injured country and were willing, nay, we were determined to persevere as long as such hardships were not altogether intolerable...”



## Road to Yorktown

In 1778, Private Martin was transferred to the light infantry for a brief period, during which his unit operated against Tory sympathizers in the Hudson Highlands region. He saw little action for the next year, and in December 1778 began a winter encampment with his regiment at Morristown, New Jersey. This difficult period saw the army's first mutiny of the war, as Martin wrote: "We had borne as long as human nature could endure, and to bear longer we considered folly." But Martin persevered, and in the summer of 1780 he was recommended for appointment as a sergeant in the new engineer corps, the Sappers and Miners. Among the corps' principal duties were working with mines and with saps, as the approach trenches to enemy works were called.

In the summer of 1781, Martin was called upon to perform his new responsibilities after the combined French and American armies moved south to lay siege to British General Lord Charles Cornwallis' troops at Yorktown, Virginia. He was present at the surrender of Cornwallis at Yorktown in October 1781, and wrote of the momentous occasion that: "We waited with anxiety the termination of the armistice and as the time drew nearer our anxiety increased. The time at length arrived—it passed, and all remained quiet. And now we concluded that we had obtained what we had taken so much pains for, for which we had encountered so many dangers, and had so anxiously wished. Before night we were informed that the British had surrendered and that the siege was ended."

## Life After Revolution

Yorktown effectively sealed the Continental victory in the American Revolution, though the war did not formally end until 1783. After being discharged, Joseph Martin settled in Maine, near the mouth of the Penobscot River, on land that would become the town of Prospect. He served as a selectman and justice of the peace and as Prospect's town clerk for more than two decades. In 1818, Martin applied for and was granted a pension for needy veterans offered by the federal government, declaring that "by reason of age and infirmity" he was unable to work and support his wife and five children.

In 1830, at the age of 70, Martin published his diaries, under the title "A Narrative of Some of the Adventures, Dangers and Sufferings of a Revolutionary Soldier, Interspersed with Anecdotes of Incidents that Occurred Within His Own Observation." Published anonymously, as was customary at the time, the book sold poorly, and was largely forgotten by the time Martin died in 1850. More than a century later, however, the work was rediscovered and republished as "Private Yankee Doodle." Though Martin's account was often exaggerated and embellished (at times he recounted events he could not possibly have witnessed firsthand or improved the outcomes of incidents), it stands as the most graphic, vivid and detailed first-person account of the life of a Continental soldier during the American Revolution.

# Of Rocks, Trees, Rifles, and Militia

## Thoughts on Eighteenth-Century Military Tactics

Text by Christopher Geist

Photos by Dave Doody

Maybe you remember a comedy routine about American history. It began like this:

"Suppose way back in history if you had a referee before every war, and the guy called the toss. Let's go to the Revolutionary War."

[Referee speaking] "British call heads. It's tails. What do you do, settlers? . . . Settlers say that during the war they will wear any color clothes that they want to, shoot from behind the rocks and trees and everywhere. Says your team must wear red and march in a straight line."

We laugh because the comedian tapped one of the most tenacious and cherished myths of the Revolution: American colonists prevailed in the conflict against, arguably, the finest military force of the era by using frontier tactics. American militia, or minutemen, rushed forth whenever the alarm sounded to confront the brightly dressed British regulars, who marched across the battlefield in tightly bunched formation, offering easy targets. Colonists hid behind rocks, trees, and fences and used their superior rifles to wreak havoc on the advancing redcoats, who were armed with inaccurate smoothbore muskets.

Rocks, trees, rifles, and valiant militia. The Revolution in a nutshell. A great comedy routine, perhaps, and certainly an inspiring legend to which many modern Americans subscribe, but this version of history is largely erroneous.

Interpreters at Colonial Williamsburg's Magazine and Guardhouse help guests develop a more complex and complete understanding of eighteenth-century military tactics and how reality varies from popular mythology.

The rocks, rifles, and militia scenario originated with the story of Lexington and Concord, April 19, 1775, the skirmishes that started the fighting. British redcoats did indeed face colonial militiamen in linear formation. As the British force retreated to Boston, the colonists, armed with their own civilian weapons, sniped at their antagonists from behind fences and trees rather than confronting the professionals in formal lines of battle. With such guerilla tactics, the militiamen killed and wounded more British soldiers than British soldiers killed and wounded Americans. But the majority of the prominent battles of the war were contested quite differently.



The popular image of militia in the Revolution was of sniping from the woods at British soldiers in the open. Behind the trees, colonists pick off the redcoats. Such action seldom occurred.



Massed forces, British and patriot, in the linear formations at which Cosby's monologue pokes fun, fought the battles of Long Island, Brandywine, Monmouth Courthouse, Hobkirk's Hill, White Plains, Germantown, Camden, and Cowpens, to name a few. Sometimes, as these engagements evolved, one side or the other retreated in disarray, and some soldiers sought protection behind fences or trees or other defensive barriers. But the battle plans developed by the generals relied on linear tactics in the European fashion that dominated eighteenth-century warfare.

The concept of linear tactics is counterintuitive. It is almost ridiculous that two armies would face one another at less than a hundred yards in tight formations, three ranks deep, firing volley after volley. As they shot, they moved closer together, often closing the fight with a bayonet charge as one force drove the other from the field. Clumped, the soldiers seemingly offered their foes a classic "sitting duck" target. But this was true of both sides. Why then did eighteenth-century armies adopt such tactics?



American officers with prior military experience had learned the art of warfare under British commanders in the French and Indian War and other North American actions. Certainly, this was true of George Washington and many of his staff. Others, including Horatio Gates, were Englishmen who had served in the British army. When these men studied the art of warfare, they naturally were drawn to the writings of British tacticians and historians. The American foe of the Revolution had once been comrade and teacher.

But that just puts the question at one remove.

The answer is in the arms the armies used. The smoothbore military musket—the English version came to be known as the Brown Bess—is often maligned for inaccuracy, though the weapon was true enough at short range, say less than eighty yards. Yet accuracy was not at all the issue. Rate

of fire, with companies firing in volley, gave muskets their military advantage. A well-drilled company could load and fire in unison at least four times a minute, and some seasoned units probably did better. No soldier aimed his weapon at any single adversary. He “presented” his weapon straight ahead, or obliquely to the right or left, at the command of his officers, and fired in unison with his company as rapidly as possible.

As a modern historian has written,

*“Speed was everything. Speed for the defending force to pour as many bullets into the attacking force as possible; speed for the attacking force to close with its adversary before it had been too severely decimated to have sufficient strength to carry the position...”*

Linear positioning and rapid volleys explain the significance of the contributions to the American cause of Baron Friedrich von Steuben. Joining Washington’s regulars in their winter encampment at Valley Forge in February 1778, the German baron somewhat simplified the British manual of arms and used the new manual to drill the Continental force relentlessly and effectively in rapid loading and firing of the musket. He improved their battlefield maneuverability, too. Historian Douglas Southall Freeman called von Steuben the “first teacher” of the American army.

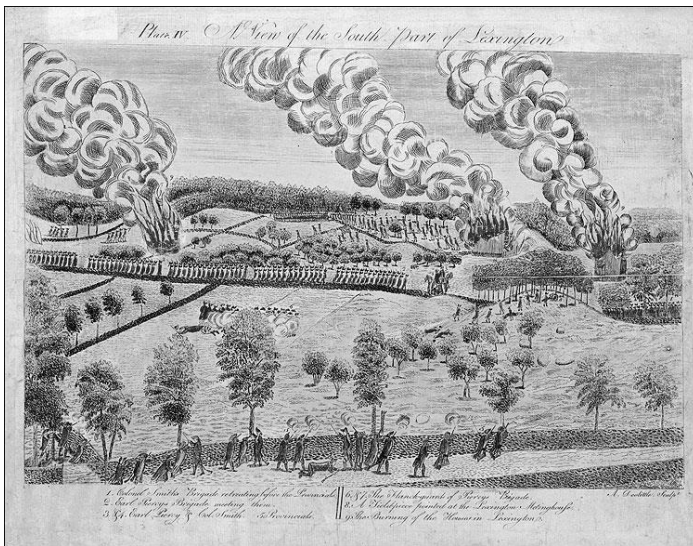
Rapidity of fire—sending constant, coordinated volleys in the direction of the enemy—was infinitely more important than the accuracy of any individual’s musket. Such firepower was hard to achieve unless the men were arrayed in open terrain and organized by company. So much for rocks and trees.

What about those rifles? These formidable firearms had been in use for about a hundred years before the Revolution, and they were plentiful in the southern and middle colonies, though relatively rare in New England. True enough, they were more accurate and effective at greater distances, several hundred yards, than were military muskets. But accuracy came at a price: rifles took too long to load. A minute or more was needed to tightly “patch” the ball and carefully ram it down the barrel to engage the rifled grooves that spun the ball and gave it true trajectory.

Moreover, unlike the riflemen, musketeers did not carry the powder horns used in the time-consuming measurement of powder for each charge. A musket’s charge, along with the ball, was measured and encased in a paper cartridge. The wrapper served as the ball’s wadding when it was quickly, though loosely, thrown down the barrel and pushed home with the rammer. The comparative sluggishness of reloading a rifle rendered it unsatisfactory for linear military tactics. Interpreter Dale Smoot says during his Magazine presentations, “Rifles are fine weapons for shooting at things that don’t shoot back—like deer.”

There was another problem with rifles and, indeed, all civilian long arms of the period. They were not fashioned to accommodate bayonets, an essential weapon of eighteenth-century infantry. Regular forces moved into lines of battle with bayonets fixed. Military bayonets were offset from the muzzle to permit loading and firing with the bayonets in place, always ready for a charge to force the enemy from the field. Civilian weapons might be equipped with plug bayonets, essentially knives with wooden plugs to be inserted into the barrel of the firearm,

rendering it incapable of firing.



A contemporary print of the retreat to Lexington shows the uncommon example of guerilla tactics in which militia picked off the sitting redcoat targets. More often than not, American Continentals faced their enemy in the same ordered lines on the field.

Even so, both sides used companies of riflemen as skirmishers sent forward to engage the enemy in advance of the bulk of the force. One or two such companies often were attached to each regiment. They proved effective as light infantry, companies with speed and mobility, carrying little equipment and used for scouting and rapid deployment over great distances. Virginia's Daniel Morgan led such a rifle company to good effect at Saratoga. Early in the war, Morgan's unit became known for traversing great distances quickly.

Still, such units played a small role in the development of the war. Opposing commanders hit upon an effective countermeasure when facing a rifle company. When Morgan's riflemen approached Colonel Robert Abercromby's British regulars on the field, Abercromby commanded his troops to charge the colonials with bayonets. Not a quarter of Morgan's men had time to fire, and none of those to reload. Morgan's unit fled in disarray.

Then there is the romantic mythology surrounding the American militia, those intrepid citizen-soldiers whose battlefield heroics faced down the finest army in the world. Problem is, as Washington himself knew from the beginning of the conflict, militia was undependable, poorly trained, and generally ineffective on the field of battle. They came armed with civilian weapons ranging from fine rifles to cheap trade muskets to fowling pieces—known today as shotguns. Within each of these categories of arms, there were differences among individual weapons. A unit equipped with almost as many different kinds of arms as soldiers could not load and rapidly fire volleys in unison.

In many of the colonies, militia laws specified a few days of annual training. Selection of militia officers was more often based on social status and charisma than on military experience and skill, and the colonies frequently were reluctant to send their militia units outside their borders. Militia units were notorious for leaving camp to tend to their lives as farmers or tradesmen. One militia unit apparently left the field immediately before the October 7, 1777, struggle at Saratoga. At Camden, South Carolina, August 16, 1780, the bulk of American forces was militia. British regulars charged the colonials with bayonets fixed, and the militiamen panicked, many dropping their loaded arms, never having fired a shot in one of the most decisive American defeats of the war.

Washington called the militia "a broken staff" and consistently pressed the Continental Congress to authorize the recruitment of regular troops. These recruits became the Continental Army with which he prosecuted the Revolution. He worried that militiamen possessed "an unconquerable desire of returning to their respective homes" and that "shameful and scandalous desertions" might harm the morale of the regulars.

In any conflict as long and complicated as the American Revolution there are, of course, exceptions to generalized description of hostilities. At the Battle of Cowpens in South Carolina, January 17, 1781, Morgan arrayed about 150 riflemen militia as skirmishers against British forces led by Banastre Tarleton. South Carolina militia was positioned 150 yards to their rear. Both of these lines were instructed to fire one volley, two if possible, and retreat. They were to fall back around the left and to the rear of the main body of regular Continentals arranged in line of battle on higher ground another 150 or so yards to the rear.

Tarleton accepted the bait, taking the withdrawing colonials for militiamen retreating in panic. Reaching the rear, the militia reloaded at their leisure, reorganized, and moved up to reinforce the regulars. British forces rushed headlong into Morgan's trap and were decimated by the disciplined Americans. Tarleton lost about 100 killed and more than 800 captured, and Morgan demonstrated that militia could be used effectively in carefully planned and commanded situations.

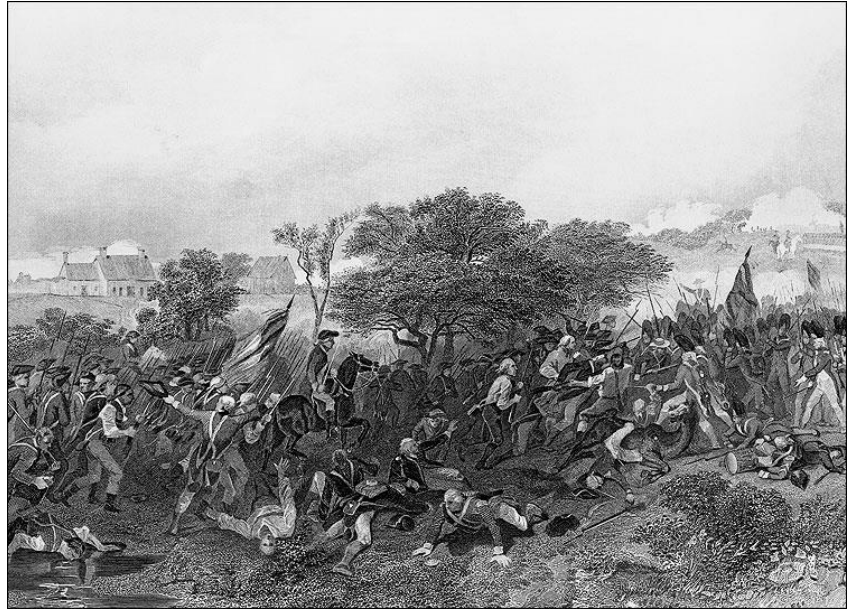
At King's Mountain, South Carolina, October 7, 1780, in one of the most atypical engagements of the Revolution, the two opposing forces were composed entirely of militia. There were loyalists from the Carolinas and elsewhere on the British side arrayed against militiamen from North Carolina and Virginia fighting for the American rebels. The only British national on the field was the commander of the Tories, Major Patrick Ferguson.

Ferguson's men took up fortified positions on King's Mountain and prepared to defend it. Armed mostly with rifles, the North Carolinians and Virginians advanced up the mountain under cover of the trees and rock outcroppings on its slopes. They loaded and fired from cover and did not concern themselves with formal battlefield tactics and volley fire. They won the field, Ferguson was killed, and the battle began the cascade of events that led the British army under Lord Charles Cornwallis to move northward toward its destiny in Virginia.

Defeated at Yorktown, Cornwallis wrote to his commander, Sir Henry Clinton,

*"I will not say much in praise of the Militia of the Southern Colonies, but the list of British officers and Soldiers killed or wounded by them since last June, proves but too fatally that they are not wholly contemptible."*

Nevertheless, most battles intentionally initiated by either side in the Revolution were planned and contested with traditional European linear tactics. Little would change until the invention of the rifled musket and the Minnie ball shortly before the American Civil War. But that is another, quite grim story.



Trained by the German Baron von Steuben in largely conventional European warfare—open-field battle by opposing lines— Washington's regulars held their own against the British at the Battle of Monmouth in New Jersey in this nineteenth-century print.

## “World Turned Upside Down” – The Battle of Yorktown Lesson Plan

Objectives	<ul style="list-style-type: none"> <li>✚ Students will be able to analyze and annotate excerpts from secondary sources (videos, books and songs) on the Battle of Yorktown.</li> <li>✚ Students will be able to analyze rap lyrics to find historical accuracy.</li> <li>✚ Students will be able to distinguish myth from history.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>✚ “World Turned Upside Down Worksheet” PDF</li> </ul>
Links Within Lessons	<ul style="list-style-type: none"> <li>✚ <a href="#">Map: The Siege of Yorktown from George Washington’s Mount Vernon</a></li> <li>✚ <a href="#">Mount Vernon’s Videos “Now or Never: The Yorktown Campaign”</a></li> <li>✚ <a href="#">Miranda’s “Battle of Yorktown” (clean)</a></li> <li>✚ <a href="#">“World Turned Upside Down” Fifes and Drums</a></li> </ul>
Standards	<ul style="list-style-type: none"> <li>✚ <a href="#">CCSS.ELA Literacy RH 6-8.2</a> Key Ideas and Details-Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.</li> <li>✚ <a href="#">CCSS.ELA Literacy RH 6-8.7</a> Integrate visual information (e.g., videos, maps) with other information in print and digital texts.</li> </ul>

### Preview:

- ✚ A preview assignment is a short, engaging task that foreshadows the upcoming content.
- ✚ After defining the military word, siege, the teacher leads a student discussion identifying where on the map the choke points would be for a siege to take place at Yorktown.

### Small Group Activity:

- ✚ In groups of four using Chromebooks, students will work together to answer a question for each segment of Mount Vernon’s *Now or Never: The Yorktown Campaign* ten-part video series on the Battle of Yorktown.
- ✚ The teacher can also choose to view the videos as a whole group.

### Direct Instruction:

- ✚ The teacher will read the excerpts from Chernow’s *Hamilton* and lead a discussion on how it matched what they viewed on the segments on the Battle of Yorktown.
- ✚ Students will then listen to the “World Turned Upside Down” from the drum/fife corps at Williamsburg. The teacher will stress it myth that the British played it and discuss how the repetitive nature of the tune.
- ✚ Students will follow the lyrics of Miranda’s rap **“The Battle of Yorktown”** while the teacher plays the clean version of the rap. The teacher leads a discussion on how parts of the rap feel like moments in the battle.

### Student Assessment:

- ✚ Using the secondary sources, the Battle of Yorktown Map, the videos “Now or Never: The Yorktown Campaign,” the excerpts from Chernow’s *Hamilton* and the ballad “The World Turned Upside,” **highlight** the Miranda’s **“Battle of Yorktown”** lyrics and **annotate** with textual evidence that match the history of the battle.
- ✚ Matching myth with historical events, identify **three events** within the Battle of Yorktown victory that Americans could interpret as “The World Turned Upside Down.”

“WORLD TURNED UPSIDE DOWN”

PREVIEW

Siege
A <b>siege</b> is a <b>military</b> blockade of a city, or fortress, with the intent of conquering by attrition, or a well-prepared assault. This derives from <i>sedere</i> , Latin for "to sit". <b>Siege</b> warfare is a form of constant, low-intensity, conflict characterized by one party holding a strong, static, defensive, position.
<b>Using the “Siege of Yorktown Map” list four points where the Americans and French have choked British retreat.</b>

GROUP ACTIVITY-MOUNT VERNON’S NOW OR NEVER: THE YORKTOWN CAMPAIGN

<i>Now or Never:</i> <b>Why was American moral low?</b>
<i>The Tide Turns:</i> <b>What does Nathaniel Greene force Cornwallis to do?</b>
<i>The French Alliance:</i> <b>What does Rochambeau convince Washington to do?</b>
<i>The Roads to Yorktown:</i> <b>Why does Cornwallis believe his position at Yorktown is a strong one?</b>
<i>Battle of the Virginia Capes:</i> <b>What happens when the French fleet meets the British fleet?</b>
<i>The March South:</i> <b>How does Washington secretly leave New York for Virginia to finally meet at Mount Vernon to finalize the plan with Rochambeau at Yorktown?</b>
<i>The Siege Begins:</i> <b>How does Washington commence (begin) the siege?</b>
<i>The First Parallel:</i> <b>How long is the first siege line with how many manned redoubts?</b>
<i>The Second Parallel:</i> <b>What two Americans took British redoubts #10?</b>

*The Surrender: Who surrenders for the British and who accepts the surrender? Why?*

WHOLE GROUP READ-EXCERPTS FROM RON CHERNOW'S HAMILTON

Page 161-Washing had also balked at the Yorktown plan because he wondered how he could move his hungry, bedraggled troops long distances along muddy roads without advertising his intentions to the British. He solved this dilemma ingeniously marching foot soldiers southward in parallel lines, at staggered intervals, to mislead the enemy about his intentions. Washington knew that he had a singular chance to strike a mortal blow against the British if he could coordinate the massive movement of men and ships. With unerring precision, he guided his two thousand men and de Rochambeau's four thousand so they would rendezvous in Virginia with twenty-nine large "ships of line" and three thousand troops brought from the West Indies by Admiral de Grasse, supplemented by seven thousand Americans already in place under Lafayette. To Washington's jubilation, Admiral de Grasse showed up even before he did, a fact that made the reserved Washington literally jump for joy.

Page 163-To expedite the siege, Washington decided to seize redoubts nine and ten with bayonets instead of pounding them slowly into submission with cannon. French soldiers were to overrun the redoubt on the left while Hamilton's light infantry stormed the one on the right. After nightfall on October 14, the allies fired several consecutive shells in the air that brilliantly illuminated the sky. Hamilton and his men then rose from their trenches and raced with fixed bayonets toward redoubt ten, sprinting across a quarter-mile of landscape pocked and rutted from exploding shells. For the sake of silence, surprise, and soldierly pride, they had unloaded their guns to take position with bayonets alone. Dodging heavy fire, they let out war whoops that startled their enemies...Their password was "Rochambeau"—"a good one," said one American, because it "sounds like 'Rush-on-boys' when pronounced quick." Once inside the fallen redoubt, Hamilton assembled his men quickly in formation. The whole operation had consumed fewer than ten minutes.

Legend has it that when Cornwallis surrendered at Yorktown, the British played tune THE WORLD TURNED UPSIDE DOWN. Here are the lyrics to the ballad:

**If buttercups buzz'd after the bee,  
If boats were on land, churches on sea,  
If ponies rode men and if grass ate the cows,  
And cats should be chased into holes by the mouse,  
If the mamas sold their babies  
To the gypsies for half a crown;  
If summer were spring and the other way round,  
Then all the world would be upside down.**

**Yorktown (The World Turned Upside Down) Hamilton! Lyrics by Lin-Manuel Miranda**

COMPANY:  
The battle of Yorktown. 1781

HAMILTON:  
Monsieur Lafayette

LAFAYETTE:  
Monsieur Hamilton

LAFAYETTE:  
In command where you belong



HAMILTON:  
How you say, no sweat  
We're finally on the field. We've had quite a run

LAFAYETTE:  
Immigrants:

HAMILTON/LAFAYETTE:  
We get the job done

HAMILTON:  
So what happens if we win?

LAFAYETTE:  
I go back to France  
I bring freedom to my people if I'm given the  
chance

HAMILTON:  
We'll be with you when you do

LAFAYETTE:  
Go lead your men

HAMILTON:  
See you on the other side

LAFAYETTE:  
'Til we meet again, let's go!

ENSEMBLE:  
I am not throwin' away my shot!  
I am not throwin' away my shot!  
Hey yo, I'm just like my country, I'm young  
Scrappy and hungry  
And I'm not throwin' away my shot!  
I am not throwin' away my shot!

HAMILTON:  
'Til the world turns upside down...

ENSEMBLE:  
'Til the world turns upside down!

HAMILTON:  
I imagine death so much it feels more like a  
memory  
This is where it gets me: on my feet  
The enemy ahead of me  
If this is the end of me, at least I have a friend  
with me  
Weapon in my hand, a command, and my men  
with me  
Then I remember my Eliza's expecting me...  
Not only that, my Eliza's expecting  
We gotta go, gotta get the job done  
Gotta start a new nation, gotta meet my son!

Take the bullets out your gun!

ENSEMBLE:  
What?

HAMILTON:  
The bullets out your gun!

ENSEMBLE:  
What?

HAMILTON:  
We move under cover and we move as one  
Through the night, we have one shot to live  
another day  
We cannot let a stray gunshot give us away  
We will fight up close, seize the moment and  
stay in it  
It's either that or meet the business end  
of a bayonet  
The code word is 'Rochambeau,' dig me?

ENSEMBLE:  
Rochambeau!

HAMILTON:  
You have your orders now, go, man, go!  
And so the American experiment begins  
With my friends all scattered to the winds  
Laurens is in South Carolina, redefining brav'ry

HAMILTON/LAURENS:  
We'll never be free until we end slavery!

HAMILTON:  
When we finally drive the British away  
Lafayette is there waiting—

HAMILTON/LAFAYETTE:  
In Chesapeake Bay!

HAMILTON:  
How did we know that this plan would work?  
We had a spy on the inside. That's right

HAMILTON/COMPANY:  
Hercules Mulligan!

MULLIGAN:  
A tailor spyin' on the British government!  
I take their measurements, information and  
then I smuggle it

COMPANY:  
Up

MULLIGAN:

To my brother's revolutionary covenant  
 I'm runnin' with the Sons of Liberty and  
 I am lovin' it!  
 See, that's what happens when you up  
 against the ruffians  
 We in the shit now, somebody gotta shovel it!  
 Hercules Mulligan, I need no introduction  
 When you knock me down I get the  
 back up again!  
 COMPANY:  
 Left! Right! Hold!  
 Go!  
 What! What! What!

HAMILTON:  
 After a week of fighting, a young man in a red  
 coat stands on a parapet

LAFAYETTE:  
 We lower our guns as he frantically waves  
 a white handkerchief

MULLIGAN:  
 And just like that, it's over. We tend to our  
 wounded, we count our dead

LAURENS:  
 Black and white soldiers wonder alike  
 if this really means freedom

WASHINGTON: Not. Yet

HAMILTON:  
 We negotiate the terms of surrender  
 I see George Washington smile  
 We escort their men out of Yorktown  
 They stagger home single file  
 Tens of thousands of people flood the streets  
 There are screams and church bells ringing  
 And as our fallen foes retreat  
 I hear the drinking song they're singing...

ALL MEN:  
 The world turned upside down

FULL COMPANY:  
 The world turned upside down  
 The world turned upside down  
 The world turned upside down  
 Down  
 Down, down, down

LAFAYETTE:  
 Freedom for America, freedom for France!  
 COMPANY:  
 Down, down, down

HAMILTON:  
 Gotta start a new nation  
 Gotta meet my son

COMPANY:  
 Down, down, down

MULLIGAN:  
 We won!

LAFAYETTE:  
 We won!

MULLIGAN/LAFAYETTE/LAURENS:  
 We won!

MULLIGAN/LAFAYETTE/  
 LAURENS/HAMILTON/  
 WASHINGTON:  
 We won!

COMPANY:  
 The world turned upside down!

**STUDENT ASSESSMENT**

Using the secondary sources, the Battle of Yorktown Map, the videos "Now or Never: The Yorktown Campaign," the excerpts from Chernow's <i>Hamilton</i> and the ballad "The World Turned Upside," <b>highlight</b> the Miranda's Battle of Yorktown lyrics and <b>annotate</b> with textual evidence that match the history of the battle.
Matching myth with historical events, identify <b>three events</b> within the Battle of Yorktown victory that Americans could interpret as "The World Turned Upside Down"

## “Constitution Needed!” Events Around the Constitution Lesson Plan

Objectives	<ul style="list-style-type: none"> <li>✚ Students will be able to analyze excerpts from primary documents and secondary sources.</li> <li>✚ Students will analyze lyrics from Hamilton raps to</li> </ul>
Prerequisite	<ul style="list-style-type: none"> <li>✚ Students may read their textbook on the Constitutional Convention.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>✚ “Events Around the Constitution” PDF</li> <li>✚ “Events Around the Constitution Worksheet” PDF</li> <li>✚ PowerPoint “Plain, Honest Men”</li> </ul>
Links to Lessons	<ul style="list-style-type: none"> <li>✚ <a href="#">Miranda’s “What Comes Next?”</a></li> <li>✚ <a href="#">Miranda’s “Non-Stop”</a></li> <li>✚ <a href="#">Constitution Center: Which Founder are You?</a></li> </ul>
Standards	<ul style="list-style-type: none"> <li>✚ <a href="#">CCSS.ELA-Literacy. RH 6-8.2</a>: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.</li> <li>✚ <a href="#">CCSS.ELA-Literacy 6-8.9</a>: Analyze the relationship between a primary and secondary source on the same topic.</li> </ul>

### Preview:

- ✚ A preview assignment is a short, engaging task that foreshadows the upcoming content.
- ✚ Pass out the “Events Around the Constitution” PDF
- ✚ The teacher play **“What Comes Next?”** while the students follow the rap lyrics.

### Direct Instruction:

- ✚ Using the PowerPoint “Plain, Honest Men” based on Richard Beeman’s book, “Plain Honest Men” and continuing using the “Events Around the Constitution” PDF, the teacher introduces the dynamics that surrounded the Constitutional Convention and interesting men who labor 1787 summer in Philadelphia.
  - “Share read” the excerpt from Washington’s Newburgh speech. Share reading is the teacher FIRST reading the excerpt modeling prosody, inflection, and punctuation while students follow along silently.
  - After students clarify unknown words in the Washington speech excerpt, the teacher reads the secondary source account written by Chernow.
  - Before reading the Washington speech excerpt together as the whole class, the class reenact Washington taking out his glasses and repeat the Washington exclamation, “Gentlemen, you will permit me to put on my spectacles, for I have not only grown gray but almost blind in service to my country.” The class then reads the excerpt a second time with the teacher continuing to read along with the students serving as the model for the class. This technique will support struggling readers as well as English Language Learners (ELL).
  - After the students listen and follow the rap lyrics **“Non-Stop,”** the teacher elicits from the students’ textual evidence from Miranda’s lyrics of Hamilton’s writing prowess.

### Student Assessment:

- ✚ Student will complete the worksheet “Events Around the Constitution Worksheet” PDF which includes giving three examples where the lyrics of “Non-Stop” references the Constitution.

## What Comes Next? Hamilton Lyrics

By Lin-Manuel Miranda

They say,  
The price of my war is not a price that they are willing to pay  
Insane  
You cheat with the French  
Now I am fighting with France and with Spain  
I am so blue  
I thought that we made an arrangement when you went away  
You were mine to subdue  
Well, even despite our estrangement  
I got a small query for yooouu  
What comes next?  
You've been freed  
Do you know how hard it is to lead?  
You're on your own  
Awesome...wow  
Do you have a clue what happens now?  
Oceans rise  
Empires fall  
It's much harder when it's all your call  
All alone  
Across the sea  
When your people say they hate you  
Don't come crawling back to me  
Da da da da da  
Da da da da daye da  
Da da da da daye da  
You're on your own...

### Newburgh Conspiracy (1783)

Excerpt from George Washington's Speech

*"Let me entreat you, gentlemen, on your part, not to take any measures which, viewed in the calm light of reason, will lessen the dignity and sully the glory you have hitherto maintained; let me request you to rely on the plighted faith of your country, and place a full confidence in the purity of the intentions of Congress... You will, by the dignity of your conduct afford occasion for posterity to say had this day been wanting, the world had never seen the last stage of perfection of which human nature is capable of attaining."*

### Excerpt from Ron Chernow's *Hamilton* on the Newburgh Conspiracy: pages 176-179

"Money was needed urgently to mollify the disaffected officers of the Continental Army, who threatened to turn mutinous at their winter camp in Newburgh, New York. The provisional peace treaty raised the unsettling prospect that the army might disband without officers receiving either back pay—as much as six years owed, in some cases—or promised pensions...On March 15, Washington addressed the officers, determined to squash a reported scheme to march on Congress. For the first time, he confronted a hostile audience of his own men...He then staged the most famous coup de theatre of his career. He was about to read aloud a letter from a congressman when the words swam before his eyes. So he fished in his pockets for his glasses. 'Gentlemen,' he said, 'you will permit me to put on my spectacles, for I have not only grown gray but almost blind in service to my country.' The mutinous soldiers, inexpressibly moved, were shamed by their opposition to Washington and restored their senses."

BURR:  
After the war I went back to New York

HAMILTON:  
A-After the war I went back to New York

BURR:  
I finished up my studies and I practiced law

HAMILTON:  
I practiced law, Burr worked next door

BURR:  
Even though we started at the very same time  
Alexander Hamilton began to climb  
How to account for his rise to the top?  
Maaaaan, the man is                      ENSEMBLE:  
Non-stop!                                      Non-stop!

HAMILTON:  
Gentlemen of the jury, I'm curious, bear with me  
Are you aware that we're making hist'ry?  
This is the first murder trial of our brand-new nation

HAMILTON:  
The liberty behind  
Deliberation—                              ENSEMBLE:  
.    Non-stop!

HAMILTON:  
I intend to prove beyond a shadow of a doubt  
With my assistant counsel

BURR:  
Co-counsel  
Hamilton, sit down  
Our client Levi Weeks is innocent. Call your first witness  
That's all you had to say!

HAMILTON: Okay!  
One more thing—

BURR:  
Why do you assume you're the smartest in the room?  
Why do you assume you're the smartest in the room?  
Why do you assume you're the smartest in the room?  
Soon that attitude may be your doom!

ENSEMBLE: Awwww!

BURR:	ENSEMBLE:
Why do you write like you're you're running out of time? Write day and night like you're running out of time? Ev'ry day you fight, like you're you're running out of time	Why do you write like running out of time? Ev'ry day you fight, like running out of time

Keep on fighting. In the meantime—  
.    Non-stop!

HAMILTON:  
Corruption's such an old song that we can sing along in  
harmony  
And nowhere is it stronger than in Albany  
This colony's economy's increasingly stalling and

HAMILTON:  
Honestly, that's why public service  
BURR AND ENSEMBLE:  
Seems to be calling me.    He's just  
.    Non-stop!

HAMILTON:  
I practiced the law, I practic'ly perfected it  
I've seen injustice in the world and I've corrected it  
Now for a strong central democracy  
If not, then I'll be Socrates

HAMILTON:  
Throwing verbal rocks  
At these mediocrities.                      ENSEMBLE: Awwww!

BURR:  
Hamilton, at the Constitutional Convention:

HAMILTON:  
I was chosen for the Constitutional Convention

BURR:  
There as a New York junior delegate:

HAMILTON:  
Now what I'm going to say may sound indelicate...

COMPANY: Awwww!

BURR:  
Goes and proposes his own form of government!

COMPANY: What?  
His own plan for a new form of government!

COMPANY: What?

BURR: Talks for six hours! The convention is listless!

ENSEMBLE MAN:  
Bright young man...  
ANOTHER ENSEMBLE MAN:  
Yo, who is this?

BURR:  
Why do you always say what you believe?  
COMPANY:  
Why do you always say what                                      Why do you

always say what  
you believe?  
Ev'ry proclamation guarantees free  
ammunition for your enemies!  
.  
BARR AND MEN:  
Why do you write like it's  
Going out of style?  
style, hey!  
Write day and night like it's  
Going out of style?  
style, hey!

BARR AND COMPANY:  
Ev'ry day you fight like it's  
Going out of style  
Do what you do

BARR: Alexander?

HAMILTON: Aaron Burr, sir

BARR: It's the middle of the night

HAMILTON: Can we confer, sir?

BARR: Is this a legal matter?

HAMILTON: Yes, and it's important to me

BARR: What do you need?

HAMILTON: Burr, you're a better lawyer than me

BARR: Okay

HAMILTON:  
I know I talk too much, I'm abrasive  
You're incredible in court. You're succinct, persuasive  
My client needs a strong defense. You're the solution

BARR: Who's your client?

HAMILTON: The new U.S. Constitution?

BARR: No

HAMILTON: Hear me out

BARR: No way!

HAMILTON:  
A series of essays, anonymously published  
Defending the document to the public

BARR: No one will read it

you believe?

Awww!

ALL WOMEN:  
Going out of  
Going out of

HAMILTON: I disagree

BARR: And if it fails?

HAMILTON: Burr, that's why we need it

BARR: The constitution's a mess

HAMILTON: So it needs amendments

BARR: It's full of contradictions

HAMILTON: So is independence  
We have to start somewhere

BARR: No. No way

HAMILTON: You're making a mistake

BARR: Good night

HAMILTON: Hey  
What are you waiting for?  
What do you stall for?

BARR: What?

HAMILTON: We won the war  
What was it all for?  
Do you support this constitution?

BARR: Of course

HAMILTON: Then defend it

BARR:  
And what if you're backing the wrong horse?

HAMILTON:  
Burr, we studied and we fought and we killed  
For the notion of a nation we now get to build  
For once in your life, take a stand with pride  
I don't understand how you stand to the side

BARR: I'll keep all my plans  
Close to my chest

ENSEMBLE:  
Wait for it, wait for  
It, wait...

I'll wait here and see  
Which way the wind  
Will blow  
I'm taking my time  
Watching the  
Afterbirth of a nation  
Watching the tension grow.

Which way the wind  
Will blow  
I'm taking my time  
Watching the  
Afterbirth of a nation  
Watching the tension grow.

ANGELICA:

I am sailing off to London. I'm accompanied by someone  
Who always pays  
I have found a wealthy husband who will keep  
Me in comfort for all my days  
He is not a lot of fun, but there's no one who  
Can match you for turn of phrase  
My Alexander

HAMILTON: Angelica

ANGELICA: Don't forget to write

ELIZA: Look at where you are  
Look at where you started  
The fact that you're alive is a miracle  
Just stay alive, that would be enough  
And if your wife could share a fraction of your time  
If I could grant you peace of mind  
Would that be enough?

BURR: Alexander joins forces with James Madison and John Jay to write a series of essays defending the new United States Constitution, entitled The Federalist Papers. The plan was to write a total of twenty-five essays, the work divided evenly among the three men. In the end, they wrote eighty-five essays, in the span of six months. John Jay got sick after writing five. James Madison wrote twenty-nine. Hamilton wrote the other fifty-one!

BURR: How do you write like you're Running out of time?  
Running out of time? ALL WOMEN:  
Write day and night like you're Running out of time?  
Running out of time? Running out of time?

BURR AND MEN: Ev'ry day you fight  
Like you're Running out of time? Running out of time?  
Running out of time? Running out of time?  
Like you're Running out of time? Running out of time?  
Are you  
Running out of time? Awwww!

FULL COMPANY (EXCEPT HAMILTON):  
How do you write like tomorrow won't arrive?  
How do you write like you need it to survive?  
How do you write ev'ry second you're alive?  
Ev'ry second you're alive? Ev'ry second you're alive?

WASHINGTON: They are asking me to lead  
I am doing the best I can  
To get the people that I need  
I'm asking you to be my right hand man

HAMILTON: Treasury or State?  
. What would WASH/ titude's

WASHINGTON: I know it's a lot to ask

HAMILTON: Treasury or State?

WASHINGTON: To leave behind the world you know...

HAMILTON:  
Sir, do you want me to run the Treasury or State department?

WASHINGTON: Treasury

HAMILTON: Let's go

ELIZA: Alexander...

HAMILTON: I have to leave

ELIZA: Alexander—

HAMILTON: Look around, look around at how lucky we are to be alive right now

ELIZA: Helpless...

HAMILTON: They are asking me to lead

ELIZA: Look around, isn't this enough?

ANGELICA:  
He will never  
be satisfied ELIZA:  
He will never What would  
be satisfied be enough

. To be  
. Satisfied  
Satisfied Satisfied WASH:  
Satisfied... Satisfied... History has BURR:  
. its eyes... Why do you  
. On... assume  
. You! you're the  
. smartest  
in ENSEMBLE:  
. the  
room? Non-stop!  
. Why do you  
. Look around assume  
. Look around! you're the  
. smartest  
in Non-stop!  
. the room?  
. Why do you  
He will never assume  
be satisfied you're the  
. smartest  
in Non-stop!  
. Isn't this the room?  
Satisfied enough? Soon that at  
. be enough? MULL/ gonna be

Satisfied... LAUR/LAF: your doom!  
. History has Why do you  
. its eyes... fight like  
. On... you're run  
. You... ning out of  
. time? Non-stop!

ANGELICA, ELIZA, BURR:  
Why do you fight like

ANGELICA, ELIZA, BURR, WASH & ENSEMBLE:  
History has its eyes on you...

HAMILTON: I am not throwin' away my shot!

MEN: Just you wait!

HAMILTON:  
I am not throwin' away my shot!

. FULL COMPANY:  
I am Alexander Hamilton! Just you wait!  
Alexander Hamilton

. Hamilton just you wait!  
HAMILTON:  
I am not throwin' away my shot!

### Excerpt from Ron Chernow's *Hamilton* on the Federalist Papers: pages 246-248

*If the Constitution was not ratified, Hamilton expected a "dismemberment of the union"... Hamilton flung himself into defending the Constitution...Hamilton supervised the entire Federalist project. He dreamed up the idea, enlisted the participants, wrote the overwhelming bulk of the essays, and oversaw the publication. For his first collaborator, he recruited John Jay, a tall, thin, balding man with a pale, melancholy face and a wary look in his deep-set gray eyes. Jay always looked austere, almost gaunt in paintings, though he could show delightful flashes of wit...Each author was assigned an area corresponding to his expertise. Jay naturally handed foreign relations. Madison, versed in the history of republics and confederacies, covered most of that ground. As author of the Virginia Plan, he also undertook to explain the general anatomy of the new government. Hamilton took those branches of government most congenial to him: the executive, the judiciary, and some section on the Senate. Previewing things to come, he also covered military matters and taxation...In the final tally, The Federalist Papers ran to eighty-five essays, with fifty-one attributed to Hamilton, twenty-nine to Hamilton and only five to Jay. Since Hamilton had not reckoned on Jay's illness and had expected to include Morris and Duer, he could never have anticipated that he and Madison would write so much in seen months—some 175,000 words in all—or that The Federalist would essentially settle down to a two-man enterprise...The Federalist has been extolled as both a literary and political masterpiece.*



## Events Around the Constitution

What did King George III foresee as the problem with winning the war? (Use exact textual evidence and explain what he meant.)

--

What is the Newburgh Conspiracy?

--

What phrase in this excerpt from Washington’s speech is the strongest? Why? (“Strongest” can be defined as persuasive, inspiring, or wise. It is up to you!)

	<p><i>“Let me entreat you, gentlemen, on your part, not to take any measures which , viewed in the calm light of reason, will lessen the dignity and sully the glory you have hitherto maintained; let me request you to rely on the plighted faith of your country, and place a full confidence in the purity of the intentions of Congress... You will, by the dignity of your conduct afford occasion for posterity to say had this day been wanting, the world had never seen the last stage of perfection of which human nature is capable of attaining.”</i></p>
--	--

What are the three fatal flaws in the Article of Confederation? (Write Complete Sentences)

Taxes	Voting	Executive

What was Shay’s Rebellion? Why was it scary?

--

Who were three indispensable men in the Constitution Convention?

--	--	--

Who were three men that shaped the Constitution?

--	--	--

What was the Great Compromise?

--

What were the founders worried about when imagining the American Presidency?

--

What was the compromise on slavery?

--

What are the Federalist Papers?

--

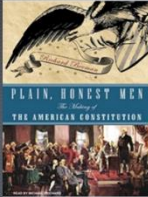
How many Federalist Papers did each pen?

John Jay	James Madison	Alexander Hamilton

In Lin-Manuel Miranda's Non-Stop, give three examples where he references the Constitution? (Use exact lyrics.)



# What Comes Next?

## Plain Honest Men PowerPoint



### "PLAIN, HONEST MEN"

Gouverneur Morris, a Convention delegate from Pennsylvania speaking of the document created in the Assembly Room of the Pennsylvania State House in the summer of 1787.



### THE CRISIS

"IT IS ONE THING TO DECLARE INDEPENDENCE, QUITE ANOTHER TO SECURE IT!"

March 15, 1783  
Newburgh Conspiracy

- Yorktown was 17 months earlier.
- His troops had not been paid because the coffers of the bankrupt Confederation was empty.
- Put his prestige on the line in order to avert a military uprising reflected the weakness and fragility of the Confederation government.

GLOBAL CONTEXT: Simon Bolivar in Venezuela, Peru, Columbia, Santa Anna in Mexico, Bernardo O'Higgins in Chile—military intrusion in the affairs of their governments ever since.

*Let me entreat you, gentlemen, on your part, not to take any measures which, viewed in the calm light of reason, will lessen the dignity and sully the glory you have hitherto maintained; let me request you to rely on the pledged faith of your country, and place a full confidence in the purity of the intentions of Congress... You will, by the dignity of your conduct afford occasion for posterity to say had this day been wanting, the world had never seen the last stage of perfection of which human nature is capable of attaining."*

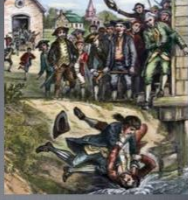
### ARTICLES OF CONFEDERATION

#### Three Fatal Flaws

- No power of the purse—the power either levy taxes directly or to complete the states to pay their fair share expense of the government
- Unanimous approval of the state legislatures for any amendment to the Articles
  - To provide for a chief executive capable of giving direction to the new central government as it sought to carry out its essential tasks

### "A PRETTY FORMIDABLE REBELLION"

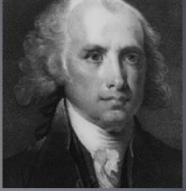
- Insurgency in Massachusetts led by Captain Daniel Shay
- Shay's compatriots were poor farmers angered by what they felt to be crushing debt and taxes. Failure to repay often resulted in imprisonment or claiming property.



### INDISPENSABLE MEN OF THE CONVENTION

#### James Madison


Short, sickly, and with a tendency to mumble in his speechmaking, the 37 year old was as politically and intellectually astute as he was physically unimposing. Through his diligent preparation before the Convention, mainly the Virginia Plan, he was able to seize the initiative from those delegates that wanted to only amend the Articles.



### INDISPENSABLE MEN OF THE CONVENTION

#### George Washington


Having agreed to attend the Convention openly with the greatest reluctance, Washington did not miss a single day of the body's proceedings. Although he uttered barely a word during the debates, his prestige, dignity, and evenhandedness established him as America's "indispensable man."



### INDISPENSABLE MEN OF THE CONVENTION

#### Benjamin Franklin


His contribution to the debates in the Convention were often quirky, but his final speech, urging the delegates to put the need for a harmonious union above their own interests and ideologies, to check their egos at the door, in essence, marked a decisive moment in the process of making the Constitution.



### MEN WHO HELPED SHAPETHE CONSTITUTION

#### Gouverneur Morris


Born into a family of wealth and moved to Philadelphia after the war. No one spoke more often and his contributions for a strong national government were forceful and eloquent although occasionally bombastic.



### MEN WHO HELPED SHAPE THE CONSTITUTION

#### James Wilson


Like Madison and from Pennsylvania, he lacked the attributes of charm or oratorical eloquence that were the traditional marks of an 18<sup>th</sup> century gentleman, but like his Virginia counterpart, he made up for those deficiencies with the sharpness of his mind and the depth of his knowledge of law and political theory.



### MEN WHO HELPED SHAPE THE CONSTITUTION

#### Roger Sherman

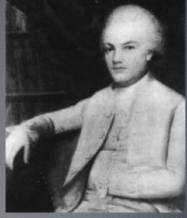
"The oddest shaped character I ever remember, he is awkward, un-meaning, and unaccountably strange in his manner." But Sherman would be in the thick of every important debate in the Convention—representation, powers of the chief executive, or the thorny subject of slavery—and he would play a crucial role in key compromises on all of those issues.



### MEN WHO HELPED SHAPE THE CONSTITUTION

#### Charles Pinckney

The youngest delegate from South Carolina combined in his character high intelligence, eloquence, and an overriding vanity that caused him to claim, falsely, that he was the youngest man at the Convention and the true author of the Constitution. He would play a key role in writing the protections for the institutions of slavery.



## INFLUENTIAL CHARACTERS

### William Paterson

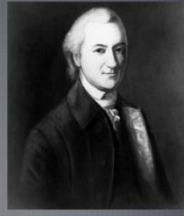
The sternly moralistic Princeton graduate was the author of the New Jersey Plan and one of Convention's strongest advocates for the interests of the 'small states'.



## INFLUENTIAL CHARACTERS

### John Dickinson

A reluctant Revolutionist in 1776, he was the author of an early draft of the Articles of Confederation. Although he did not play a major role in drafting the Constitution, his speeches from Federalism to the importance of a separation of powers within the new government were timely and sagacious.



## INFLUENTIAL CHARACTERS

### John Rutledge

The most powerful politician in South Carolina, he played a key role as the chair of the Committee of Detail. On August 6<sup>th</sup> he presented the first coherent version of the Constitution yet to appear.



## INFLUENTIAL CHARACTERS

### Alexander Hamilton

The young and ambitious Colonel Hamilton may have been the smartest man in the Convention, but his fondness for the British Constitution and disdain for the state governments may have alienated other delegates.



## INFLUENTIAL CHARACTERS

### Robert Morris

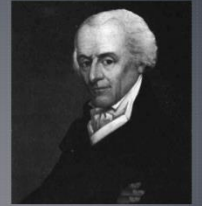
The 'financier of the American Revolution' was among the most powerful and influential men in America. He said little on the floor of the Convention, but as the host of George Washington during the summer, his behind-the-scenes influence was no doubt considerable.



## PRINCIPAL DISSENTERS

### Eldridge Gerry

This Massachusetts delegate was contentious, deeply suspicious of what he believed to be 'democratic excesses' of state governments, and equally suspicious of unchecked central government power. He was the most consistent naysayer at the Constitution.



## PRINCIPAL DISSENTERS

### Luther Martin

Martin's reputation has been shaped primarily by his fondness for drink. But Luther Martin in a state of inebriation could sometimes be more shrewd than many of the delegates in the states of sobriety. And advocate for keeping the essentials of the Articles of Confederation intact, he left in a huff before the work of the Convention was complete.



## PRINCIPAL DISSENTERS

### Robert Yates and John Lansing

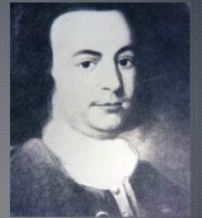
These two New York delegates constituted two of the three members of their state's delegation. As long as they were present New York opposed anything that may weaken the power of their state. Their decision to leave early left New York without a quorum and therefore unable to participate in key votes in the Convention. Later during the ratification, Yates wrote letters in opposition of the document as 'Brutus.'



## PRINCIPAL DISSENTERS

### George Mason

Author of Virginia's Declaration of Rights, he insisted on a Bill of Rights. He made important contributions to the debates in the Convention, but, in the end, refused to sign the completed document.



## MOST POWERFUL ISSUES

### Large States, Small States, Slavery

- Virginia Plan  
Introduced by Madison, favored large states
- New Jersey Plan  
Introduced by Paterson, favored by the small states
- Slavery  
How do you represent slaves?

### Imagining the American Presidency

- Powerful memories of a tyrannical king tempered with the realization that governments did occasionally need a single voice.
- Not divided by large and small states like as representation
- Greater range of individual opinions on the character of the Executive Branch than any other issue at the Convention.

## RATIFICATION OF THE CONSTITUTION



## RATIFICATION OF THE CONSTITUTION



## RATIFICATION OF THE CONSTITUTION



## RATIFICATION OF THE CONSTITUTION



## FEDERALIST PAPERS AND NON STOP

[constitutioncenter.org/foundersquiz/](http://constitutioncenter.org/foundersquiz/)  
**WHICH FOUNDER ARE YOU?**

## “The Dinner Deal” Choosing the Nation’s Capital Lesson Plan

Objectives	<ul style="list-style-type: none"> <li>✚ Students will be able to draw conclusions from a map based on events that happened at that place.</li> <li>✚ Students will be able to create charts that analyze the relationship between Revolutionary War debt and Hamilton debt assumption plan.</li> <li>✚ Students will be able to analyze the quid pro quo between Jefferson, Madison, and Hamilton in location of our nation’s capital and the legislative package that passed Hamilton assumption of debt plan.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>✚ “The Dinner Deal Worksheet” PDF</li> <li>✚ “In Room Where It Happens” PDF</li> </ul>
Links to Lessons	<ul style="list-style-type: none"> <li>✚ <a href="#">Dinner Party of 1790</a></li> <li>✚ <a href="#">Miranda’s “In the Room Where It Happens”</a></li> </ul>
Standards	<ul style="list-style-type: none"> <li>✚ <a href="#">CCSS.ELA-Literacy.RH.6-8.7</a>: Integrate visual information (e.g., in charts, graphs, or maps) with other information in print texts.</li> <li>✚ <a href="#">CCSS.ELA-Literacy.Rh.6-8.5</a>: Describes how a text presents information (e.g., sequentially).</li> </ul>

### Preview:

- ✚ This preview assignment reviews events connecting them to “place” emphasizing that Philadelphia was the leading candid for the location of the nation’s capital.
- ✚ Using color pencils students will identify the different cities and where certain events took place.
- ✚ Teacher leads a discussion on where “historically” the nation’s capital should have been placed.

### Direct Instruction:

- ✚ Teacher leads discussion on the charts, “Understanding the Problem” and “Finding a Solution.”
  - Have students color in the two charts with red always being red.
  - Allow the students to choose a color for income, revenue, expenses, taxes, or duties.
- ✚ Teacher and students view and discuss “Dinner Party of 1790” that includes Lin-Manuel Miranda, Ron Chernow, Joanne Freeman, President G.W. Bush and President Obama.

### Pair Group Activity:

- ✚ Have whole class line-up by students’ birthday. Student match up with their “birthday twin.”
- ✚ The “birthday twin” students complete two activities.
  - Complete putting Chernow’s excerpts in chronological order by numbering them.
  - Discuss when students felt powerless in a decision.

### Whole Class Discussion:

- ✚ The class listens to Miranda’s **“The Room Where It Happened”** following the lyrics.
- ✚ Teacher reviews the Chernow’s excerpts ordering and leads observations of students’ stories of feeling powerless in a decision.
- ✚ Teacher passes out “In the Room Where It Happens” pdf and after playing Miranda’s Hamilton rap leads a discussion on how it feels to have to power to decision and the powerless to be left out of decisions.

### Student Assessment:

- ✚ Students writes a paragraph answering “What does it mean and why is it important to be in the “room where it happens”?”

## “The Dinner Deal”

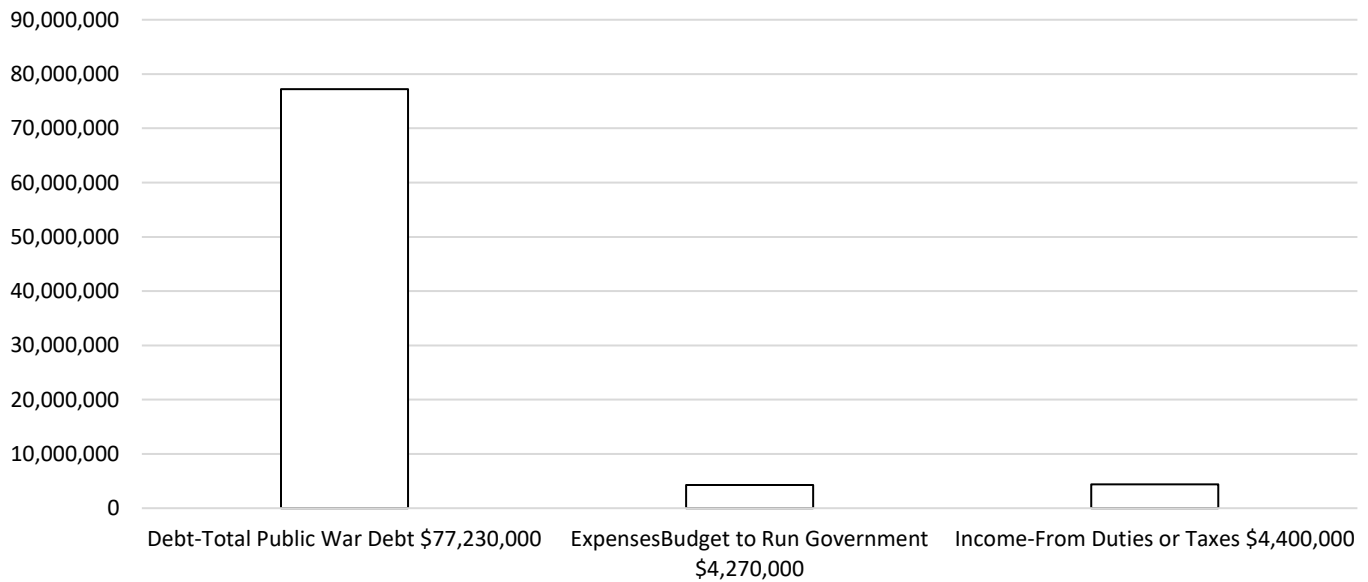
Label with Color Where on Map  
The City or Event Happened

- Boston
- New York
- Philadelphia
- Williamsburg
- Charleston
- Potomac River
- The Nation’s Capital during the Revolution
- Declaration of Independence
- Constitution
- The Inauguration of George Washington
- The River that Flows Through Washington D.C.



Understanding the Problem: (Always color debt red)

America's Financial Problem, 1789-1791



Finding a Solution: Hamilton’s Solution (Always Color Debt Red)

	Foreign Debt 11,710,000	
Federal Domestic Debt \$42,414,000		
State Debt \$21,500,000		
Miscellaneous Revenue	Excise Tax on Whiskey	Custom Duties (Tariffs)

Put the following excerpts **IN CHRONOLOGICAL ORDER BY NUMBERING THEM**  
from Ron Chernow’s Hamilton (Pages 297, 321, 328-329, 330-331)

\_\_\_\_\_ “If we are to credit Jefferson’s story, the dinner held at his lodgings on Maiden Lane on June 20, 1790, fixed the future site of the capital. It is perhaps the most celebrated meal in American history, the guests including Jefferson, Madison, Hamilton, and perhaps one or two others...Despite his dislike of assumption, he knew that the stalemate over the funding scheme could shatter the union, and as secretary of state, he also feared the repercussions for American credit abroad.”

\_\_\_\_\_ “In retrospect, it was a splendid moment for Hamilton, Madison, and Jefferson. They had devised a statesman solution...that averted disintegration of the union...The dinner deal to pass assumption and establish the capital on the Potomac was the last time that Hamilton, Jefferson, and Madison ever cooperated to advance a common agenda.”

\_\_\_\_\_ “Hamilton’s plan to have the federal government assume the twenty-five million dollars of state debt. The venomous clash...Jefferson later categorized it as “the most bitter and angry contest ever known in Congress before or since the union of states...Hamilton argued that the security of liberty and property were inseparable and that governments should honor their debts because contracts formed the basis of public and private morality...The proper handling of government debt would permit America to borrow at affordable interest rates and would also act as a tonic to the economy.”

\_\_\_\_\_ “True to his dinner pledge, Hamilton applied his persuasive powers to the Pennsylvania delegation...to clinch the deal, Hamilton, Jefferson, and Secretary of War Knox dined with the Pennsylvanians...the House approved the Residence Act, designating Philadelphia as the temporary capital and a ten-mile square on the Potomac as the permanent site.”

What does it mean and why is it important to be in the “room where it happens”?

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IN THE ROOM WHERE IT HAPPENS

By Lin-Manuel Miranda

[BURR] Ah, Mister Secretary

[HAMILTON] Mister Burr, sir

[BURR] Didja hear the news about good old General Mercer?

[HAMILTON] No

[BURR] You know Clermont Street? [HAMILTON] Yeah [BURR] They renamed it after him. The Mercer legacy is secure [HAMILTON] Sure [BURR] And all he had to do was die [HAMILTON] That's a lot less work

[BURR] We oughta give it a try

[HAMILTON] Ha

[BURR] Now how're you gonna get your debt plan through?

[HAMILTON] I guess I'm gonna fin'ly have to listen to you

[BURR] Really?

[HAMILTON] "Talk less. Smile more."

[BURR] Ha

[HAMILTON] Do whatever it takes to get my plan on the Congress floor

[BURR] Now, Madison and Jefferson are merciless.

[HAMILTON] Well, hate the sin, love the sinner

[MADISON] Hamilton!

[HAMILTON] I'm sorry Burr, I've gotta go

[BURR] But—

[HAMILTON] Decisions are happening over dinner

[BURR] Two Virginians and an immigrant walk into a room

[BURR AND ENSEMBLE] Diametric'ly opposed, foes

[BURR] They emerge with a compromise, having opened doors that were [BURR AND ENSEMBLE] Previously closed

[ENSEMBLE] Bros

BURR

The immigrant emerges with unprecedented financial power

A system he can shape however he wants

The Virginians emerge with the nation's capital

And here's the pièce de résistance:

[BURR]

No one else was in

The room where it happened

The room where it happened

The room where it happened

No one else was in

The room where it happened

The room where it happened

The room where it happened

[ENSEMBLE]

The room where it happened

The room where it happened

No one really knows how the game is played  
The art of the trade  
How the sausage gets made  
We just assume that it happens  
But no one else is in  
The room where it happens.

Game is played  
  
How the sausage gets made  
Assume that it happens  
  
The room where it happens.

[BURR AND COMPANY] Thomas claims— [JEFFERSON] Alexander was on Washington’s doorstep one day In distress ‘n disarray

[BURR AND COMPANY] Thomas claims— [JEFFERSON] Alexander said— [HAMILTON] I’ve nowhere else to turn! [JEFFERSON] And basic’ly begged me to join the fray

[BURR AND COMPANY] Thomas claims— [JEFFERSON] I approached Madison and said— “I know you hate ‘im, but let’s hear what he has to say.”

[BURR AND COMPANY] Thomas claims—

[JEFFERSON] Well, I arranged the meeting I arranged the menu, the venue, the seating

[BURR] But! No one else was in—

[BURR AND COMPANY]  
The room where it happened  
The room where it happened  
The room where it happened

[BURR] No one else was in—

[BURR AND COMPANY]  
The room where it happened  
The room where it happened  
The room where it happened

[BURR]  
No one really knows how the  
Parties get to yesssss  
The pieces that are sacrificed in  
Ev’ry game of chesssss  
We just assume that it happens  
But no one else is in  
The room where it happens.

[COMPANY]  
Parties get to yesssss  
  
Ev’ry game of chesssss  
Assume that it happens  
  
The room where it happens.

[BURR AND COMPANY] Meanwhile—

[BURR] Madison is grappling with the fact that not ev’ry issue can be settled by committee

[COMPANY] Meanwhile—

[BURR] Congress is fighting over where to put the capital—

*Company screams in chaos*

[BURR]  
It isn’t pretty  
Then Jefferson approaches with a dinner and invite  
And Madison responds with Virginian insight: [MADISON] Maybe we can solve one problem with another and win a victory for the Southerners, in other words—

[JEFFERSON] Oh-ho!

[MADISON] A quid pro quo

[JEFFERSON] I suppose

[MADISON] Wouldn't you like to work a little closer to home?

[JEFFERSON] Actually, I would

[MADISON] Well, I propose the Potomac

[JEFFERSON] And you'll provide him his votes?

[MADISON] Well, we'll see how it goes

[JEFFERSON] Let's go

[BURR] No!

[COMPANY]  
—one else was in  
The room where it happened

[BURR AND COMPANY]  
The room where it happened  
The room where it happened  
No one else was in  
The room where it happened  
The room where it happened  
The room where it happened

[BURR] My God!

[BURR AND COMPANY]  
In God we trust  
But we'll never really know what got discussed  
Click-boom then it happened

[BURR] And no one else was in the room where it happened

[COMPANY] Alexander Hamilton!

[BURR] What did they say to you to get you to sell New York City down the river?

[COMPANY] Alexander Hamilton!

[BURR] Did Washington know about the dinner? Was there Presidential pressure to deliver?

[COMPANY] Alexander Hamilton!

[BURR] Or did you know, even then, it doesn't matter Where you put the U.S. Capital?

[HAMILTON] Cuz we'll have the banks We're in the same spot

[BURR] You got more than you gave [HAMILTON] And I wanted what I got  
When you got skin in the game, you stay in the game But you don't get a win unless you play in the game  
Oh, you get love for it. You get hate for it  
You get nothing if you... [HAMILTON AND COMPANY] Wait for it, wait for it, wait!

[HAMILTON]  
God help and forgive me  
I wanna build Something that's gonna Outlive me

[HAMILTON/JEFFERSON/  
MADISON/WASHINGTON]  
What do you want, Burr?  
What do you want, Burr?

[COMPANY]  
What do you want, Burr?  
What do you want, Burr?

If you stand for nothing

What do you want, Burr?

Burr, then what do you fall for?

What do you want?

[BURR]

I Wanna be in The room where it happens The room where it happens I

Wanna be in The room where it happens The room where it happens

[BURR]

[COMPANY]

I

I wanna be in

Wanna be

The room where it happens

In the room where it happens

The room where it happens

The room where it happens

I

I wanna be in the room

I wanna be in the room...

Where it happens

Oh

The room where it happens

Oh

The room where it happens

I wanna be

I wanna be in

I wanna be

The room where it happens

The room where it happens

The room where it happens

I've got to be

I wanna be in

I've got to be

The room where it happens

In that room

The room where it happens

In that big ol' room

The room where it happens.

[COMPANY] The art of the compromise— [BURR] Hold your nose and close your eyes

[COMPANY]

We want our leaders to save the day—

[BURR]

But we don't get a say in what they trade away

[COMPANY]

We dream of a brand new start—

[BURR]

But we dream in the dark for the most part

[BURR AND COMPANY]

Dark as a tomb where it happens

[BURR]

I've got to be in

[COMPANY]

The room...

The room where it happens

I've got to be...

The room where it happens

I've got to be...

The room where it happens

Oh, I've got to be in

The room where it happens

The room where it happens...

The room where it happens

I've got to be, I've gotta be, I've gotta be...

In the room!

Click-boom!

I wanna be in the room

Where it happens!

Click-boom!

## “Election of 1800” Crisis in the Electoral College Lesson Plan

Objectives	<ul style="list-style-type: none"> <li>✚ Students will be able to draw conclusions from a map based on events that happened in the election of 1800.</li> <li>✚ Students will be able to use primary documents and a secondary source to analyze lyrics from Miranda’s rap from Hamilton, “Election of 1800.”</li> </ul>
Materials	✚ “Election of 1800” PDF
Links to Lessons	✚ <a href="#">Miranda’s “Election of 1800”</a>
Standards	<ul style="list-style-type: none"> <li>✚ <a href="#">CCSS.ELA-Literacy.Rh.6-8.1</a>: Cite specific textual evidence to support analysis of primary and secondary sources.</li> <li>✚ <a href="#">CCSS.ELA-Literacy.RH.6-8.7</a>: Integrate visual information (e.g., in maps) with other information in print texts.</li> </ul>

### Preview:

- ✚ The preview assignment connects politics with geography.
- ✚ The students will choose two colors to represent Adams and Jefferson. They will color the states and then tally the total for Adams and Jefferson to fill in the pie chart.

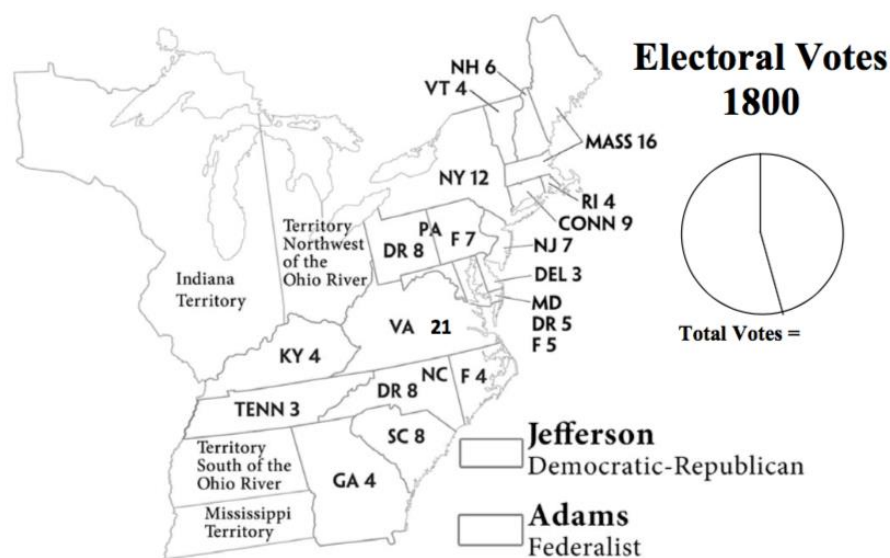
### Direct Instruction:

- ✚ The teacher will “share read” the secondary source excerpt from Chernow’s *Hamilton*. When share reading is the excerpt, the teacher should model prosody, inflection, and punctuation while students follow along silently.
  - After the first read, the teacher will answer questions by students of unknown words.
- ✚ The teacher will play “**Election of 1800**” while students follow the lyrics.
  - Class discussion should center around what students learned new that was not included in the Ron Chernow’s excerpts.

### Student Assessment:

- ✚ Students will list three specific objections Hamilton had for Burr assuming the presidency using textual evidence from the two primary documents.
- ✚ Students will explain why Hamilton believes that Jefferson, as president, is the lesser of two evils.
- ✚ Students will highlight and annotate five places that the Miranda lyrics reflect the primary documents (letter excerpts from Hamilton) and the secondary source (Chernow *Hamilton* excerpts).

## Election of 1800



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Color the map identifying the states won by Adams and Jefferson. In the “addition” columns, add up the number electoral votes (show your math) and place the totals on the pie chart and coloring it with the same colors used before.

Adams	Jefferson	Split Vote	Adams Addition	Jefferson Addition
Connecticut	Georgia	North Carolina		
Delaware	Kentucky	Maryland		
Rhode Island	New York	Pennsylvania		
New Hampshire	South Carolina			
New Jersey	Tennessee			
Vermont	Virginia			
Massachusetts				

SECONDARY SOURCE Excerpts from Ron Chernow’s *Hamilton*- pages 625, 631, 632, 634, 638

*The Federalists ran a surprisingly close race for the presidency. Jefferson and Burr tied with seventy-three electoral votes apiece, while Adams and Pinckney trailed with sixty-five and sixty-four votes respectively. As expected, New England unanimously backed Adams, while Jefferson captured virtually the entire south...By mid-December 1800, it was evident that Jefferson and Burr would garner an equal number of electoral votes, throwing the presidential contest into a lame-duck House of Representatives that was still dominated by Federalists. While no mechanism differentiated between the votes for president and vice-president, it had been understood among Republicans that Jefferson was the presidential candidate...Hamilton was privy to rumors that Federalist in Congress might prefer Burr to Jefferson. By late December 1800, as Hamilton had forewarned, Burr changed his mind: he would not seek the presidency, but neither would he reject it if the House chose him over Jefferson.*

*For five grueling days, the legislators suffered through thirty-five ballots...Perhaps softened up by Hamilton’s diatribes, Bayard later claimed he had doubted Burr’s Federalist credential all along. On the thirty-sixth round of voting in the House, he submitted a blank ballot and withdrew Delaware’s vote from the Burr column. Simultaneously, Federalists abstentions in Vermont and Maryland gave Jefferson ten votes and a clear-cut victory. Burr, cut loose by both parties, was left in political limbo for the rest of his life. While his second-place finish earned him the vice presidency, it simultaneously earned him the enmity of President-elect Jefferson. Jefferson probably owed his victory to Hamilton as much as to any other politician.*

## Election of 1800 Lyrics - Hamilton

*By Lin-Manuel Miranda*

[Intro: Thomas Jefferson, (Ensemble)] The Election of 1800! Can we get back to politics? Please?

Yo...

[Verse 1: Thomas Jefferson] Every action has its equal opposite reaction John Adams shat the bed; I love the guy, but he's in traction Poor Alexander Hamilton, he is missing in action So now I'm facing Aaron Burr with his own faction

[James Madison] He's very attractive in the North, New Yorkers like his chances

[Jefferson] He's not very forthcoming on any particular stances

[Madison] Ask him a question, it glances off, he obfuscates, he dances

[Jefferson] And they say I'm a Francophile, at least they know I know where France is

[Madison] Thomas, that's the problem; see, they see Burr as a less extreme you You need to change course, a key endorsement might redeem you

[Jefferson] Who did you have in mind?

[Madison] Don't laugh

[Jefferson] Who is it?

[Madison] You used to work on the same staff.

[Jefferson] Whaaaaat?

[Hook 1: Thomas Jefferson and James Madison]

[Madison] It might be nice, it might be nice To get Hamilton on your side

[Jefferson and Madison] It might be nice, it might be nice To get Hamilton on your side

[Break: Aaron Burr and (Ensemble)] Talk less! (Burr!)

Smile more! (Burr!) Don't let them know what you're against or what you're for! (Burr!) Shake hands with him!  
(Burr!) Charm her! (Burr!) It's 1800; ladies, tell your husbands, vote for Burr!

[Verse 2: Various Ensemble] I don't like Adams! Well, he's gonna lose, that's just defeatist. And Jefferson? In love with France! Yeah, he's so elitist! I like that Aaron Burr! I can't believe we're here with him! He seems approachable? Like you could grab a beer with him

[Bridge 1: (Alexander Hamilton) & Ensemble] Dear Mr. Hamilton Your fellow Federalists would like to know how you'll be voting

(It's quiet uptown...) Dear Mr. Hamilton John Adams doesn't stand a chance, so who you are you promoting? (It's quiet uptown...) Jefferson or Burr? Jefferson or Burr? We know, it's lose/lose Jefferson or Burr? Jefferson or Burr? But if you had to choose... Dear Mr. Hamilton John Adams doesn't stand a chance, so who you are you promoting? But if you had to choose!

[Verse 3: Alexander Hamilton & Aaron Burr]

[Hamilton] Well, if isn't Aaron Burr, sir.

[Burr] Alexander!

[Hamilton] You've created quite a stir, sir.

[Burr] I'm going door to door!

[Hamilton] You're openly campaigning?

[Burr] Sure!

[Hamilton] That's new.

[Burr] Honestly, it's kind of draining

[Hamilton] Burr?

[Burr] Sir?

[Hamilton] Is there anything you wouldn't do?

[Burr] No, I'm chasing what I want, and you know what?

[Hamilton] What?

[Burr] I learned that from you

[Bridge 2: James Madison, Thomas Jefferson and (Ensemble)]

(If you had to choose, if you had to choose...)

[Madison] ...It's a tie

(If you had to choose, if you had to choose...)

[Jefferson] It's up to the delegates

(If you had to choose, if you had to choose...)

[Jefferson and Madison] It's up to Hamilton!

(If you had to choose, if you had to choose...) (Jefferson or Burr? Jefferson or Burr?) (Choose, choose, choose!)

[Verse 4: Alexander Hamilton and (Ensemble)] Yo (Oh!) The people are asking to hear my voice (Oh!) But the country is facing a difficult choice (Oh!) And you were to ask me who I'd promote... (Oh!) ...Jefferson has my vote

(Oh!) I have never agreed with Jefferson once... (Oh!) We have fought on like 75 different fronts (Oh!) But when all said and all is done... Jefferson has beliefs; Burr has none

[Madison] And... you won in a landslide

[Burr] Congrats on a race well won I did give you a fight.

[Jefferson] Uh-huh...

[Burr] I look forward to our partnership.

[Jefferson] Our partnership?

[Burr] As your vice president!

[Jefferson] [laughs] Yeah, right!

[Outro: Thomas Jefferson and James Madison]

[Jefferson] You hear this guy? Man openly campaigns against me, talking 'bout "I look forward to our partnership!"

[Madison] It is crazy that the guy who comes in second gets to be vice president

[Jefferson] OOOH! Y'know what, we can change that! Y'know why?

[Madison] Why?

[Jefferson] 'Cause I'm the president! Burr... When you see Hamilton, thank him for the endorsement.

[Hook 2: Thomas Jefferson, Aaron Burr, James Madison and (Ensemble)] (Ooooh!)

[Jefferson and Madison] Well, I'll be damned! Well, I'll be damned!



[Madison] Hamilton's on your side

(Well, I'll be damned! Well, I'll be damned!)

PRIMARY DOCUMENTS

Letter from Alexander Hamilton to Oliver Wolcott, Jr. December 16, 1800

*As to Burr, there is nothing in his favour. His private character is not defended by his most partial friends. He is bankrupt beyond redemption, except by the plunder of his country. His public principles have no other prong or aim than his own aggrandizement...If he can he will certainly disturb our institutions to secure to himself permanent power and with it wealth. He is truly the Catiline of America.*

*Letter from Alexander Hamilton to Harrison Gray Otis, December 23, 1800*

My opinion is, after mature reflection, that if Jefferson and Burr come with equal votes to the House of Representatives, the former ought to be preferred by the Federalists. Mr. Jefferson is respectably known in Europe—Mr. Burr little and that little not favorably for a President of the United States—Mr. Jefferson is a man of easy fortune—Mr. Burr, as I believe, is bankrupt beyond redemption. Mr. Jefferson is a man of fair character for integrity—Very different ideas are entertained of Mr. Burr... Mr. Jefferson, though too revolutionary in his ideas, is yet a lover of liberty and will be eager of something like orderly Government—Mr. Burr loves nothing but himself—thinks of nothing but his own enhancement—and will be content with nothing short of permanent power in his own hands...If Mr. Jefferson is likely from fondness for France to draw the Country into War on her side – Mr. Burr will certainly attempt to do it for the sake of creating the means of personal power and wealth.

This portrait is the result of long and attentive observation on a man with whom I am know personally well – and in respect to whose character I have had peculiar opportunities of forming a correct judgment. By no means, my Dear Sir, let the Federalists be responsible for his Elevation – In a choice of Evils let them take the least—Jefferson is in every view less dangerous than Burr...

1. List three specific objections Alexander Hamilton had for Aaron Burr assuming the presidency. (use textual evidence)


2. Why does Hamilton believe that Jefferson, as president, would be the lesser of two evils?

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3. Highlight five places where the primary documents and secondary sources and then annotate the highlighted lyrics with phrases from primary documents and secondary sources.

## “Code Duello and the Hamilton-Burr Duel” Two Day Lesson Plan

Objectives	<ul style="list-style-type: none"> <li>✚ Students will be able to draw conclusions from a map based on events that happened at that place.</li> <li>✚ Students will be able to create charts that analyze the relationship between Revolutionary War debt and Hamilton debt assumption plan.</li> <li>✚ Students will be able to analyze the quid pro quo between Jefferson, Madison, and Hamilton in location of our nation’s capital and the legislative package that passed Hamilton assumption of debt plan.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>✚ “Code Duello” PDF</li> <li>✚ PowerPoint “Five Duel Experiences”</li> <li>✚ “Your Obedient Servant” PDF</li> </ul>
Links to Lessons	<ul style="list-style-type: none"> <li>✚ <a href="#">Miranda’s “Ten Duel Commandments”</a></li> <li>✚ <a href="#">Miranda’s “Your Obedient Servant”</a></li> </ul>
Standards	<ul style="list-style-type: none"> <li>✚ <a href="#">CCSS.ELA-Literacy.RH.6-8.5</a>: Describes how a text presents information (e.g., causally, comparatively, sequentially).</li> <li>✚ <a href="#">CCSS.ELA-Literacy. RH 6-8.6</a>: Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).</li> </ul>

### Day One:

#### Preview:

- ✚ The class listens to **“Ten Duel Commandments”** while following lyrics.
- ✚ The teacher will read the introduction to the “Code Duello.”

#### Small Group Activity:

- ✚ In groups of four, students will the twenty-five rules for the Code-Duello.
  - The group task is to find textual evidence in the twenty-five rules of the Code Duello with Lin-Manuel Miranda’s rap “Ten Duel Commandments.” The group will annotate their copy of “Ten Duel Commandments.”
- ✚ While the students are working, the teacher assigns each group rules from the Code Duello to illustrate the assigned rules after the group is finished with their annotations.
  - If the class has twenty-four students, there would be six groups of four, allowing for four rules per group. For instance, group one would get rules 1, 2, 3, and 4, group two gets rules 5, 6, 7, and 8 and so on.
  - The illustration can be stick figures, although some students may have more artistic illustrative talent.

#### Whole Group Presentation:

- ✚ Each group presents their illustrations to the whole class.

### Day Two:

#### Preview:

- ✚ The class listens to **“Your Obedient Servant”** while following the lyrics.

#### Direct Instruction:

- ✚ The teacher presents Hamilton’s past encounters with duels using the PowerPoint, “Five Duel Experiences.”
  - The teacher should emphasize the last slide on Hamilton’s intention to throw away his shot.

### Small Group Activity:

- ✚ Using the same groups of four from the day before, the students will read the five letters between Burr and Hamilton that lead to the duel. Half of the classroom groups take the Burr questions and the other half of the class take the Hamilton questions.

#### Burr Group

- How does Burr state the Hamilton's "only common thread has been your disrespect"?
- How does Hamilton "answer for the accusations I lay at your feet"?

#### Hamilton Group

- What does Hamilton ask for when he want Burr to "cite a more specific grievance"?
  - How does Hamilton "stand by what I said" and refuse to "apologize because its true"?
- ✚ After the groups are done, have students stand up and reform into new groups of four with two "Hamilton" and two "Burr." Have the new groups of four share their information with each other.

### Student Assessment:

- ✚ Students will answer a reflective question: "Who do you sympathize with more? Hamilton or Burr? Why?"

# The Code Duello and the “Ten Duel Commandments”

Ten Duel Commandments  
Lyrics by Lin-Manuel Miranda

MEN:  
One, two, three, four

FULL COMPANY:  
Five, six, seven, eight, nine...

BURR/HAMILTON/LAURENS/LEE:  
It's the Ten Duel Commandments

FULL COMPANY:  
It's the Ten Duel Commandments  
Number one!

LAURENS:  
The challenge: demand satisfaction  
If they apologize, no need for further action

COMPANY:  
Number two!

LAURENS:  
If they don't, grab a friend, that's your second

HAMILTON:  
Your lieutenant when there's reckoning to be reckoned

COMPANY:  
Number three!

LEE:  
Have your seconds meet face to face

BURR:  
Negotiate a peace...

HAMILTON:  
Or negotiate a time and place

BURR:  
This is commonplace, 'specially 'tween recruits

COMPANY:  
Most disputes die, and no one shoots  
Number four!

LAURENS:  
If they don't reach a peace, that's alright  
Time to get some pistols and a doctor on site

HAMILTON:  
You pay him in advance, you treat him with civility

BURR:  
You have him turn around so he can have deniability

COMPANY:  
Five!

LEE:  
Duel before the sun is in the sky

COMPANY:  
Pick a place to die where it's high and dry  
Number six!

HAMILTON:  
Leave a note for your next of kin  
Tell 'em where you been. Pray that hell or heaven lets you in

COMPANY:  
Seven!

LEE:  
Confess your sins. Ready for the moment of adrenaline when you  
finally face your opponent

COMPANY:  
Number eight!

LAURENS/LEE/HAMILTON/BURR:  
Your last chance to negotiate  
Send in your seconds, see if they can set the record straight...

BURR:  
Alexander

HAMILTON:  
Aaron Burr, sir

BURR:  
Can we agree that duels are dumb and immature?

HAMILTON:  
Sure  
But your man has to answer for his words, Burr

BURR:  
With his life? We both know that's absurd, sir

HAMILTON:  
Hang on, how many men died because Lee was inexperienced and  
ruinous?

BURR:  
Okay, so we're doin' this

COMPANY:  
Number nine!

HAMILTON:  
Look 'em in the eye, aim no higher  
Summon all the courage you require  
Then count

MEN:  
One two three four

FULL COMPANY:  
Five six seven eight nine

HAMILTON/BURR:  
Number

COMPANY:  
Ten paces!

HAMILTON/BURR:  
Fire!

## Code Duello: The Rules of Dueling

Reprinted from "American Duels and Hostile Encounters," Chilton Books, 1963

The Code Duello, covering the practice of dueling and points of honor, was drawn up and settled at Clonmel Summer Assizes, 1777, by gentlemen-delegates of Tipperary, Galway, Sligo, Mayo and Roscommon, and prescribed for general adoption throughout Ireland. The Code was generally also followed in England and on the Continent with some slight variations. In America, the principal rules were followed, although occasionally there were some glaring deviation.

**Rule 1.** The first offense requires the first apology, though the retort may have been more offensive than the insult. Example: A tells B he is impertinent, etc. B retorts that he lies; yet A must make the first apology because he gave the first offense, and then (after one fire) B may explain away the retort by a subsequent apology.

**Rule 2.** But if the parties would rather fight on, then after two shots each (but in no case before), B may explain first, and A apologize afterward. N.B. The above rules apply to all cases of offenses in retort not of stronger class than the example.

**Rule 3.** If a doubt exist who gave the first offense, the decision rests with the seconds; if they won't decide, or can't agree, the matter must proceed to two shots, or to a hit, if the challenger require it.

**Rule 4.** When the lie direct is the first offense, the aggressor must either beg pardon in express terms; exchange two shots previous to apology; or three shots followed up by explanation; or fire on till a severe hit be received by one party or the other.

**Rule 5.** As a blow is strictly prohibited under any circumstances among gentlemen, no verbal apology can be received for such an insult. The alternatives, therefore -- the offender handing a cane to the injured party, to be used on his own back, at the same time begging pardon; firing on until one or both are disabled; or exchanging three shots, and then asking pardon without proffer of the cane. If swords are used, the parties engage until one is well blooded, disabled, or disarmed; or until, after receiving a wound, and blood being drawn, the aggressor begs pardon. N.B. A disarm is considered the same as a disable. The disarmer may (strictly) break his adversary's sword; but if it be the challenger who is disarmed, it is considered as ungenerous to do so. In the case the challenged be disarmed and refuses to ask pardon or atone, he must not be killed, as formerly; but the challenger may lay his own sword on the aggressor's shoulder, then break the aggressor's sword and say, "I spare your life!" The challenged can never revive the quarrel -- the challenger may.

**Rule 6.** If A gives B the lie, and B retorts by a blow (being the two greatest offenses), no reconciliation can take place till after two discharges each, or a severe hit; after which B may beg A's pardon humbly for the blow and then A may explain simply for the lie; because a blow is never allowable, and the offense of the lie, therefore, merges in it. (See preceding rules.) N.B. Challenges for undivulged causes may be reconciled on the ground, after one shot. An explanation or the slightest hit should be sufficient in such cases, because no personal offense transpired.

**Rule 7.** But no apology can be received, in any case, after the parties have actually taken ground, without exchange of fires.

**Rule 8.** In the above case, no challenger is obliged to divulge his cause of challenge (if private) unless required by the challenged so to do before their meeting.

**Rule 9.** All imputations of cheating at play, races, etc., to be considered equivalent to a blow; but may be reconciled after one shot, on admitting their falsehood and begging pardon publicly.

**Rule 10.** Any insult to a lady under a gentleman's care or protection to be considered as, by one degree, a greater offense than if given to the gentleman personally, and to be regulated accordingly.

**Rule 11.** Offenses originating or accruing from the support of ladies' reputations, to be considered as less unjustifiable than any others of the same class, and as admitting of slighter apologies by the aggressor: this to be determined by the circumstances of the case, but always favorable to the lady.

**Rule 12.** In simple, unpremeditated rencontres with the small sword, or couteau de chasse, the rule is -- first draw, first sheath, unless blood is drawn; then both sheath, and proceed to investigation.

**Rule 13.** No dumb shooting or firing in the air is admissible in any case. The challenger ought not to have challenged without receiving offense; and the challenged ought, if he gave offense, to have made an apology before he came on the ground; therefore, children's play must be dishonorable on one side or the other, and is accordingly prohibited.

**Rule 14.** Seconds to be of equal rank in society with the principals they attend, inasmuch as a second may either choose or chance to become a principal, and equality is indispensable.

**Rule 15.** Challenges are never to be delivered at night, unless the party to be challenged intend leaving the place of offense before morning; for it is desirable to avoid all hot-headed proceedings.

**Rule 16.** The challenged has the right to choose his own weapon, unless the challenger gives his honor he is no swordsman; after which, however, he can decline any second species of weapon proposed by the challenged.

**Rule 17.** The challenged chooses his ground; the challenger chooses his distance; the seconds fix the time and terms of firing.

**Rule 18.** The seconds load in presence of each other, unless they give their mutual honors they have charged smooth and single, which should be held sufficient.

**Rule 19.** Firing may be regulated -- first by signal; secondly, by word of command; or thirdly, at pleasure -- as may be agreeable to the parties. In the latter case, the parties may fire at their reasonable leisure, but second presents and rests are strictly prohibited.

**Rule 20.** In all cases a miss-fire is equivalent to a shot, and a snap or non-cock is to be considered as a miss-fire.

**Rule 21.** Seconds are bound to attempt a reconciliation before the meeting takes place, or after sufficient firing or hits, as specified.

**Rule 22.** Any wound sufficient to agitate the nerves and necessarily make the hand shake, must end the business for that day.

**Rule 23.** If the cause of the meeting be of such a nature that no apology or explanation can or will be received, the challenged takes his ground, and calls on the challenger to proceed as he chooses; in such cases, firing at pleasure is the usual practice, but may be varied by agreement.

**Rule 24.** In slight cases, the second hands his principal but one pistol; but in gross cases, two, holding another case ready charged in reserve.

**Rule 25.** Where seconds disagree, and resolve to exchange shots themselves, it must be at the same time and at right angles with their principals, thus: If with swords, side by side, with five paces interval.

# Five Duel Experiences PowerPoint

## "Five Duel Experiences"

Alexander Hamilton's Encounters With Dueling  
Before His Duel with Burr

## Laurens versus Lee

- Lieutenant Colonel John Laurens challenges Major General Charles Lee
- Lee cast aspersions on the character of George Washington
- Laurens challenges Lee
- Hamilton served as Laurens' Second
- Laurens wounded Lee, both seconds stopped the duel



John Laurens

## Hamilton versus Dr. William Gordon

- Gordon was a Congregational clergyman from Massachusetts
- Gordon insulted Hamilton on his political views to a Massachusetts congressman
- Gordon refused to accept the challenge



## Hamilton versus Nicholson

- Commodore James Nicholson accused Hamilton of being an "Abettor of Tories"
- Hamilton challenged Nicholson to a duel
- The dispute was settled without an encounter



## Hamilton versus Monroe

- James Callender published that Hamilton financial corruption with James Reynolds. Hamilton had an affair with Reynolds' wife, Maria.
- Hamilton asked Monroe to explain his version of the affair and Monroe refused.
- Hamilton challenged Monroe to a duel and Monroe selected Burr as his second.
- The duel was averted.
- James Monroe became the 5<sup>th</sup> President of the United States



## The Death of Philip Hamilton

- Philip Hamilton was the oldest son of Alexander Hamilton
- The duel was between Philip and Captain George Eacker
- In a speech, Eacker, a Jeffersonian, criticized Philip's father.
- In the duel, Philip throw away his shot as did Eacker, but on a second shot, Eacker hit Philip on the hip.



## "I'll Throw Away My Shot"

### Rufus King

Hamilton told him that he's throw away his shot and tried to talk him out of it and told Hamilton:

"he owed it to his family and the rights of self-defence to fire at his antagonist."

### Nathaniel Pendleton

Horrified at Hamilton's decision to throw away his shot and exhorted him not to:

"decide lightly, but take time to deliberate fully."

## "Your Obedient Servant"

*[Burr:]*

How does Hamilton  
An arrogant  
Immigrant, orphan  
Bastard, whoreson  
Somehow endorse  
Thomas Jefferson, his enemy  
A man he's despised since the beginning  
Just to keep me from winning?  
I wanna be in the room where it happens

*[Burr and Company:]*

The room where it happens  
The room where it happens

*[Burr:]*

You've kept me from

*[Burr and Company:]*

The room where it happens

*[Burr:]*

For the last time

Dear Alexander:

I am slow to anger  
But I toe the line  
As I reckon with the effects  
Of your life on mine  
I look back on where I failed  
And in every place I checked  
The only common thread has been your disrespect  
Now you call me "amoral,"  
A "dangerous disgrace,"  
If you've got something to say  
Name a time and place  
Face to face

I have the honor to be your obedient servant  
A dot Burr

*[Hamilton:]*

Mr. Vice President:

I am not the reason no one trusts you  
No one knows what you believe  
I will not equivocate on my opinion

I have always worn it on my sleeve  
Even if I said what you think I said  
You would need to cite a more specific grievance  
Here's an itemized list of thirty years of disagreements

*[Burr:]*

Sweet Jesus

*[Hamilton:]*

Hey, I have not been shy  
I am just a guy in the public eye  
Tryin' to do my best for our republic  
I don't wanna fight  
But I won't apologize for doing what's right

I have the honor to be your obedient servant  
A dot Ham

*[Burr:]*

Careful how you proceed, good man  
Intemperate indeed, good man  
Answer for the accusations I lay at your feet or  
Prepare to bleed, good man

*[Hamilton:]*

Burr, your grievance is legitimate  
I stand by what I said, every bit of it  
You stand only for yourself  
It's what you do  
I can't apologize because it's true

*[Burr:]*

Then stand, Alexander  
Weehawken. Dawn  
Guns. Drawn

*[Hamilton:]*

You're on

*[Burr and Hamilton:]*

I have the honor to be your obedient servant

*[Hamilton:]*

A dot Ham

*[Burr:]*

A dot Burr

### Letters Leading Up to the Duel

<p>To Genl Hamilton June 18, 1804</p>	<p>Sir, I send for your perusal a letter signed Ch. D. Cooper which, though apparently published some time ago, has but very recently come to my knowledge. Mr Van Ness who does me the favor to deliver this, will point out to you that Clause [{"... I could detail to you a still more despicable opinion which General Hamilton has expressed of Mr. Burr."}] of the letter to which I particularly request your attention.</p> <p>You might perceive, Sir, the necessity of a prompt and unqualified acknowledgment or denial of the use of any expressions which could warrant the assertions of Dr Cooper.</p> <p>I have the honor to be    Your Obt Svt, A. Burr</p>
<p>To Aaron Burr, Esqr  June 20, 1804</p>	<p>Sir, I have maturely reflected on the subject of your letter of the 18th instant; and the more I have reflected the more I have become convinced, that I could not, without manifest impropriety, make the avowal or disavowal which you seem to think necessary.</p> <p>The clause pointed out by Mr. Van Ness is in these terms "I could detail to you a <i>still more despicable opinion</i>, which General Hamilton has expressed of Mr. Burr." To endeavour to discover the meaning of this declaration, I was obliged to seek in the antecedent part of the letter, for the opinion to which it referred, as having been already disclosed. I found it in these words "General Hamilton and Judge Kent have declared, <i>in substance</i>, that they looked upon Mr. Burr to be a <i>dangerous man</i>, and one <i>who ought not to be trusted with the reins of Government</i>". The language of Doctor Cooper plainly implies, that he considered this opinion of you, which he attributes to me, as a <i>despicable</i> one; but he affirms that I have expressed some other <i>still more despicable</i>; without however mentioning to whom, when, or where. 'Tis evident, that the phrase "still more despicable" admits of infinite shades, from very light to very dark. How am I to judge of the degree intended? Or how shall I annex any precise idea to language so indefinite?</p> <p>Between Gentlemen, <i>despicable</i> and <i>more despicable</i> are not worth the pains of a distinction. When therefore you do not interrogate me, as to the opinion which is specifically ascribed to me, I must conclude, that you view it as within the limits, to which the animadversions of political opponents, upon each other, may justifiably extend; and consequently, as not warranting the idea of it, which Doctor Cooper appears to entertain. If so, what precise inference could you draw as a guide for your future conduct, were I to acknowledge, that I had expressed an opinion of you, <i>still more despicable</i>, than the one which is particularised?...Repeating, that I cannot reconcile it with propriety to make the acknowledgement, or denial, you desire—I will add, that I deem it inadmissible, on principle, to consent to be interrogated as to the justness of the <i>inferences</i>, which may be drawn by <i>others</i>, from whatever I may have said of a political opponent in the course of a fifteen years competition. If there were no other objection to it, this is sufficient, that it would tend to expose my sincerity and delicacy to injurious imputations from every person, who may at any time have conceived the import of my expressions differently from what I may then have intended, or may afterwards recollect.</p> <p>I stand ready to avow or disavow promptly and explicitly any precise or definite opinion, which I may be charged with having declared of any Gentleman. More than this cannot fitly be expected from me; and especially it cannot reasonably be expected, that I shall enter into an explanation upon a basis so vague as that which you have adopted. I trust, on more reflection, you will see the matter in the same light with me. If not, I can only regret the circumstance, and must abide the consequences.</p> <p>The publication of Doctor Cooper was never seen by me 'till after the receipt of your letter.</p> <p>I have the honor to be    Sir    Your obed. Servt, A Hamilton</p>
<p>To Genl Hamilton  June 22, 1804</p>	<p>Sir, Your letter of the 20th. inst. has been this day received. Having Considered it attentively I regret to find in it nothing of that sincerity and delicacy which you profess to Value.</p> <p>Political opposition can never absolve Gentlemen from the necessity of a rigid adherence to the laws of honor and the rules of decorum: I neither claim such privilege nor indulge it in others.</p> <p>The Common sense of Mankind affixes to the epithet adopted by Dr Cooper the idea of dishonor: it has been publicly applied to me under the Sanction of your name. The question is not whether he has</p>



	<p>understood the meaning of the word or has used it according to Syntax and with grammatical accuracy, but whether you have authorised this application either directly or by uttering expressions or opinions derogatory to my honor. The time “when” is in your own knowledge, but no way material to me, as the calumny has now first been disclosed so as to become the Subject of my Notice, and as the effect is present and palpable. Your letter has furnished me with new reasons for requiring a definite reply.</p> <p>I have the honor to be    sir    your obt st, A. Burr</p>
<p>To Aaron Burr, Esqr</p> <p>June 22, 1804</p>	<p>Sir, Your first letter, in a style too peremptory, made a demand, in my opinion, unprecedented and unwarrantable. My answer, pointing out the embarrassment, gave you an opportunity to take a less exceptionable course. You have not chosen to do it, but by your last letter, received this day, containing expressions indecorous and improper, you have increased the difficulties to explanation, intrinsically incident to the nature of your application.</p> <p>    If by a “definite reply” you mean the direct avowal or disavowal required in your first letter, I have no other answer to give than that which has already been given. If you mean anything different admitting of greater latitude, it is requisite you should explain.</p> <p>    I have the honor to be    Sir    Your obed servt. A Hamilton</p>
<p>To Genl Hamilton</p> <p>June 22, 1804</p>	<p>    Sir, Mr. V Ness has this evening reported to me Verbally that you refuse to answer my last letter, that you consider the course I have taken as intemperate and unnecessary and some other conversation which it is improper that I should notice.</p> <p>    My request to you was in the first instance proposed in a form the most simple in order that you might give to the affair that course to which you might be induced by your temper and your knowledge of facts. I relied with unsuspecting faith that from the frankness of a Soldier and the Candor of a gentleman I might expect an ingenuous declaration; that if, as I had reason to believe, you had used expressions derogatory to my honor, you would have had the Spirit to Maintain or the Magnanimity to retract them, and, that if from your language injurious inferences had been improperly drawn, Sincerity and delicacy would have pointed out to you the propriety of correcting errors which might thus have been widely diffused.</p> <p>    With these impressions, I was greatly disappointed in receiving from you a letter which I could only consider as evasive and which in manner, is not altogether decorous. In one expectation however, I was not wholly deceived, for at the close of your letter I find an intimation, that if I should dislike your refusal to acknowledge or deny the charge, you were ready to meet the consequences. This I deemed a sort of defiance, and I should have been justified if I had chosen to make it the basis of an immediate message: Yet, as you had also said something (though in my opinion unfounded) of the indefiniteness of my request; as I believed that your communication was the offspring, rather of false pride than of reflection, and, as I felt the utmost reluctance to proceed to extremities while any other hope remained, my request was repeated in terms more definite. To this you refuse all reply, reposing, as I am bound to presume on the tender of an alternative insinuated in your letter.</p> <p>    Thus, Sir, you have invited the course I am about to pursue, and now by your silence impose it upon me. If therefore your determinations are final, of which I am not permitted to doubt, Mr. Van Ness is authorised to communicate my further expectations either to yourself or to such friend as you may be pleased to indicate.</p> <p>    I have the honor to be    Your Ob st A. Burr</p>

Answer the following questions from the “Your Obedient Servant” rap with textual evidence from the letters of Hamilton and Burr leading up to the duel. (Use Textual Evidence)	
Burr Group	Hamilton Group
<ul style="list-style-type: none"> <li>• How does Burr state the Hamilton’s “only common thread has been your disrespect”?</li> <li>• How does Hamilton “answer for the accusations I lay at your feet”?</li> </ul>	<ul style="list-style-type: none"> <li>• What does Hamilton ask for when he want Burr to “cite a more specific grievance”?</li> <li>• How does Hamilton “stand by what I said” and refuse to “apologize because its true”?</li> </ul>

