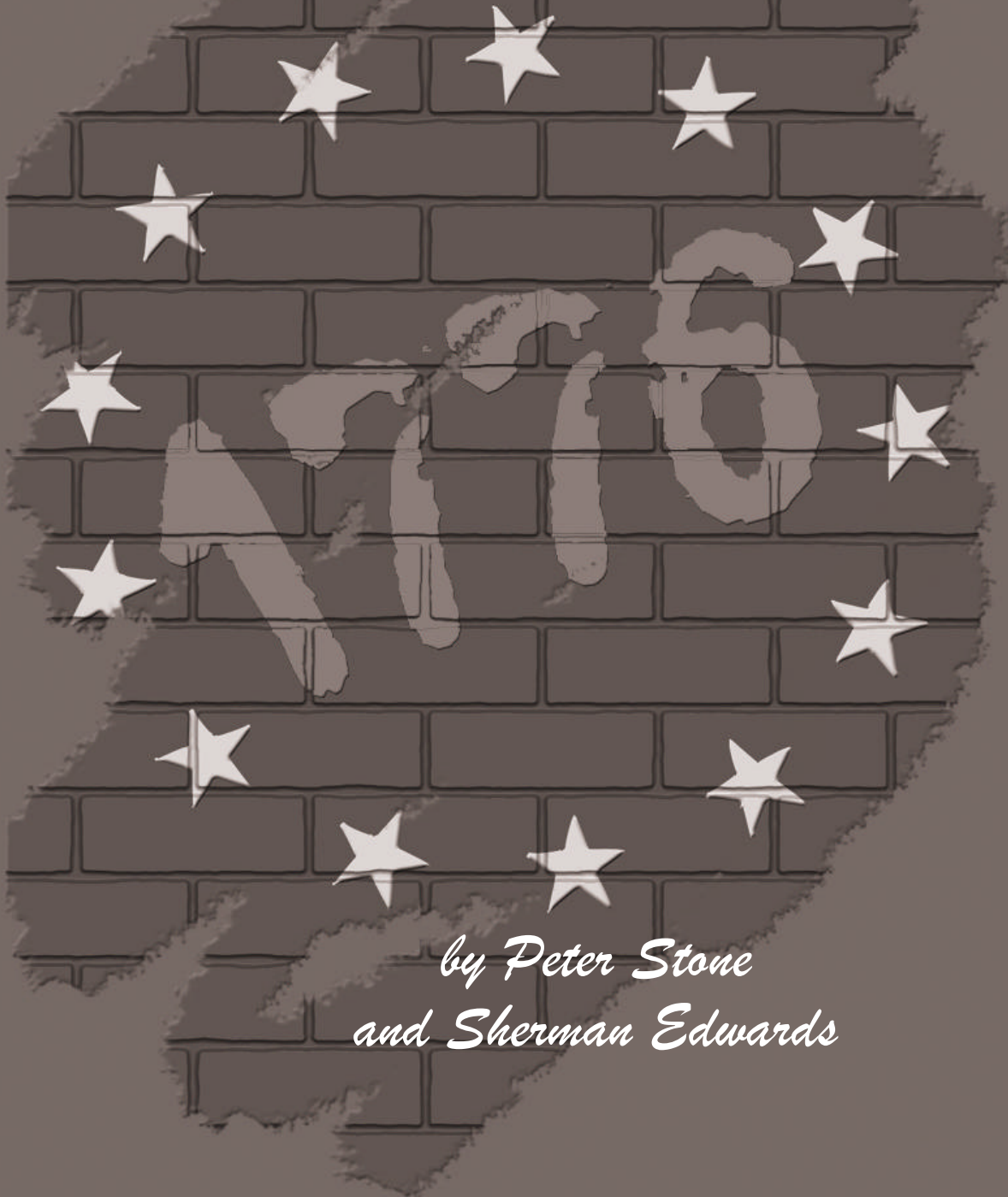


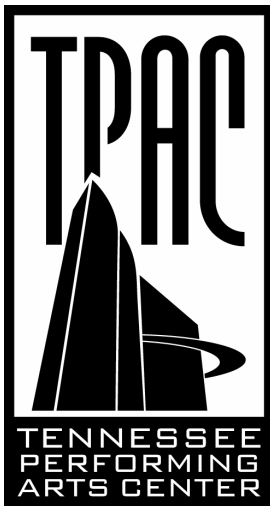


2005-2006 Season for Young People
Teacher Guidebook

Tennessee Repertory Theatre's



*by Peter Stone
and Sherman Edwards*



Thank You

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This project is funded under an agreement with the Tennessee Arts Commission, and the National Endowment for the Arts.

Director's Notes

by Rene Copeland

A group of men meet to discuss the unthinkable: Revolution! Some of them already have a price on their heads. ALL of them risk their lives to participate in the debate. This show, **1776** asks, what are you willing to risk for an idea that could change the world? Will you risk being called a traitor? Losing your property? Civil disorder and war? **1776** needs to be seen, now more than ever. And not just as a quaint piece of history—it has absolute relevance today, especially if you tell it as a story about real people embarking on a real revolution, not just a re-enactment of austere Founding Fathers confidently creating history. While **1776** is obviously the story of a specific pivotal historic episode, its basic themes and the drama of their struggle is the kind of conflict that is particularly relevant in today's world where political struggles of all stripes are foremost in the news everyday.

1776 has always been one of my favorite shows, and what has always appealed to me is the humanity of the characters—they're more than just the guys pictured on the money, they're living breathing men who RISKED EVERYTHING for what they believed in. They knew when they signed the Declaration of Independence that their signatures would brand them traitors and the penalty for treason was death by hanging. So for me, in contemplating the chance to direct the show, what I was challenged by was this: is there a way to tell the story that makes it immediately clear that these guys are not just icons of history, already knowing that it all turns out OK, but rather actual revolutionaries—guys who are taking a huge risk, grappling with huge questions, trying to do something that has never been done before and for which the outcome is far from certain? Is there a way to close the gap of centuries and make us feel the immediacy of their cause and the reality of their courage?

To that end we are taking a “revolutionary” approach to staging this play -- an approach that steps across the historical trappings and directly into its soul. And, make no mistake, the soul of this play is modern, radical, and revolutionary. Literally recreating the historical accuracy of setting and costumes and character likeness can be a great way to present this play, but they are really not necessary to reach out and electrify an audience with the passion and courage of the characters. In fact, if you're not careful, historical clothing and wigs and stylization can get in the way,

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For more information about TPAC's arts-in-education activities for students, teachers and artists, and the HOT Season for Young People, please visit our website:
www.TPAC.org/education.

Please contact Susan Sanders, SSanders@TPAC.org for questions or comments about the season guidebooks.

Guidebook compiled and edited by Kristin Dare-Horsley, TPAC Education

Dear Teachers,

This guidebook will help you prepare your students for Tennessee Repertory Theatre's production of **1776**.

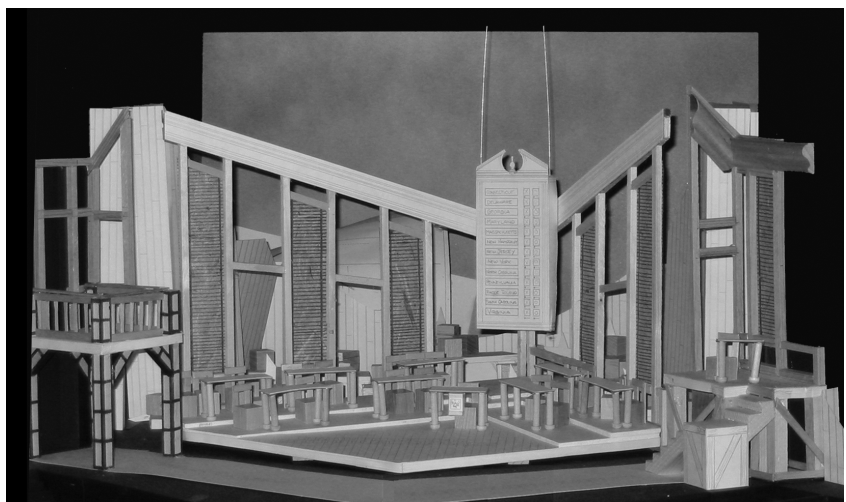
Information and activities have been included that comply with the Tennessee Standards of Education 8th Grade History and High School Government curricula.

making it more like watching a museum piece. Our approach will intensify the parallels and the connection between "then" and "now" in a deeply satisfying way by leaving the powdered wigs and silk stockings behind. Our goal is to remove the barrier of time between them and us by focusing on the actor as storyteller and embracing anachronism as a tool for a "timeless" treatment of the play. We want to tell the story of **1776** in a way that says, "Sure, this specific thing happened in the summer of 1776 and that's the story we're going to tell you, but the struggle of committed people willing to put their lives on the line for liberty is a story for any era."

In our production, 20 actors (18 men and 2 women) will play all 27 parts. The actors and the musicians will be on stage together as an ensemble of storytellers—which is what theatre does best: connect a good story told by a living actor to a live audience. It means that the set will have an underlying contemporary feel while paying tribute to the historical period through certain architectural elements suggesting the congressional chamber in Philadelphia—an anachronistic and metaphorical mix of "now" and "then" in a playing area centered in an unspecified place. In the field surrounding the playing area we sense danger and chaos, reinforcing the idea that these men were willing to proceed despite great personal risk. Props will be a mixture of "now" and "then" as well, and while the clothing will also have a contemporary feel, this differs from what you might call a "modern dress" version (in which the characters would be in modern business suits equivalent to their characters' historical attire). Each actor will have a basic street clothes look, to which they will add a carefully considered piece—a hat, a vest, etc.—depending on who they are playing at the moment, going for the most immediate connection, whether it's an historical or contemporary piece. It's an old storytelling technique that frees up the actors to play more than one role, and tells the story in the period it belongs while keeping the storytellers themselves unfettered to a particular time. Even the approach to the music will incorporate a certain mix of eras—the band on stage will not be like any instrumentation actually found in **1776**, and will further illuminate the story through the mix of contemporary and historical sound.

There is a movie of **1776** that is a great resource for historically accurate details—that's what movies do best. But the theatre brings its own special human connection that cannot be matched by a movie, and we intend to focus on that connection. This nontraditional take on this classic musical will aim to move the audience to empathize with these patriots in a genuine way—and see our founding fathers through new eyes. This approach above all will strive to illuminate the inner truth of the play, and in a way that will be exciting and unique and momentous for our audience through thought-provoking production elements, fabulous music, and top-notch acting.

Model rendering
of the set for
TN Rep's **1776**
by Gary Hoff,
resident set designer

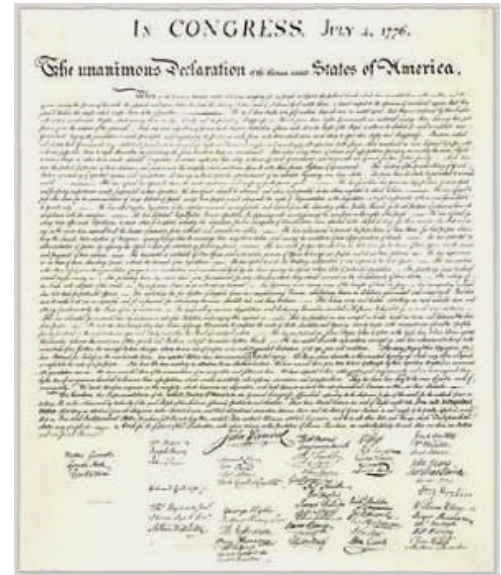


Synopsis

Music & Lyrics: Sherman Edwards

Book: Peter Stone

1776 dramatizes the events leading up to the signing of the Declaration of Independence. As the play begins, the representatives of the original thirteen colonies have gathered together in Philadelphia for the 2nd Continental Congress, and John Adams is attempting to deliver his proposal for independence. The other delegates are in no mood to listen to the unpopular Adams' ramblings, and his proposal is quickly dismissed. Adams then vents his frustrations to his colleague, Benjamin Franklin, who wisely suggests that they convince some other, more popular Congressman to propose independence. They find their man in Richard Henry Lee of Virginia. However, even coming from the well-liked Lee, the proposal seems headed for defeat when John Dickinson, staunchly opposed to independence, puts in place a motion which requires that the vote for independence be unanimous. With the proposal heading for certain defeat, Adams improvises a proposal calling for the composition of a declaration of some sort, explaining to the world the reasons for the proposed separation from England. Only after the drafting of this document is complete can the vote take place. The other delegates agree, and a reluctant Thomas Jefferson is appointed to draft the declaration.



Having secured a little time, Adams and Franklin set about swaying the other delegates to their way of thinking. Meanwhile, John Dickinson tries to keep the opposition intact, and helping his cause is the fact that General George Washington's courier keeps relaying discouraging dispatches from the army's training grounds. When the Declaration of Independence is finally read before the Congress, Edward Rutledge of South Carolina attacks a passage that condemns slavery. Adams and Jefferson staunchly defend the passage, but when virtually all of the representatives from the South walk out, they realize that the slavery clause will have to be sacrificed to obtain a unanimous decision. Independence is, after all, the goal. And as Benjamin Franklin puts it, "If we don't secure that, what difference will the rest make?"

Again, the delegates are gathered, and the final vote is tallied. In the end, the deciding vote belongs to James Wilson of Pennsylvania. In the past, he has always sided with fellow Pennsylvanian John Dickinson, but when he realizes that his vote will forever brand him as "the man who prevented American independence," he relents, choosing instead to side with Adams and Franklin. The proposal passed, the declaration is ready for signatures. And as the Liberty Bell begins to ring, each delegate contemplates the future, knowing full well that if the war is lost, they will all be hanged for treason.

1776 opened at the 46th Street Theatre in New York on March 16, 1969 and enjoyed a run of 1,217 performances.

<http://www.imagi-nation.com/moonstruck/albm81.html>

Note to Teachers:

The Tennessee Repertory Theatre has stated in their brochure and on their website that the performance of **1776** contains mild profanity. Please inform your students ahead of time.

Cast of characters

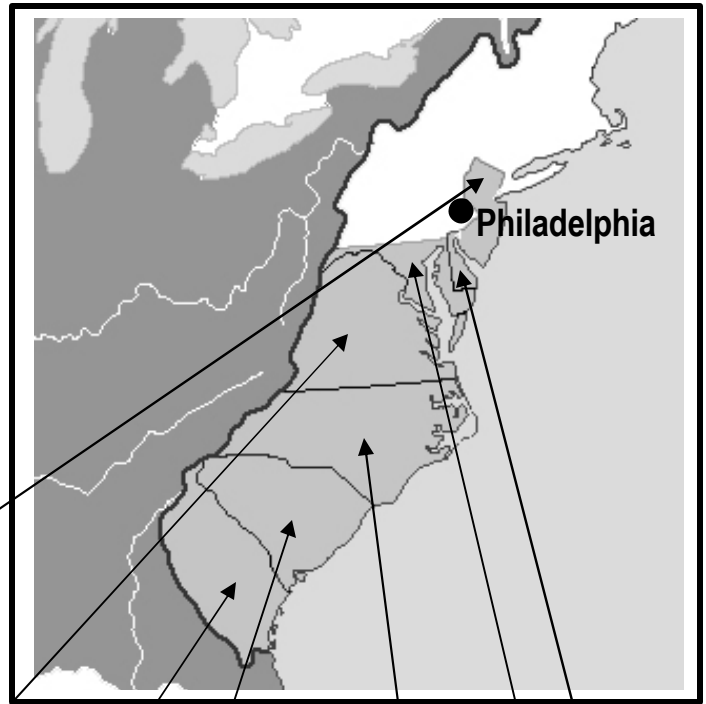
Abigail Adams (Shelean Newman): Wife of John Adams, her communications with John tell some of the story of the Declaration and much of the story of her and John's love and life.

Martha Jefferson (Charlene Ava): The young and beautiful wife of Thomas Jefferson, Martha Jefferson is brought to Philadelphia to help dispel Jefferson's writer's block.

A Leather Apron (Patrick Moore): A leather worker.

A Painter (Todd Van Rowan): An artist who paints Benjamin Franklin's portrait.

A Courier (Richard Browder): A young messenger for Congress.



Delegates New Jersey

Reverend John Witherspoon

(Patrick Moore): A New Jersey delegate, the Reverend John Witherspoon, argues for, and wins, the inclusion of the Supreme Being in the Declaration.

Virginia

Richard Henry Lee (Patrick Waller): A Virginia delegate, Richard Henry Lee is selected to make the argument for independence to the Congress, as Adams is having little luck.

Thomas Jefferson (Jeff Boyet): A Virginia delegate, Thomas Jefferson, in spite of his many protests, is selected to pen the Declaration of Independence.

Georgia

Dr. Lyman Hall

(Galen Fott): A Georgia delegate, Dr. Lyman Hall initially sides with Dickinson.

South Carolina

Edward Rutledge

(Matt Logan): A South Carolina delegate, Edward Rutledge is opposed to the Declaration of Independence because of his passionate opposition to the document's call for an end to slavery.

Maryland

Samuel Chase

(Richard Daniel): A Maryland delegate, Samuel Chase always seems to be eating. He initially sides with Dickinson.

Delaware

Caesar Rodney

(Richard Browder): A Delaware delegate, Caesar Rodney works hard for independence, despite the fact that he is suffering from skin cancer.

Colonel Thomas McKean

(Matt Carlton): A Delaware delegate, Colonel Thomas McKean is Scottish and very vocal.

George Read

(Charlene Ava): A Delaware delegate, George Read is opposed to independence and sides with Dickinson.

North Carolina

Joseph Hewes

(Shane Vickers): A North Carolina delegate, Joseph Hewes sides with Rutledge on the slavery issue, demanding the Declaration allow slavery.



Massachusetts

John Adams (David Alford): A Massachusetts delegate, John Adams is the leading voice for separation from England and the Declaration of Independence. Unfortunately his tendency toward fiery rhetoric makes him generally disliked by other Congress members.

New Hampshire

Dr. Josiah Bartlett (Shelean Newman): A New Hampshire delegate, Dr. Josiah Bartlett sides in favor of independence.

Rhode Island

Stephen Hopkins (Todd Van Rowan): A Rhode Island delegate, Stephen Hopkins is given to indulgence in alcoholic beverages.

Connecticut

Roger Sherman (Chris Strand): A Connecticut delegate, Roger Sherman sides in favor of independence and is on the committee to write the Declaration.

New York

Lewis Morris (Tim Fudge): A New York delegate, Lewis Morris abstains from the original vote.

Robert Livingston (Matt Carlton): A New York delegate, Robert Livingston is a member of the committee assigned to write the Declaration.

Pennsylvania

Benjamin Franklin (Kevin Haggard): A Pennsylvania delegate, Benjamin Franklin is urbane and cool-headed. His logic often prevails where the emotions of other fail. He and Adams lead the charge for independence.

John Dickinson (Chip Arnold): A Pennsylvania delegate, John Dickinson leads a group of Congress members who favor petitioning King George III with their grievances rather than declaring independence from England.

James Wilson (Sam Whited): A Pennsylvania delegate, James Wilson casts the final vote to approve the Declaration, not because of his own belief in the cause, but because he does not want to be remembered in history as "the man who prevented American independence."

I have come to the conclusion that one useless man is called a disgrace, that two are called a law firm, and that three or more become a congress.
~ John Adams, Scene I ~

At the Congress in Philadelphia

John Hancock (Todd Truly): President of the 1776 Continental Congress, John Hancock, put the first and largest signature on the Declaration of Independence.

Charles Thompson (Bobby Wyckoff): The secretary of the Congress.

Andrew McNair (Patrick Waller): The custodian and bell-ringer.

Historical References

By James Troutman, adapted with permission

In **1776** Peter Stone and Sherman Edwards freely adapt the historical record to create an engaging, witty look at the events that lead up to the signing of the Declaration of Independence. These pages try to clarify some of the references to people and events that may not be immediately clear to a modern audience and to point out where dramatic necessity caused them to depart from the historical record. They are listed in chronological order as they appear in the play.

Before the performance:

Ask students to read one or more of the following list of historical references in **1776**. Ask them to think of everything they don't know about that reference and to come up with two or three questions related to the reference. Why do students think the authors included the reference in the play? What does it add to the story?

During the performance:

Ask your students to listen for these references.
How many do they recognize?

ALL THE "ACTS"— John Adams, Scene I

In his opening monologue John Adams complains about the taxes that King George and the British Parliament have imposed upon the American Colonies for over ten years. For example, the Sugar Act of 1764 was the first attempt to raise money in the colonies for the British Crown. The Townshend Acts of 1767, named after Chancellor of the Exchequer Charles Townshend, levied import duties on glass, lead, paint, paper, and tea. The British saw this as a means of raising funds needed to maintain their army in the colonies; the colonists, however, objected to "taxation without representation."

PUNISHMENT AND RESISTANCE— John Adams, Scene I

As the colonists resisted paying the taxes, the British imposed other indignities on the colonists, such as blank search warrants (known as Writs of Assistance), courts that operated without juries, and even the suspension of the New York assembly for not complying with the Quartering Act of 1765. Hostilities between Britain and the American Colonies continued to escalate until in 1774 when twelve of the colonies (Georgia was the lone exception) sent representatives to Philadelphia in what became known as the First Continental Congress to consider ways of dealing with what the colonists now called the "Intolerable Acts." Radical delegates swayed the congress to endorse civil disobedience.

In April 1775 fighting broke out between British troops and American minutemen at Lexington and Concord in the Massachusetts Bay Colony. In May 1775, the Second Continental Congress met in Philadelphia, and in June they unanimously chose George Washington as commander in chief of the newly established Continental Army. During the course of the next year, however, the radical delegates, who wanted to declare American independence (i.e., secession from Great Britain), and the conservatives, who still hoped for a reconciliation with Britain, couldn't agree on much else.

MR. MELCHIOR MENG – John Hancock, Scene I

The play contains a reference to a Mr. Melchior Meng petitioning the Congress for payment for his dead mule, which had been employed in service to the Congress. There was a Melchior Meng living in Germantown at the time. He was a horticulturist whose house was used as an emergency hospital during the Battle of Germantown.



John Adams
memory.loc.gov/
.../3a53000/3a53200/3a53276r.jpg



Abigail Adams
Library of Congress
LC-USZ62-10016 DLC
[http://teachpol.tcnj.edu/
amer_pol_hist/thumbnaill92.html](http://teachpol.tcnj.edu/amer_pol_hist/thumbnaill92.html)

ABIGAIL ADAMS-John Adams, Scene I

While John Adams was one of the delegates representing Massachusetts Bay in the Continental Congress, his wife Abigail remained in Braintree, raising their family and managing their farm. They corresponded almost daily, and much of the dialogue and lyrics in their scenes comes directly from their letters.

Note: Correspondence between John and Abigail Adams is available online: <http://www.masshist.org/digitaladams/aea/browse/index.html>

BOTTICELLI / VENUS – John Adams, Benjamin Franklin, Scene II

Sandro Botticelli (1445-1510) was an Italian painter of the early Renaissance. Two of his most famous paintings are *The Adoration of the Magi*, a Christian scene, and *The Birth of Venus*, depicting a naked Venus rising out of the sea. While the dialogue between Adams and Franklin about the painting is witty, it is, alas, an anachronism, as Botticelli was largely unknown until his paintings were rediscovered in the late nineteenth century.

BUNKER'S HILL – John Adams, Scene II

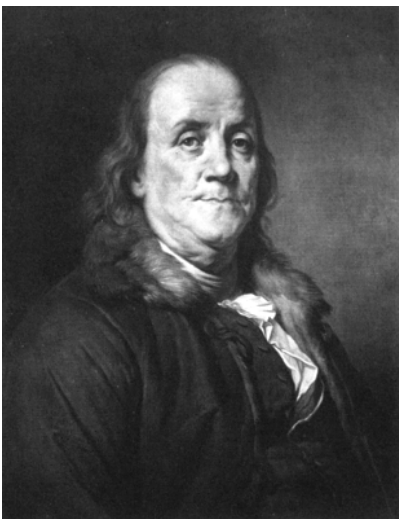
Patriot and British forces clashed in June 1775 at Breed's Hill (and nearby Bunker's Hill). Although the Patriots were forced to retreat, they inflicted heavy casualties on the British soldiers (nearly 40% of the 2400 soldiers). The story spread through the Colonies (probably with as much accuracy as, say, Fox News might present it in our time), and helped to convince the American public that the British were not invincible.

MR. PAINE'S COMMON SENSE – Benjamin Franklin, Scene II

In January 1776 Thomas Paine (1737-1809) anonymously published a pamphlet called *Common Sense*. Almost immediately it sold over 150,000 copies. The total population of all thirteen colonies at that time was about 2.6 million, so a comparable sales figure if it were published today would be about 16 million copies. (Shades of Harry Potter!) Publishing pamphlets, either anonymously or not, was a common method for expressing opinions and engaging in public argumentation in those days, comparable in many ways to the web log phenomenon of today. *Common Sense* was a powerful piece of propaganda and helped to convince many colonists that independence was the only viable solution to their problems with Great Britain.

NECESSITY OF TAKING UP ARMS – John Adams, Scene III

In 1775 the Continental Congress had Thomas Jefferson draft a statement as to why the British Colonies were taking up arms against the mother country. Jefferson's draft was considered too inflammatory, and so John Dickinson was enlisted to tone the language down. The passage Adams quotes in the play does not appear in the final draft, so possibly it was one of the passages deemed too inflammatory.



Benjamin Franklin
http://teachpol.tcnj.edu/amer_pol_hist/thu_mbnail86.html

FRANKLIN AND WASHINGTON – John Adams, Scene IV

In 1790 John Adams wrote to Benjamin Rush: "The history of our revolution will be one continued lie from one end to the other. The essence of the whole will be that Dr. Franklin's electrical rod smote the earth and out sprang General Washington. That Franklin electrified him with his rod -- and henceforward these two conducted all the policy, negotiations, legislatures, and war." It's not too much of a stretch to believe that Adams might have already been harboring some resentment in 1776 over who would be remembered for leading the country towards independence.

ANTI-SLAVERY SOCIETY– Benjamin Franklin, Scene VII

It's true that Franklin did help to found such a group, but he did so after the creation of the Declaration, so this reference is an anachronism.

The Function of the Songs in 1776

By Christine Frezza, from *Insights*, 2003

Reprinted with permission from the Utah Shakespearean Festival, thebard.org

. . . **1776** has a very strong story, the debate which led to the creation of the Declaration of Independence. One might think that music would be superfluous, but Sherman Edwards, composer and lyricist, has written music which comes from the same sources which inspired John Phillip Sousa and Aaron Copland, music with a recognizably frontier and patriotic flavor, and music which serves to enhance the story and, occasionally, to become part of the plot.

The first song, "**Sit Down, John**" pits John Adams against the Congress, showing the two forces in opposition by alternating Adams's solo verses with a repeated chorus sung by the Congress, both insistent in their own way. The song cleverly and artistically takes care of the usually difficult task of the playwright--delivering an exposition necessary to explain the back-story and viewpoints of alternating forces, but relying on words, rather than action to get its message across. "Sit Down, John" gives the audience a protagonist with which they can sympathize since the soloist, John Adams, gets a story to sing, while the Congress is reduced to repeating the instruction "sit down."

This first number segues immediately into "**Til Then**," sung by both John Adams and his wife, Abigail, counterpoising domestic longing against civic duty. This song will come back several times throughout the play to remind us that Adams is sacrificing his real life for American liberty. The song is brief, and quickly interrupted by "Sit Down, John" to drag Adams back to political necessities.

"**But Mr. Adams**," written for the five men charged with creating a Declaration of Independence puts forth the idea that the document must be written convincingly enough so that the states agree to it unanimously. Three of the five committee members refuse to write it, singing in comic rhyme (for example, Connecticut and predicate) of their reasons, while John Adams, as chorus, reiterates as his excuse that he is "obnoxious and disliked." Thomas Jefferson is the man, and his excuse of being newly-married is trumped by Adams who pleads his own longer separation from his wife. Jefferson's reluctance is echoed by the shape of his verse, which exchanges the comic rhythm and tempo of the preceding members, and slows to a wistful lover's lament, quickly capped by a reprise of the comic choral movement at the top.

When Adams and Franklin bring Jefferson's wife to him in the hopes it will encourage his writing, the joy with which they greet each other inspires a full-length love-song from the Adamses, "**Yours, Yours, Yours**" to which "Til Then" now becomes a coda. The "old" love of John and Abigail transforms next to the "new" love of "**He Plays the Violin**" sung primarily by Martha Jefferson, with small parts by Adams and Franklin.

The production takes a serious turn with "**Momma Look Sharp**," a modal soldier's lament, sung by the courier, an anguished reminder of what everyday people, soldiers and their relatives, will sacrifice for liberty, not only marital happiness, but life itself. The tempo is slow, the melody plaintive, a tragic lullaby, and the composer resists the temptation to build the song into the triumph of the Revolution, recognizing that national victory cannot always vanquish individual agony.

In Scene 6, the action is back in Philadelphia, as the three backers of the Declaration of Independence squabble over selecting the national bird. "**The Egg**" is a song of vigorous

determination for the eagle (on Adams's part) which will "crack the shell of the egg that England laid." It is as much his wit and wordplay as his conviction which wins over Franklin and Jefferson to his choice. Faintly, the words of the Declaration can be heard for the first time.

Argument over the new Declaration reaches a climactic point with Rutledge's singing of "**Molasses to Rum**" which is both a lament and an outburst of anger at the insertion of a clause abolishing the slave trade. He accuses the northern states of hypocrisy in their willingness to profit from the output of slaves while decrying the existence of slavery. Musically, "Molasses to Rum" is the most powerful song in the play; its savage, lyrical rocking motion, gives a feel of the lash, the ships carrying slaves. The melody line sounds like an auctioneer, and the change to a percussive accompaniment reflects the rapping of his gavel on the block.

John Adams's reverie "**Is Anybody There**," sung near the end of the show, expands a phrase in George Washington's latest dispatch, and translates it to renewed commitment. The song builds to a paean of liberty "I see all nations free forevermore" and becomes the musical equivalent of the Declaration of Independence itself.

Wisely, the composer doesn't try for a big musical ending in "**Finale**," but underscores the singing of the Declaration with the ringing of the Liberty Bell, leaving the audience to reflect on the struggles and the sacrifices these Americans made to ensure our future.

Is Anybody There?

*Is anybody there?
Does anybody care?
Does anybody see what I see?*

*They want me to quit,
They say, "John give up the fight!"
Still to England I say:
"Good night forever, good night!"*

*For I have crossed the Rubicon,
Let the bridge be burn'd behind me!
Come what may, come what may . . .
Commitment!*

*The croakers all say
We'll rue the day,
There'll be hell to pay in
Fiery Purgatory!*

*Through all the gloom,
Through all the gloom, I can*

*See the rays of ravishing light and
Glory!*

*Is anybody there?!
Does anybody care?!
Does anybody see
What I see?*

*I see
Fireworks!
I see the Pageant and Pomp and
Parade!
I hear the bells ringing out
I hear the cannons roar!*

*I see Americans, all Americans,
Free! For evermore!*

People and Ideas

Leading to Revolution

Thomas Paine's "Common Sense"

"Society in every state is a blessing, but Government, even in its best state, is but a necessary evil; in its worst state an intolerable one..."

Published in 1776, "Common Sense" challenged the authority of the British government and the royal monarchy. The plain language that Paine used spoke to the common people of America and was the first work to openly ask for independence from Great Britain. <http://www.ushistory.org/paine/commonsense/>

Web Quest

<http://www.ushistory.org/paine/>

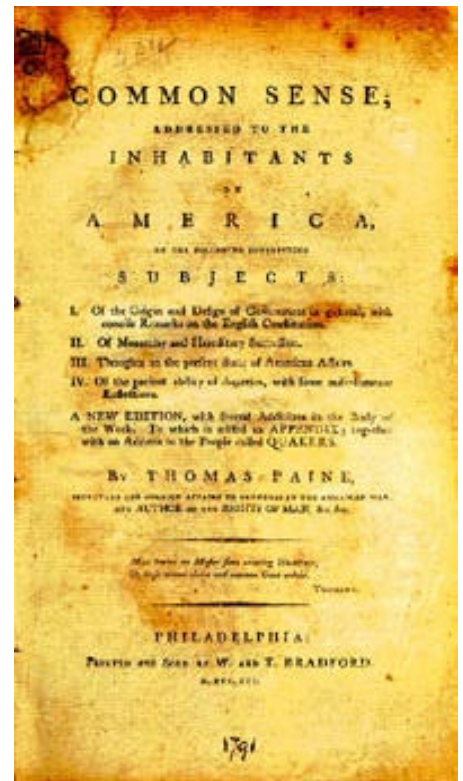
- 1) When and where was Thomas Paine born?
- 2) Who helped Paine emigrate to Philadelphia?

<http://www.historyguide.org/intellect/paine.html>

- 3) What was Paine's career in Philadelphia?
- 4) When was "Common Sense" first published?

<http://www.sparknotes.com/lit/commonsense/summary.html>

- 5) In "Common Sense" what does Paine argue in favor of?
- 6) According to Paine, what is the purpose of government?
- 7) How does Paine define society?



<http://www.historywiz.com/paine.htm>

Excerpts from "Common Sense"

Volumes have been written on the subject of the struggle between England and America. Men of all ranks have embarked in the controversy, from different motives, and with various designs; but all have been ineffectual, and the period of debate is closed. Arms, as the last resource, decide the contest; the appeal was the choice of the king, and the continent hath accepted the challenge.

We ought not now to be debating whether we shall be independent or not, but, anxious to accomplish it on a firm, secure, and honorable basis, and uneasy rather that it is not yet began upon. Every day convinces us of its necessity.

People and Ideas



<http://www.lonang.com/exlibris/locke/loc202.htm>

What does John Locke have to do with the Declaration of Independence?

John Locke (1632-1704) was a 17th-century English philosopher whose ideas formed the foundation of liberal democracy and greatly influenced both the American and French revolutions . . . The political implications of his theories included the notions that all people are born equal and that education can free people from the subjugation of tyranny. Locke also believed that government had a moral obligation to guarantee that individuals always retained sovereignty over their own rights, including ownership of property that resulted from their own labor.

<http://www.who2.com/johnlocke.html>

"The state of nature has a law of nature to govern it, which obliges everyone: and reason which is that law, teaches all mankind who will but consult it, that being all equal and independent, no one ought to harm another in his life, health, liberty or possessions..."
From Locke's *Two Treatises on Government*

Thomas Jefferson

John Locke's writings were a major influence for Thomas Jefferson, principal author of the Declaration of Independence. The similarities are obvious within one of the most famous lines of the Declaration:

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."

Ask your students:

Do you agree with Locke that reason tells us how we should treat one another?

Compare and contrast the above statements of Locke and Jefferson. Why did Jefferson replace "possessions" with "pursuit of happiness?"

At the time it was written, the statement "*All men are created equal*" did not include women or minorities. Why do you think Jefferson included this statement? Do you think it is true today?



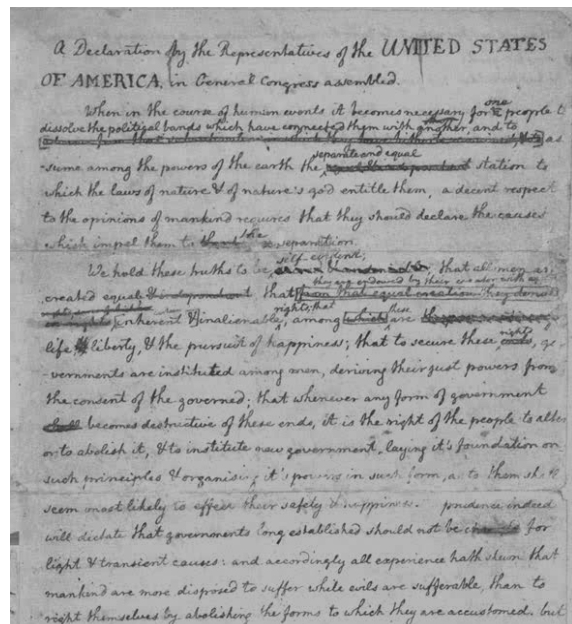
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People and Ideas

In Jefferson's original draft, the Declaration included statements referring to the criminality of slave ownership. Certain colonies would not agree to the Declaration, however, until the statements were removed.

Ask your students:

Was this the right decision in order to obtain independence? How could pro-slavery colonists have been convinced? Analyze the following excerpt from Jefferson's original draft. With views so obviously against slavery, how could Jefferson himself own slaves? How would the country have been different if the delegates had agreed that these statements should remain in the Declaration of Independence?



He [the King of Britain] has waged cruel war against human nature itself, violating its most sacred rights of life and liberty in the persons of a distant people who never offended him, captivating & carrying them into slavery in another hemisphere, or to incur miserable death in their transportation thither. This piratical warfare, the opprobrium of INFIDEL Powers, is the warfare of the CHRISTIAN king of Great Britain. Determined to keep open a market where MEN should be bought & sold, he has prostituted his negative for suppressing every legislative attempt to prohibit or to restrain this execrable commerce.

187 years after the signing of the Declaration of Independence, Dr. Martin Luther King, Jr. stood near the Lincoln Memorial in Washington D.C. to deliver a speech to over 250,000 people who gathered to support the civil rights movement. Read the following excerpt:



So we have come here today to dramatize an appalling condition. In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. . . . I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal." I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at a table of brotherhood. I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today!

Ask your students: Has Dr. King's dream come true?

People and Ideas

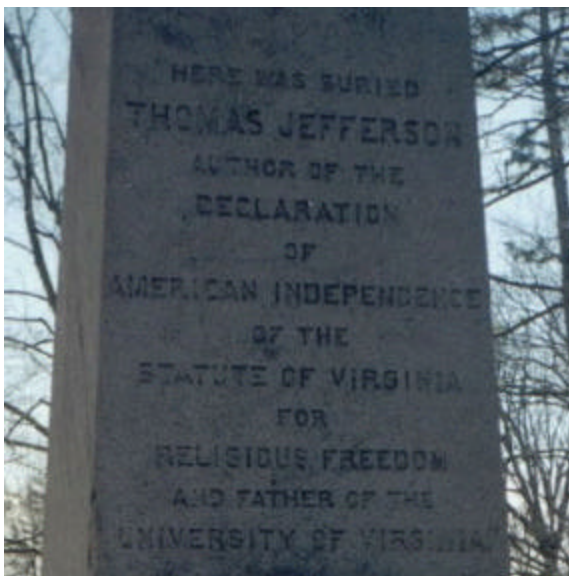
The true story of the last hours of Thomas Jefferson and John Adams

An excerpt from Willard Sterne Randall's *Thomas Jefferson: A Life*.

By late June, he knew he could leave Monticello no more. He declined an invitation from the citizens of Washington, D.C., to attend the fiftieth anniversary celebration of his Declaration of Independence, but he wrote a public letter to the *National Intelligencer*. It was to be the last letter he ever wrote and in it he reaffirmed his faith in the principles of that declaration: 'May it be to the world what I believe it will be,' . . .

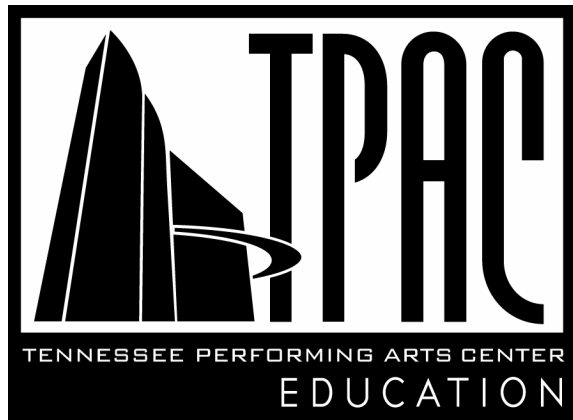
After he finished writing the letter, he summoned Dr. Dunlison. One week later, on July 1, 1826, Thomas Jefferson, eighty-three, lapsed into unconsciousness. He roused himself several times to ask if it was yet the Fourth of July. . . The morning of July 3, he had a little tea. He slept most of the day, then woke around seven and asked Dr. Dunlison, 'Is it the Fourth?'. . . After midnight, he sat up, lifting his right hand and his elbow, as if to write, moving it slowly sideways. Then he slumped back on the pillows. At 4 A.M., he woke briefly and asked that his family and servants be brought into the room. . . At 12:50 P.M., July 4, 1826 he stopped breathing and Dr. Dunlison pronounced him dead. . .

Before sundown that same day, July 4, 1826, the man who had insisted that Thomas Jefferson write the Declaration of Independence also died. Shortly after noon, at about the time Jefferson died, John Adams moved on his deathbed and whispered, 'Thomas Jefferson survives.' Before the day was over, he, too, was dead.



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HERE WAS BURIED
THOMAS JEFFERSON
AUTHOR OF THE
DECLARATION
OF
AMERICAN INDEPENDENCE
OF THE
STATUTE OF VIRGINIA
FOR
RELIGIOUS FREEDOM
AND FATHER OF THE
UNIVERSITY OF VIRGINIA



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