



Pre-Visit Activities

Preparing For Your Visit

We recommend that you relate your class's experience to your current Social Studies program. Many teachers use the visit to cap a multi-week integrated unit on the history and culture of Illinois.

Online resources include American Battlefield Trust, PBS, and the National Archives. For a comprehensive list, please see our Resources, page 19. You may also consult primary materials in the Collections at Midway Village Museum by making arrangements in advance with the Curator of Collections and Exhibits. Please feel free to call Midway Village Museum with any questions.

Suggested Activities Include

1) Have students complete research projects on life in Illinois, national events, or personalities with great importance for this region during the years of the Civil War. Some examples are:

- Clothing of the period
- The school day
- Uniforms and equipment
- Boys in the War
- War tactics
- Baseball
- Dancing
- Soap making and laundry
- Women in the war (Harriet Tubman, Clara Barton)
- Life on the farm (butter making, sheep shearing, etc)

2) Have students research and play games of the period (1860s). Some games include:

- Shadow Puppets
- Shadow's Bluff
- Blind Man's Bluff
- Hunt the Ring
- Drop the Handkerchief
- Fox and Geese
- Hide and Seek
- Leap Frog
- Ring Toss
- Consequences
- Follow the Leader
- Drawing the Oven
- Hopscotch
- I Spy
- Card Games
- Backgammon

Rules for several of these games can be found beginning on page 15.



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Pre-Visit Activities (cont.)

- 3) Have students read the Civil War letter found beginning on page 9. Using the following prompts, have students critically analyze the letter. Then, have them predict what they might see during their visit to Midway Village based on what they have read.
 - a) What does this letter tell us about life as a soldier during the Civil War?
 - b) Cite specific examples.
 - c) List three to five positives about life as a soldier, based on the text you have read.
 - d) List three to five negatives about life as a soldier, based on the text you have read.
- 4) Read *Who Was Frederick Douglass?* by April Jones Prince. Then, have students pick one of the historical figures highlighted within the book to research. Have them practice writing a persuasion essay, by making the claim “_____ was the most important person in the Civil War”. Allow students to either confirm or deny this claim within their paper.
- 5) Read either *Drummer Boy: Marching to the Civil War* by Ann Turner, or *Civil War Drummer Boy* by Verla Kay. In music class or band, have students practice drumming exercises (listed in our resources beginning on page 4).



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Post-Visit Activities

- 1) Learn a(nother) dance from the time period, and teach a younger grade in your school.
Examples include:
- 2) Write a story about the most interesting person you met during the event.
- 3) Write a letter about your day, while practicing your cursive handwriting.
- 4) Research your headliner in detail and write a short report. Use proper citation and arguments in your paper.
- 5) Research:
 - a) Transportation of the era
 - b) Community activities centered in soldier camps
 - c) Children's toys and games
- 6) Research the extent of the Underground Railroad. Did it reach Illinois?
- 7) Illustrate your favorite activity of the day.
- 8) Research Civil War recipes. Students can prepare food using recipes of the period and/or bring samples to the class for tasting. Recipes can be found on page 18.



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Resources

THE DRUMMER'S AND FIFER'S GUIDE: OR SELF-INSTRUCTOR;

Containing a plain and easy Introduction of the **RUDIMENTAL PRINCIPLES** for the **DRUM** and **FIFE**; to which are added, **Marches, Quicksteps, Side-beats, Troops, Retreats, Signals, Calls, &c.**, with explanatory remarks, when to be used: also, the **DUTY FOR GARRISON OR CAMP**, to be performed by both Instruments, as used in the **U. S. Army**, the **DRUM MAJOR'S DUTY**, the fundamental principles of **MODERN DRUM MUSIC**, **BEATS FOR DRUM CORPS, &c., &c.**

BY

GEORGE B. BRUCE,

Of the Seventh Regiment N. Y. S. M. (National Guard) Band.

(LATE DRUM-MAJOR AND PRINCIPAL INSTRUCTOR U. S. A., AT BEDLON'S AND GOVERNOR'S ISLANDS, NEW YORK HARBOR.)

NEW YORK:

Published by **WM. A. POND & CO., No. 547 Broadway.**
1865.



DRUMMERS' AND FIFERS' GUIDE:

OR

SELF-INSTRUCTOR.

RUDIMENTAL PRINCIPLES.

THE Drum is an instrument which allows of but few variations of sounds or tones except those produced by straining or slacking of the cord, which operates immediately upon the head. To prove effectual, therefore, it requires a strict correctness of time and adroitness on the part of the performer, in giving the different strokes, rolls, &c., necessary to complete any particular beat; and it is also requisite that the instrument itself should be kept in order, by the selection of good heads, snares, cord and braces. In the opinion of the author, *calf skins* when properly dressed, make the best heads, on account of their strength and elasticity. The snare head should be considerably thinner than that of the batter (beating head). Care should be taken, that the hoops on which the skins are lapped (commonly called *flesh hoops*;) should fit the shell or barrel of the drum, so as not to bind, nor yet fit too loosely; they should be tight enough to prevent warping or twisting. The same rule will be observed in regard to the *counter hoops*, which are those that rest on the flesh hoops, and through which the cord passes to strain the heads down. In regard to *snares*, some performers prefer *cat-gut*, others *raw-hide*; both are good, but for general use, the *raw-hide* is preferable, as in wet weather, the cat-gut is the most easily affected by the dampness, which causes a contraction, and prevents the proper vibration. In bracing the drum, care should be taken that the braces are not driven down with a jerk; new beginners are liable to this fault, thus causing something to give way, either cord, hoop or head, but generally the latter. Commence by tightening every-other brace moderately, so that the remaining ones, when braced down, can draw with the same power; thereby giving the performer a chance to tune his drum to suit himself, by making it flat or sharp in tone.

DIRECTIONS FOR PUTTING ON DRUM-HEADS.

First, lay the head in cold water about fifteen minutes, after which, spread it out on a table with the hair or enamelled side down, and flesh side up, then take a sponge saturated with water, and continue wetting around the edges until it is properly soaked to wrap on the hoop; care should be taken not to draw the head on too tight, while in a wet condition, the texture or strength of the skin is liable to become injured by so doing. Commence by laying the flesh hoops on the skin, an equal distance from the edge, then take a table spoon, (with the end of the handle not so sharp as to cut through the head), or a stick made of strong and pliable wood, flat, and about an inch in width, and rounded on the end, so as the corners will not cut through, (hickory is good for the purpose,) after tucking under one part, about three inches around, commence opposite in the same manner, and so continue with the other parts until the head is lapped; after which, place it on the shell or barrel of the drum, and while putting it together, do not strain the head by overhauling while wet, merely strain the cord sufficiently to draw the counter-hoops a trifle over the edge of the shell, after which, place the drum in the sunshine until it is perfectly dry, then commence to over-haul it moderately, until the slack of the cord is taken up, but by no means make the cord too tight at first, after putting on a new head.

INSTRUCTIONS FOR HOLDING THE DRUM.

The drum should be carried on the left side just above the knee, in such a manner as to be equally balanced across the left leg. The belt should pass round the neck, and come down over the left breast, with the fastening attached to the cord at the upper hoop, caus-



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ing the drum to hang obliquely; in which position the performer will find the head just right for the sticks to come in contact with, while the drum, if carefully balanced, can be easily managed while marching, without striking the hoops. It is positively enjoined on the pupil to stand erect, and avoid beating time with the feet.

INSTRUCTIONS FOR HOLDING THE STICKS.

The next thing to be attended to by the pupil, is a proper management of his arms and the drum sticks. The left hand (which is the most difficult to manage at first,) should grasp the stick firmly, but not too tight, between the thumb and first two fingers, passing over the third, and resting a little below the middle (or large)

joint; the thumb in the mean time resting on the fore-finger. The stick in the right hand should be held between the thumb and fingers lightly, with the little finger pressing it, so as to play through the hand, as a man would use a stick in fencing. The arms must be habituated to move with the greatest ease, while the shoulder joints and wrists are exercised in performing the principal part. It is absolutely necessary, that the learner should first practice the *Long Roll* until he can close it smoothly, then commence the next lesson and perfect himself in that, and continue in this manner through the book; but by no means to undertake a new lesson until he has completely mastered the old ones. By strictly adhering to this rule, he will progress without difficulty.

LONG ROLL.

The first lesson of the pupil, after learning the position of holding the drum and sticks, will be the *Long Roll*, or as it is more familiarly called, *Da-da, Ma-ma*. The upper beats (or notes) are made with the *left hand*, and the lower ones with the *right hand*, commencing with the left very slow, and gradually increasing in velocity until closed down to a roll. The first stroke of each hand should be made somewhat lighter than the second, (the second being designated by a mark >). The learner

should be careful and not raise the sticks too high after having brought the roll to a close; he should also beat in the centre of the head, within a circumference of about two inches. He must have patience and not be too anxious to hasten this lesson, as the several rolls that follow, and of which he is to become master, depend in a great measure on the manner in which he has perfected the *Long Roll*.

Da-da.

LEFT HAND.

RIGHT HAND.

Ma-ma,


Slow, - increase, - faster - and - faster,

close - the - roll. - De - crease.

slow - er, - and - slow-er, open - the - roll.



ROLL OF 5 STROKES

After learning the Long Roll, the pupil will commence the 5 stroke roll; it is beat from hand to hand, the last stroke (which is a single one) being made a little harder than the four preceding, until brought to a close. This and the following lessons are written without regard to time; the mark thus :  indicates the finish of a roll or beat.



N. B. This and all the succeeding Rolls must be brought to a close, and then 'opened.'

ROLL OF 7 STROKES.

Beat the same as the 5 stroke roll, from hand to hand, only while learning; but when two or more occur together in any beat, always begin the rolls with the left hand and end with the right.



ROLL OF 9 STROKES.

Like the previous rolls, beat from hand to hand, changing alternately when two or more come together in any beat.



ROLL OF 11 STROKES.

Observe the same directions as at the 5 or 9-stroke roll, changing from hand to hand alternately.



ROLL OF 13 STROKES.

Beat this roll from hand to hand.



ROLL OF 15 STROKES.

This roll is beat from hand to hand.



N. B. The following rolls are very seldom used, except in passages where no pause occurs; and the only way to give them effect, is to drop at once on the drum head with an open 'flam beat.' It is as well for the pupil to perfect himself in them, after having learned the lessons which immediately follow; but for the present they are not really essential to the progress of the learner.

ROLL OF 8 STROKES.



ROLL OF 10 STROKES.



NOTE.—The Roll of 10 strokes is used in the 3 camps, (*Reveille*) but never beat from hand to hand, (except as a lesson) the same as the 7's and 5's, when two or more occur.

THE FLAM (close.)

It is necessary that the pupil pay particular attention to the directions of the author, in regard to the position of the sticks to make a flam. In fact, the learner can never make an accomplished drummer, unless his rolls and flams are well executed. Flams and 7 stroke rolls are brought in requisition more than any other strokes, and consequently should be properly made; to do which, the pupil will see that his sticks are placed in the proper position before striking the drum. The left hand stick must be raised to a level with the chin, the right (or flam hand) two inches from the drum; both sticks are to reach the drum head at the same time. The stick that is most distant striking a hard blow, and the nearer one falling on the head very light; to do which, do not raise the near hand, but merely turn the wrist so as to allow the point of the stick to touch the head. Afterwards, he will reverse the sticks, and observe the same



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DRUMMER'S CALL. (Scott's Tactics.)

[Inserted here as a lesson, and to familiarize the learner with the 'Duty.'] This call is beat by the 'Drummer of the Guard, at the Guard-house, to assemble the other drummers on parade, (in this instance it is styled the 1st call,) who repeat the same on the parade ground in front of the flag-staff, and is then styled the 2d call; the troops immediately '*fall in*' on their respective grounds, to answer to 'Roll call.'



DRUMMER'S CALL. (Ashworth's.)

Formerly beat in the army, and now used in the U. S. Navy; the learner must commit the one appropriate to the branch of the 'Service' to which he is attached.



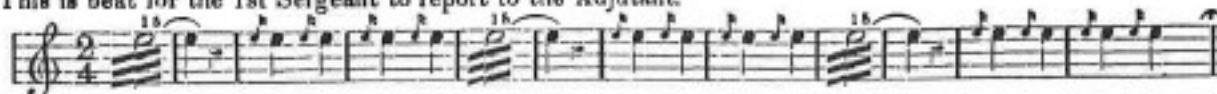
THE ASSEMBLY. (2d Call.)

Beat to assemble the troops for parade or drill.



FIRST SERGEANT'S CALL

This is beat for the 1st Sergeant to report to the Adjutant.



N. B. The 'Assembly' and '1st Sergeant's Call' are written as they should appear, when set in regular time, to attract the attention to what has been heretofore said of 7 and 15 stroke rolls. [Refer back.]

The book, *The Drummers' and Fifers' Guide*, by Geo. B. Bruce and Dan D. Emmett can be bought online at <http://www.amazondrygoods.com/>.



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Memphis Tenn Feb 14/1868

Dear Father and Mother

We were very much surprised yesterday morning by a Gentleman coming to our camp and enquiring for Capt Sealy and Lieut Blake saying that there were two soldiers down to the River that wanted to see them of course we mistreated who they were but hardly know how they could get here so soon we were all in bed when we heard of them being here the Capt's boy was blocking his boots and he stoped him before he had got half through and was not going to stop to eat any Breakfast but he soon got over his hurry and stoped to let the boy finish his boots and for himself eat some breakfast and then went down to meet them as soon as I got through my Breakfast I got a pass to go down and see them you may be



Share that I was glad to see Willie and then wished that I could see you all she unpacked her trunk as soon as I got there and gave me the things that you sent me and I was so glad to get so many good things from home for I had not expected anything as I thought that they would come off in such a hurry that you would not have time to get anything ready for me the cake and preserves were very nice the Boys of my squad who shared them with me thought that there could not be anything nicer but I suppose you wonder why I have not spoke about the wine I will tell you Willie took it out of her trunk and found that it had leaked a little she handed it to me and I sat it down on the floor and as I did so crack went the bottle and out came the wine all over the floor we felt very bad about it but Willie felt the worse over it but I told her not to feel so bad as I was the only loser but I felt.



bad enough for I knew that it must of been
so good for it as well as nice the ~~Handkerchief~~^{Handkerchief}
and socks that you sent I needed very much
but I have not worn out the first pair of
Gloves that Mother sent me yet so you see
that we have not had much cold wether
but I feel just as thankfull for them as
though they done me as much good and
I can sell them to some of the boys or send
them back untill next winter but I guess
that I had better let some of them have
them as they need them. I took Brads
things to him he is in the Hospital Nellie
gave me Woodwards Watch she said that he
sent it down here for one of us to sell
and as I need one very much now if he
will set a price on it I think that I will
keep it myself. you see that we have
change of the guard and the relief each
start two hours and when we do not have
the time with us it is very unpleasant as



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2013.70.71a

George

Mr. I was glad that you sent me letters
often and although I have not yet
written to him again

some think that they stand longer
than the others and then they blame
the doctor for it but they cannot do so
when he has it watch so I think that
I shall keep it and send him the
money the next time that we are paid
off which will be some time this
month I expect before this reaches you
that we shall be on the boats to go
down the River at least that is the
rumor here now but we may not
go quite so soon.

How Nellie and Mrs. Blake does praise up
that Baby & they say it is such a
nice one and has four teeth all ready
I should think it was borne with teeth
now tell Kate that the first chance
that she has I want to have her picture
with the Baby in her arms I do want
to see it so bad now I must close with
much love and many thanks for the
Goodbye that you sent me I remain as ever your affectionate
son



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2013.70.71a (MVM accession number)

Transcribed Letter

Memphis Tenn Feb 10/1864

Dear Father and Mother

We were very much surprised yesterday morning by a Gentleman coming to our Camp and inquiring for Capt Sealy and Sernt (sic) Blake saying that there were two Sealys down to the River that wanted to see them of corse (sic) we mistrusted who they were but hardly known how they could get hear (sic) soon we wer (sic) all in bed when we hard (sic) of them being hear (sic) the Capts boy was blacking his boots and he stoped (sic) him before he had got half through and was not going to stop to eat any Breakfast but he soon got over his hurry and stoped (sic) to let the boy finish his boots and for himself eat some breakfast and then went down to meat (sic) them as soon as I got through my Breakfast I got A pass to go down and see them you may be shure (sic) that I was Glad to see Nellie and then wished that I could see you all she unpacked her trunk as soon as I got there and gave me the things that you sent me and I was so Glad to get so many good things from home for I had not expected anything as I thought that they would come off in such A (hares?) that you would not have time to get any thing redy (sic) for me the Cake and Preserves were very nice the Boys of my squad who shared them with me thought that there could not be any thing nicer but I suppose you wonder why I have no spoke about the wine I will tell you Nellie took it out of of her trunk and found that it had leaked a little she handed it to me and I sat it down on the floor and as I did so Crack went the bottle and out came the wine all over the floor we felt very bad about it but Nellie felt the worse oar (sic) it but I told her not to feal (sic) so bad as I was the onely (sic) luser (sic) but I felt bad enough for I knew that it must of been so good for it smelt (sic) so nice the (Camder?) clip and socks that you sent I neaded (sic) very much but I have not worn out the first pair of Gloves that Mother sent me yet so you see that we have not had much cold wether (sic) but I feal (sic) just as thankful for them as though they done me as much good and I can sell them to some of the boys or send them back until next winter but I guess that I had better let some of them have them as they nead (sic) them. I toock (sic) Brads things to him he is in the Hospital Nellie gave



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me Woodards Watch seh (sic) said that he sent it down hear (sic) for one of us to sell and as I nead (sic) one very much now if he will set A price on it I think that I will keep it myself. you see that we have charge of the guard and the releaf (sic) each stand two hours and when we do not have the time with us it is very unpleasant as some think that they stand longer than the others and then they blame the Sargt for it but they cannot do so when he has A watch so I think that I shall keep it and send him the money the next time that we are paid off whitch (sic) will be some time this month I expect before this reaches you that we shall be on the boats to go down the River at least that is the rumor hear (sic) now but we may not go quite so soon.

Hear (sic) Nellie and Mrs Blake does (fusse?) up that Baby O they say it is such A nice one and has four bath all redy (sic) I should think it was borne (sic) with teath (sic) now tell Mate that the first chance that she has I want to have her picture with the Baby in her armes (sic) I do want to see it so bad now I must close with much lvoe and many thanks for the Goodeys (sic) that you sent me I remane (sic) as evr (sic) your affectionate Son

[upside down at the top of the letter]

P.S. I was Glad that you sent me Charle's letter and although he owes me A letter I will write to him again

George

Notes:

[sic] = Latin for sic erat scriptum meaning "thus it was written."

If you would like to see other letters from this family, please visit

<https://midwayvillagemuseumdigitalcollections.omeka.net/collections/show/1>



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Recess Games & Songs

Graces: Two players

Originally played by young ladies learning the art of being graceful, this game went through a transition to become a very popular competitive sport in the late Victorian Era. Players hold a grace stick in each hand. One player, with crossed sticks balances the ring on top. They then very gracefully tosses the ring towards the second player by raising and separating the sticks. The second player attempts to catch the ring on one or both grace sticks. As this game is competitive, points were assigned to the catching of the ring on the left hand, right, or both.

Blind Man's Bluff: Ten to thirty players

One player is blindfolded and stands in the center. The other players join hands and circle around him/her until the Blind Man claps his hands three times. The circle stops moving and the Blind Man points towards the circle. The player at whom he points must step into the circle. The Blind Man tries to catch him and guess who he is. If the guess is correct, they change places. If incorrect, or if the Blind Man has pointed at an empty space instead of a player, the circle continues and the game is repeated.

Dropping the Handkerchief: Ten to thirty players

A large circle should be formed with players joining hands. One player should stand outside the circle, walking behind the other players and dropping the handkerchief behind one of the players. The first player will then take off running as quickly as possible, The second player, now holding the handkerchief, instantly follows him. The first player winds in and out of the players forming the circle (whose hands are joined and raised up above their heads) and dodges the hand of the second player. The point of the game is to reach the vacant spot first. Whichever player is left behind takes the handkerchief for the next round of play.

Follow the Leader – Five to sixty players

One player is chosen as a leader. The others form a single file line behind the leader and imitate anything that is done. The leader should set hard tasks for the followers, such as climbing or jumping over or under things, jumping certain distances, taking a hop, skip or jump, walking backwards, turning around while walking, running with a book on one's head, etc. Anyone failing to perform a task, drops out of the game, or goes to the foot of the line.



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Recess Games & Songs (cont.)

Hide and Seek – Five to twenty-five players

There are several variations of this game, the simplest being called “Whoop”. In this game one player takes his station at a spot called “home”, while others go to seek out various hiding-places; when all are ready, one of them – the most distant from home – calls out “Whoop!” and then the player at “home” goes in search of the hidiers, and endeavors to touch one of them as they run back to “home”. If he succeeds, the player caught takes his place at “home” while he joins the players in hiding.

Fox and Geese – Ten to thirty players

One player is chosen to be the fox and another to be the gander. The remaining players all stand in single file behind the gander with hands on the shoulders of the one in front. The gander tries to protect the flock of geese from being caught by the fox. To do this he spreads out his arms and dodges around in any way to avoid the fox. Only the last goose in the line may be tagged by the fox. The geese may all cooperate with the gander by doubling and redoubling their line to prevent the fox from tagging the last goose. If the line is really long, he may tag any of the last five geese. When a goose is tagged, that goose becomes the fox, and the fox becomes the gander.

Leap Frog – Two to sixty players

Players line up in single file with approximately six to eight feet in between each player. All but the last one in line stoops over, with hands on knees, body doubled, and head bent down. The last player leaps over him, then the next player, and in like manner over all the other players. As soon as a player is jumped over, he rises to follow the leading player. All players will do this in succession, considering the last player that has jumped them their leader. Upon finishing, the leader takes the stooping position at the front of the line and prepares to be jumped himself.

Drawing the Oven – Three to fifteen players.

Several players seat themselves on the ground, in a line, one behind the other, and clasp each other around the waist; two players then take hold of the foremost sitter by both his hands and endeavor to detach him from the line by pulling away vigorously. When they have succeeded in doing this they take hold of the second sitter in the same manner, and so continue “drawing the oven” until they have drawn all the players from the ground.



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Recess Games & Songs (cont.)

London Bridge – Six to thirty players.

Two of the tallest players make a bridge. The other players will pair off, hold each other by the hand or dress, and pass under the arch while the players representing the bridge and those passing under sing the verses. Those forming the arch sing the first, third and all alternate verses, plus the last verse of “Off to prison he must go”. The prisoners will sing the even verses, excluding verse 18. As the players forming the arch sing verse 13 (“Here’s a prisoner I have got”) they will drop their arms around the player passing under the bridge at that time. The player is led off to a place designated as the prison. The prisoner is asked in a whisper to choose between two valuable objects representing the two bridge players (which were previously selected by the bridge players). The objects can be things of value, such as a diamond necklace, or a gold piano. The prisoner belongs to the side that he has chosen. When all have been caught, the prisoners line up behind their leaders, clasp each other around the waist, and a tug-of-war takes place, with each side trying to pull the other across a given line.

Verses to “London Bridge”

London Bridge is falling down, falling down, falling down.

London Bridge is falling down, My Fair Lady!

Build it up with iron bars, iron bars, iron bars

Build it up with iron bars, My Fair Lady!

Iron bars will bend and break, bend and break, bend and break...

Build it up with gold and silver...

Gold and silver will be stolen away...

Get a man to watch all night...

Suppose the man should fall asleep...

Put a pipe into his mouth...

Suppose the pipe should fall and break...

Get a dog to bark all night...

Suppose the dog should meet a bone...

Get a cock to crow all night...

Here’s a prisoner I have got...

What’s the prisoner done to you?

Stole my hat and lost my keys...

A hundred pounds will set him free...

A hundred pounds he has not got...

Off to prison he must go...



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Recipes for a Period Lunch

For the realistic interpretation of life during the Civil War, we suggest students not bring canned soda (it attracts bees in warm weather, too) commercially processed and packaged goods, etc., for their lunches. However, many modern food items, such as potato chips, can be adapted for use by re-wrapping in waxed paper, brown paper bags, or cloth napkins. Realism must be tempered by the fact that no refrigeration is available on site, just as in the 1860s! Lunches can be carried in coffee can pails (paint the can and make a handle from a coat hanger) to simulate old-fashioned lunch pails (often made then by recycling a lard pail).

Suggestions for lunch items include:

Sandwich (cheese, jelly, egg, meat or peanut butter)	
Potato chips	Ginger snaps
Corn bread	Fruit
Beef jerky	Fruit/vegetable breads
Hard-boiled eggs	Pound cake

The following recipes, authentic to the time period are from: Rockford Cook Book, A Series of Tried and Popular Recipes, compiled by Ladies of Rockford, IL, Gazette Daily and Weekly, 1887; and A Columbian Autograph Souvenir Cookery Book, compiled by Carrie V. Shuman, R.R. Donnelley & Sons Co. Printers, Chicago, 1893.

Saratoga Chips

Pare and cut potatoes in very thin slices, let stand in cold water a half-hour, take handful of potatoes, drain the water from them and dry in a napkin, then put in a kettle of boiling lard, stir with a fork until they are light brown, take out, drain well, and sprinkle over a little salt.

Fried Mush

Three pints boiling water

One-cup wheat flour

Corn meal (enough to make the batter stiff)

Fry while hot in plenty of grease. A tablespoon of sugar added makes it brown better.

Cheese Sticks

Six tablespoons of grated cheese

Two tablespoons of melted butter

Flour (enough to make a soft dough)

Roll thin, cut in strips and bake in floured pan in quick oven.



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Bibliography and Suggested Readings

Books for Students:

- *All Their Names Were Courage: a Novel of the Civil War* by Sharon Phillips Denslow (grades 6-10)
- *Anna Sunday* by Sally M. Keehn (grades 6-10)
- *Bull Run* by Paul Fleischman. (Grades 5-8)
- *Civil War* by John E. Stanchak (Grades 3-5)
- *Civil War Drummer Boy* by Verla Kay (Grades 3-5)
- *Drummer Boy: Marching to the Civil War* by Ann Turner (Grades 3-5)
- *Girl in Blue* by Ann Rinaldi. (Grades 5-8)
- *Ghosts of the Civil War* by Cheryl Harness (Grades 3-5)
- *Meet Addy: An American Girl* by Connie Porter (grades 6-10)
- *My Last Skirt: The Story of Jennie Hodgers, Union Soldier* by Lynda Durrant (Grades 5-8)
- *Seeing the Elephant: A Story of the Civil War* by Pat Hughes (Grades 6-10)
- *Soldier's Heart* by Gary Paulsen (Grades 5-8)
- *The Civil War for Kids: A History with 21 Activities* by Janis Herbert (Grades 3-5)
- *The Storm Before Atlanta* by Karen Schwabach (Grades 6-10)
- *Who Was Frederick Douglass?* by April Jones Prince (Grades 3-7)

Online Exhibits:

<https://acwm.org/experience/online-exhibits/>
<https://visit.archives.gov/whats-on/explore-exhibits/discovering-civil-war>
<https://www.battlefields.org/learn/videos/civil-war-1864-virtual-reality-experience>
<https://www.civilwarvirtualmuseum.org/>
<https://www.civilwarmed.org/explore/digexhibits/>

Websites for Educators:

<https://www.archives.gov/exhibits/civil-war/education/>
<http://www.archives.gov/education/lessons/brady-photos/>
<http://www.carolhurst.com/subjects/ushistory/civilwar.html>
<https://www.civilwarprofiles.com/resources/>
<https://libguides.utdallas.edu/primary-sources/primary-sources-on-the-web/the-american-civil-war>
<https://teachersfirst.org/spectopics/civilwar.cfm>
<https://acwm.org/learn/educator-resources/>
<https://www.nps.gov/civilwar/onlineresources.htm>
<https://www.battlefields.org/learn/civil-war>
<https://www.battlefields.org/learn/civil-war-crash-courses>
<https://www.loc.gov/classroom-materials/>
<https://www.pbs.org/kenburns/the-civil-war/>
<http://www.studentguide.org/great-civil-war-resources-for-k-12-students/>
<http://teachinghistory.org/history-content/beyond-the-textbook/23911>