MUSEUM ON THE MOVE:
DEVELOPING A TRAVELING TRUNK PROGRAM FOR THE
SACRAMENTO HISTORY MUSEUM

A Project

Presented to the faculty of the Department of History
California State University, Sacramento

Submitted in partial satisfaction of
the requirements for the degree of

MASTER OF ARTS

in

History

(Public History)

by

Bryanna M. Ryan

FALL
2013
MUSEUM ON THE MOVE:
DEVELOPING A TRAVELING TRUNK PROGRAM FOR THE
SACRAMENTO HISTORY MUSEUM

A Project

by

Bryanna M. Ryan

Approved by:

_________________________________, Committee Chair
Patrick Ettinger, Ph.D.

_________________________________, Second Reader
Lee Simpson, Ph.D.

__________________________
Date

iii
Student: Bryanna M. Ryan

I certify that this student has met the requirements for format contained in the University format manual, and that this project is suitable for shelving in the Library and credit is to be awarded for the project.

__________________________
Patrick Ettinger, Ph.D.

Department of Public History
Abstract

of

MUSEUM ON THE MOVE:
DEVELOPING A TRAVELING TRUNK PROGRAM FOR THE
SACRAMENTO HISTORY MUSEUM

by

Bryanna M. Ryan

Statement of Problem

The Sacramento region occupies an important place in the history of the American West. It was here at the edge of the western frontier where gold was discovered in 1848 and an innovative breed of industrial entrepreneurs quickly made their marks, forever altering the national stage. The area soon witnessed the largest human migration the country has ever known, with thousands pouring in from all over the world to claim their piece of the American dream. The capital city is home to several historical museums and archives that preserve the valuable primary sources and artifacts documenting the Gold Rush as well as a variety of other themes in California’s dramatic past.

The Sacramento History Museum and the Center for Sacramento History are two independent public agencies entrusted to preserve, educate, and provide access to the
region’s history and heritage. They continually work to expand these missions and reach out to broader audiences, including local K-12 schools whose budgets may not allow a visit to their brick-and-mortar structures. The solution to this problem is the collaborative development of a Traveling History Trunk Program to transport the museum directly into the classroom and bring history to life for students in a hands-on interactive experience.

Sources of Data

Research for the Traveling History Trunk Program was conducted using a variety of methods involving surveys, interviews, and reviews of secondary and primary sources. Survey data was compiled through questionnaires sent to third-, fourth-, and fifth-grade teachers at eighty-nine schools throughout Sacramento and Placer counties to gauge teacher interest in the program and to determine which themes they considered to be of greatest need for interactive components in their classrooms. Interested educators helped to identify and review curriculum and activities to ensure the program would meet the real needs of teachers in the classroom.

Review of primary sources was primarily conducted through the Center for Sacramento History and the Library of Congress. The inaugural trunk theme focused on the experiences of the California Gold Rush as told through letters, journals, newspapers, advertisements, songs, illustrations, and photographs from the period. Secondary source
review included materials that document the California Gold Rush, the history and evolution of museums as public agencies with educational endeavors, the way students learn and conceptualize historic themes, effective museum outreach programs, and California curriculum standards.

______________________, Committee Chair
Patrick Ettinger, Ph.D.

______________________
Date
PREFACE

For the past six years I have been working with the Center for Sacramento History (Center) and the Sacramento History Museum (SHM), a time during which they have undergone restructuring to become collaborative partners in the linked endeavors to collect, preserve, and promote Sacramento’s cultural heritage. The Center is the official repository for records and historic collections of the city and county of Sacramento, while the SHM is the main venue for the display of these collections as well as an integral part of historic programming in the Old Sacramento Historic District. As a member of the Center’s curatorial department, I have been fortunate to participate as both agencies work together to improve the way of life for residents and visitors to Sacramento through public outreach, educational opportunities, and interpretive programs meant to inspire and engage the community in the history of the region.

In the midst of an economic climate of budget cuts and staff reductions, the Center and SHM began looking for new and innovative ways to reach out to broader audiences. In June of 2010, I proposed the idea of creating a Traveling History Trunk Program, which would help schools whose shrinking budgets do not allow for fieldtrips to the museum. By October 2010, the project was approved. Since that time, I served as the project manager and have overseen development as it has undergone several phases. The first phase involved determining themes, identifying schools that could benefit from the program, and gathering teacher input. In the next phase, I sought and secured funding that resulted in $12,500 in grants from US Bancorp and the Rotary Club of Sacramento.
These grants enabled us to fully implement the first trunk related to the history of the California Gold Rush and, pending its success, to expand the program to include additional thematic trunks.

Research and content development followed next, with curriculum review and more teacher evaluation. Finally, with the California Gold Rush trunk concept fully developed, next came the two-part implementation phase. This included creating the interactive components, gathering the primary sources, costumes, and objects in preparation for rentals in fall 2013. In the second phase, the intent is to have teachers and students evaluate their experience in this first year so that any final “bugs” can be worked out prior to future expansion of the program. Ultimately, this project serves as a guide for how to develop, implement, and expand this program into multiple themes available for audiences including K-12 students, youth groups, and potentially even adult continuing education.
ACKNOWLEDGEMENTS

This project has been a labor of love and one for which I have so many wonderful people to thank. First, I want to express my love and extreme gratitude to my mother- and father-in-law Mary Ann and Edward Laufenberg. Without your generous time, love, and support this dream may never have become a reality. I am so lucky to have two such inspirational people in my life.

I am also eternally grateful to my friends and colleagues at the Center for Sacramento History and the Sacramento History Museum who encouraged me and made this project so much better. Your dedication to preserving and improving lives through history has inspired me more than you can ever know.

Thank you also to Dr. Patrick Ettinger, Dr. Lee Simpson, Dr. Chloe Burke, and Dr. Mimi Coughlin. Your guidance and expertise has made such a positive difference in this project. The passion with which you work to make this world better through history has made a great impact in my life. I am fortunate to know you, and will always remember what a difference a few driven people can make.

To my wonderful husband, Colin and amazing son, Eli – your love has kept me going. I dedicate this project to you.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td><a href="#">Preface</a></td>
<td>viii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td><a href="#">Acknowledgements</a></td>
<td>x</td>
</tr>
<tr>
<td>List of Figures</td>
<td><a href="#">List of Figures</a></td>
<td>xiii</td>
</tr>
<tr>
<td>1.</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>MUSEUMS AND EDUCATION</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Evolution of the American Museum</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>The Mission to Educate</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Changes in Historic Interpretation</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Museum Outreach and Future Trends</td>
<td>20</td>
</tr>
<tr>
<td>3.</td>
<td>THE LEARNING EXPERIENCE</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Learning Styles</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Learning with Objects and Primary Sources</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Theory in Practice</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>California History Curriculum Standards</td>
<td>33</td>
</tr>
<tr>
<td>4.</td>
<td>DEVELOPING A TRAVELING TRUNK PROGRAM</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>Project Methodology</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>Research and Development</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Curriculum Review</td>
<td>45</td>
</tr>
</tbody>
</table>
5. FINDINGS AND CONCLUSION .......................................................... 46
“The California Gold Rush” Traveling Trunk and Outreach Program .......... 46
Evaluation and Expansion ........................................................................... 55
Conclusion .................................................................................................. 56
Appendix A. Proposal: To Create a Traveling History Trunk Program .......... 58
Appendix B. Sample Teacher Questionnaire .................................................. 63
Appendix C. Sample Budget ........................................................................ 64
Appendix D. Successful Grant Application, US Bancorp .............................. 65
Appendix E. Successful Grant Application, Rotary Club of Sacramento ......... 72
Appendix G. Guide to Primary Sources: “The California Gold Rush” Traveling Trunk .............................................................................................. 123
Appendix H. Trunk Evaluation Form ............................................................... 143
Bibliography ................................................................................................. 145
LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figures</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall Popularity Ranking of Each Theme</td>
<td>39</td>
</tr>
</tbody>
</table>

xiii
Chapter 1

INTRODUCTION

The Traveling History Trunk Program is a collaborative effort between the Center for Sacramento History (Center) and the Sacramento History Museum (SHM) to meet their combined goal of community educational outreach. Together, they are developing this program with the intent of reaching broader audiences, providing greater access to the historic collections of the city and county of Sacramento, and supporting local schools by bringing primary-source driven interactive history into the classroom.

Currently, the SHM and Center retain separate identities and boards of directors. However, their goals and resources link them together in common cause. The two agencies share a director and interpretive and curatorial staff that develops content and exhibitions for the museum as well as for the Center’s programs and collections needs. The SHM does not have any historic collections, although it does have a highly productive education department. Meanwhile, the Center does not retain its own museum display space but does have a team with specialized skills in museum management, historic interpretation, collections management, and exhibit development. By working together, these two agencies are acting like two halves to the puzzle of how to preserve, educate, and provide access to Sacramento’s historic collections.

As a public agency, the Center’s mission as the city and county archive includes making their collections accessible to the public and to promote preservation, education, and awareness of Sacramento’s history throughout the community. This is done mainly through research appointments, exhibitions around the city, a bi-annual speaker series,
and vault tours. Additionally, through collaborations with other agencies to facilitate historic preservation projects, exhibitions, and historic programming throughout the region, the Center enhances their ability to provide greater access to the collections they hold in public trust.

The Center’s collections are secured safely inside its environmentally regulated vault. On moveable compact shelving under sodium vapor lighting sit over five million photographs, nine million feet of 16mm news film, well over 30,000 objects, and thousands of cubic feet of public and personal archival records. These collections offer an uncommonly valuable resource for researchers as they encompass – in one location – a varied array of materials documenting everything from the lives of high-profile individuals and momentous events to the daily activities of average citizens, all of which have left their marks on the character of the community.

The Center is continually adding new programs and events that reach out into the community to promote awareness of Sacramento’s cultural heritage and understanding of the role the capital city has played in larger state and national stories. Materials from the collection have been used in documentary films, books, temporary exhibitions, art projects, legal disputes, tour programs, and a variety of other ways. Nevertheless, with budget cuts, reduced research hours, limited display space, and adherence to museum collection preservation standards, the desire to increase accessibility and have a more lasting impact in educational outreach requires innovative thinking.

The SHM is located in the Old Sacramento Historic District, and housed in a recreation of the historic 1854 Sacramento City Hall and Waterworks Building on the site
where the building once stood. Through exhibitions, underground tours, walking tours, History Camp, living history, and educational programming, the SHM works to inspire visitors and residents to understand the history of Sacramento in vivid and engaging ways. These programs are largely organized around visits to the museum and Old Sacramento, where visitors are able to use the historic architecture and backdrop of the historic district to gain a deeper understanding and appreciation of the significance of Sacramento’s history.

The educational programs offered by the SHM meet California curriculum standards, and have proven to be highly popular for local teachers. Annually, approximately 650 school groups with the resources to arrange field trips to the museum take part in a variety of historic themed in-house programs. In addition, through a school outreach program, the SHM also brings roughly forty volunteer-led history presentations directly into the classrooms for first- through fifth-grade students yearly within approximately eight local schools. The Traveling History Trunk Program is a new element of these outreach programs and created to offer a unique and comprehensive resource for teachers to use independently throughout the course of their related lesson plans.

The purpose of the Traveling History Trunk Program is to support K-12 public schools in the Sacramento Valley region by providing teachers with access to portable, affordable, interactive and educational “miniature history exhibitions” covering major themes in California curriculum. Trunks are available for rental for a two-week period, with lessons and activities developed in a way that is versatile and easy for teachers to
modify and incorporate into their own style and preferences. Primary sources like letters, journals, advertisements, illustrations, photographs, maps, and period newspapers are included in order to help students understand the variety of perspectives and experiences of the actors surrounding periods and themes in history. Through reenactments, costumes, artifacts, games, and a variety of other hands on activities, this program seeks to bring history to life by creating a tactile and meaningful experience for students who otherwise may not have access to field trips.

The overall objectives are to meet California curriculum standards and provide students with the opportunity to actively engage with and more easily conceptualize historic topics. Meanwhile, this program and the wealth of primary sources included will help educators transition into the newly adopted California Common Core Standards, which are slated to become fully implemented in the 2014/15 school year. The mutual goals of the trunk program and Common Core standards are to inspire children to understand their place in history, promote self-awareness, learn vital social and intellectual skills through group activities, and better prepare them as they continue in their educational endeavors. Over time, the program can be readily expanded to cover additional historic topics, interpreted for other audiences including middle and high school students, youth groups, and adults seeking continuing education.

This is not the first traveling trunk program to be created. In fact, there are several examples of ones throughout the United States that cover a variety of topics for local communities. This aspect of museum outreach recognizes the importance primary sources and the ability to handle authentic objects in the learning process. It is part of a
rising trend toward moving beyond the traditional role of the museum as a destination for learning while improving educational opportunities for schools. The future of museums lies in interactive technologies and bringing the museum’s resources out into the community instead of waiting for the public to come to them.

This particular trunk program is innovative in terms of the themes it covers, the audience it reaches, and the approaches it takes. It is designed to be versatile and meet the real needs of teachers in the classroom, especially as California schools begin efforts to implement the new Common Core standards. Materials are incorporated to address a variety of learning styles, while revealing multiple perspectives from the actors who participated in the historic theme. By looking at how different people experienced historic events from varied cultural, ethnic, class, age, and gender perspectives, this dynamic new program attempts to move beyond the traditional ways students have been exposed to history.
Chapter 2
MUSEUMS AND EDUCATION

Museum priorities and practices have evolved over time with shifting approaches about everything from what to collect, what role education should play, and which audiences to target. In the United States, the development of best practices for museum professionals and changing attitudes concerning the inclusivity of historical interpretation have all affected the way history museums today approach their craft. The following chapter follows the evolution of these practices for history museums in the United States while focusing on the role of education and museum outreach with a look at future trends.

Evolution of the American Museum

The first major American museum was founded near the turn of the nineteenth-century and has significantly affected the nature of museum practices in the country ever since.\(^1\) In 1786, Enlightenment-era activist Charles Wilson Peale established the Peale Museum in Philadelphia as a collection of curiosities and specimens meant to entertain as well as educate the public.\(^2\) Then, in 1805 his Pennsylvania Academy of the Fine Arts, and in 1814 his Baltimore Museum charted the way for the burgeoning American museum industry to make education their central purpose. As George E. Hein asserted in *Progressive Museum Practice: John Dewey and Democracy*, Peale “pioneered the

\(^1\) George Hein, *Progressive Museum Practice: John Dewey and Democracy* (Walnut Creek: Left Coast Press, 2012), 66.

notion… that as educational institutions, museums should be in the service of democracy, and should provide education that leads to better informed, critical citizens for a more egalitarian society.” Ultimately, and especially without a formal public education system in place, widely accessible educational institutions like Peale’s museums were seen as essential resources to foster and sustain a healthy democracy.

As museums proliferated throughout the first half of the nineteenth-century, they began to diverge, with varied priorities, modus operandi, and audiences emerging. While some focused on an appreciation of fine arts and were described as “serious, if somewhat stuffy,” others arose primarily for purposes of amusement and entertainment. Despite their differences, however, education played an ongoing and central role in both types of museums.

The display of curiosities and “freaks of nature” became increasingly popular with the public through institutions like P.T. Barnum’s American Museum, established in New York in 1842. Barnum’s audiences were encouraged to immerse themselves in the experience and to marvel at sights like Siamese twins, little people, and mythical animals in order to investigate and learn from the experience. In his article “An Agenda for Museums in the Twenty-First Century,” Harold Skramstad argues that it was Barnum’s ability to capitalize “on Americans’ almost insatiable desire for knowledge” and his understanding “that learning and entertainment could exist comfortably in a museum

---

3 Hein, Progressive Museum Practice, 66.
setting” that made him “a genuine museum pioneer.”

Museums today continue to seek a balance between education and entertainment that will appeal to both academic and general audiences alike.

In 1846, what is perhaps the most well known of all American museums, the Smithsonian Institution, was established as a trust instrumentality by act of Congress. It has since influenced popular perception of the role and responsibility of publicly funded museums. This distinguished complex began with the generous donation and simple instructions of James Smithson in his will in 1838 to “found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.”

The United States government understood the responsibility to mean “The bequest is for the benefit of mankind,” with the role of the government as “merely a trustee to carry out the design of the testator.” In these two simple and concise statements, the official tone for how public museums would continue to be measured became public expectation.

The subsequent impact the Smithsonian’s development had on museum theory involved its interpretation of what the “increase and diffusion of knowledge” truly involved. Without Smithson to help interpret his words, the Board of Regents determined “that knowledge should not be viewed as existing in isolated parts, but as a whole, each portion of which throws light on all the other, and that the tendency of all is

---

7 Skramstad, “Agenda for Museums,” 119.
9 Board of Regents of the Smithsonian Institution, “Programme of Organization of the Smithsonian Institution” (December 8, 1847), Eighth Annual Report (Washington: A.O.P Nicholson, Public Printer, 1854), 120.
to improve the human mind, and to give it new sources of power and enjoyment.”

Even more revealing to the founding principles and ideologies of the Board was their insistence that “all knowledge is useful, and the higher the more important. From the communication of a single scientific truth may flow a hundred inventions, and the higher the truth the more important the deductions.”

The centerpiece of the Smithsonian, which has since grown to become the largest museum and research complex in the world, continues to be the readily accessible advancement of knowledge for the benefit of all humankind, free of charge.

Despite the worthy goals of progressive institutions like the Peale Museum and Smithsonian, the museum industry generally did not achieve much tangible advancement toward greater access and programming for the general public throughout the last half of the nineteenth century. History museums, like the influential Chicago Historical Society (CHS), turned their focus toward academic audiences and the display of rare and notable artifacts of art and history. The interpretation presented in these institutions was largely celebratory, promoting an appreciation for American exceptionalism and prominent (white) men.

In fact, Skramstad notes that with the rise of the public education system during the period museums shifted their focus inward and “by the first decade of the twentieth-century what had too often disappeared from museum culture was a concern about

---

10 Board of Regents, 117.
11 Ibid, 117.
13 Schwartz, Museum, 26.
education and respect for the public audience.” By 1917, Progressive museum pioneer John Cotton Dana defined his views on this trend in “The Gloom of the Museum.”

According to Dana, art museums had become elitist institutions, isolated both physically and intellectually from their communities, collecting foreign art and artifacts that had nothing to do with the creativity and innovation of the American people. Dana’s call to action for museums involved several aspects. First, they needed to relocate themselves physically into the urban core of cities and near rapid transit centers so that greater numbers of people would have the ability to benefit from their collections. Second, they should collect and display items relevant to their local communities and the American experience. Finally,

Museums of the future will not only teach at home, they will travel abroad through their photographs, their textbooks, and their periodicals. Books, leaflets, and journals – which will assist and supplement the work of teachers and will accompany, explain, and amplify the exhibits which art museums will send out – will all help to make museum expenditures seem worthwhile. 

While Dana’s focus was directed toward art museums, his ideas also relate to history museums that too were narrowly focused inward instead of attempting to provide inclusive education for diverse audiences. As a leading museum figure, Dana reemphasized Peale’s original vision of the role education should play in society. Meanwhile, prominent educators like John Dewey were also rediscovering Peale’s

---

15 Skramstad, “Agenda for Museums,” 121.
philosophy on education and promoting the concept of progressive educational theory.\textsuperscript{17}

At this pivotal and transformative period in American history, museums became viewed both inwardly and by educators as an essential partner in public education to promote a healthy democratic society.

\textbf{The Mission to Educate}

Even with pioneers like Dana and Dewey, museums throughout the early twentieth century overwhelmingly focused their attention inward toward accumulating collections and increasing professional standards. This effort is what many historians argue led museums to became detached and unconcerned with public engagement.\textsuperscript{18} Described as “uninspired, gloomy places which left one not with a thirst for knowledge but with glazed eyes and tired feet,” it was clear by the 1940s that things needed to change on a national scale, and a few institutions had already begun to make their move.\textsuperscript{19} Colonial Williamsburg, Henry Ford Museum and Green Field Village, and the American Association of Museums all entered the dialogue of how museums should reorient themselves toward greater public good as easily accessible educational resources.

Colonial Williamsburg, founded in 1927, capitalized on the increasing interest in historic preservation and American national heritage. It was established to be an immersive experience in which the general public – and not professional scholars – could experience and engage with the history of the region in an exciting and dramatic fashion.

\textsuperscript{17} Hein, \textit{Progressive Museum Practice}, 27.
\textsuperscript{18} Skramstad, “Agenda for Museums,” 123.
\textsuperscript{19} Schwartz, \textit{Museum}, 17.
In a way, it became an extension of P.T. Barnum’s belief that learning and entertainment were not mutually exclusive. Also, like Barnum’s American Museum, Colonial Williamsburg has focused on the difficult task to balance commercial interests with educational efforts.

The Henry Ford Museum and Greenfield Village in Dearborn, Michigan is another notable example of an innovative museum experiment with a public mission. Established originally as the Edison Institute in the 1930s, it was “driven by a strong sense of social purpose” and meant to “bring people into contact with new, educational, and potentially inspiring experiences.” Today, this historic institution continues its social mission and seeks new ways to realize greater educational potential, most recently by establishing a charter high school in 1997.

In 1942, Theodore Low poignantly summed up the moment of transition for museum ideology in his essay “What Is a Museum,” written for the American Association Museums. According to Low:

Briefly, the purpose and the only purpose of museums is education in all its varied aspects from the most scholarly research to the simple arousing of curiosity. That education, however, must be active, not passive, and it must always be intimately connected with the life of the people. Each of the three functions (acquisition and preservation of objects, the advancement of knowledge, and the diffusion of knowledge) must be thought of as existing for the public and not as processes isolated and self-sufficient unto themselves. Finally, to fulfill this purpose, the museum must find its own place in the total process of education, since then and then only can it make its own distinctive contribution to life itself.

---

With this statement, the stage was set for debate and dialogue throughout the century as museums continued working to discover their place and potential within their communities. The American Association of Museums subsequently reaffirmed this commitment in its 1992 publication, *Excellence and Equity: Education and the Public Dimension of Museums*.

In Gail Anderson’s pivotal 2004 work, *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, she articulates how this journey “symbolizes the general movement of dismantling the museum as an ivory tower of exclusivity and toward the construction of a more socially responsive cultural institution in service to the public.” In Janet Marstine’s 2005 publication *New Museum Theory and Practice*, the author describes this effort as leading to the “post museum,” which “clearly articulates its agendas, strategies, and decision-making processes” while seeking ways to “share power with their communities.” Through this long process of changing attitudes, many museums began restructuring to make innovative and meaningful new programs a priority – ultimately returning to their core function as educational institutions.

Meanwhile, as the field of social history developed in the 1960s, museums were called upon become more inclusive and to advance an appreciation for and awareness of varied perspectives of history from previously marginalized groups. The problem

---

remained, however of actually finding ways to inspire and reach out to the broader public. CHS is one example of a prominent institution that, by the turn of the twenty-first century, had taken major steps toward accomplishing these priorities.

In the 1990s, CHS revised in-house tours and presentations, curators sought community involvement and collaboration for their exhibitions, and educational programs were all reoriented to become “more sensitive to visitors’ needs.”25 This emphasizes a major transition for CHS as it moved from the internally motivated organization promoting celebratory American history toward the more proactive institution it is today. Among these efforts, CHS created the “History Explorers” program to encourage schools “to use the museum as a primary source through field trips and staff visits,” in an effort to help reduce school dropout rates.26 With this, education reemerged with an active role in creating a positive impact in the community – all while inviting participants to learn and engage with history through the lens of their own backgrounds and experiences.

Changes in Historic Interpretation

Shifting attitudes about the role of education is only half of what has been driving change in museum practices over the last fifty years. The second half in this force is the shifting manner historians and curators look at, understand, and value the past. Historic interpretation has evolved toward creating the more inclusive narrative that social historians began addressing in the 1960s. For many museums, this has not been a

25 Lewis, Changing Face of Public History, 95.
26 Ibid, 96.
seamless transition, with passionate disagreement emerging over questions of historic perspective. A brief examination of this evolution reveals how museum educators now must consider the history they present through their public programs and outreach activities.

As exemplified by CHS, in the 1990s many museums were working to redefine their place and purpose in society. This occurred out of a response to three decades of “feminists, antiwar protesters, and civil rights activists (who) scrutinized the nation’s institutions and intellectual traditions and insisted upon radical revisions.”

By claiming that ordinary citizens “should take an active role in deciding how museums interpret individual and community experiences,” these groups helped to open the way for the public to participate in the historic interpretation presented in museums.

For many, this was a welcome direction and a way to finally incorporate the histories of previously overlooked groups. For others, this was “another example of the insidious work of ‘intellectual elites’ and other ‘arbiters of political correctness’ who were contemptuous of patriotism… and intent on waging ‘war on traditional American values’.”

The reexamination and revision of traditional patriotic versions of American history quickly proved contentious with public museums the stage for impending battle.

Up until this point, mainstream American historians had traditionally promoted the idea of American exceptionalism – the self-congratulatory notion that America holds a unique and elevated position among all nations as a shining example of freedom,

---

27 Ibid, 15.
28 Ibid, 5.
democracy, capitalism, and industry. Starting in the 1960s--and coming to a head in the 1990s--historians’ studies of gender, race, class, and ethnicity had significantly challenged this notion and were beginning to redefine the American experience. By delving more deeply into the multitude of influences that played a role in how the past was shaped and experienced in the United States, historians had widened their perspective to critically examine these influences in greater context. Museums, entrenched in the more traditional interpretations of American history, began efforts to revise their narratives in the 1990s--and soon discovered the challenges facing them.

Another look at the Smithsonian Institution and Colonial Williamsburg reveals examples of how two prominent institutions have tried to modify established depictions of American history over the past two decades. The ways in which each of these institutions has attempted this task vary considerably and expose the vein of controversy that surrounds the current state of this endeavor. Although both institutions were founded with missions to provide the public with meaningful educational experiences centering on American history, as they began their efforts to become more all-encompassing, the issue of constituency made a significant impact on how their curators and historians ultimately portrayed history.

The Smithsonian Institution’s National Air and Space Museum, and their 1995 Enola Gay exhibition, exemplifies the intense debate that can occur when curators attempt to recast defining moments in America’s history in a new light. Because of the Smithsonian’s stature as a public institution operated on behalf of the American people--with 70% of funding from Federal appropriations--the controversy surrounding this
exhibition played out in the media very visibly and on a national scale. It brought the state of social history in museums to the forefront of public scrutiny and revealed the challenges curators would need to begin addressing in a meaningful way.

As historian Michael Kammen argued in response to the *Enola Gay* debate, “Historians become notably controversial when they do not perpetuate myths, when they do not transmit the received and conventional wisdom, when they challenge the comforting presence of a stabilized past.” For the curators of this exhibition, it was the plan to illustrate the varied perspectives surrounding the decision to drop the atomic bomb during World War II that opened to the door for heated disagreement. By bringing the two narratives together—“of a weapon that brought peace and victory, and of a weapon that brought destruction and fear to the world” which “rested uneasily in American consciousness,” the *Enola Gay* curators were stepping into unsettled territory.

Politicians like Senator Bob Dole and Representative Sam Johnson argued for the “Smithsonian to reflect real America and not something that a historian dreamed up.” However, the problem for historians was in how to practice their craft that demanded “questioning and revising standard interpretations on the basis of new evidence, deeper analysis, or fresh perspectives offered by the passage of time.” Despite the time that had passed since World War II, a significant challenge for the *Enola Gay* exhibit involved responding to the perspectives of veterans and others who had experienced the

---

32 Ibid, 2.
33 Ibid, 59.
34 Ibid, 131.
historic moment and whose established narratives were only part of the varied consciousness that existed.

By attempting to re-assess the reading of the Enola Gay story, the complexities of the relationship between the museum, their constituents, and their audience were suddenly revealed. In the emerging state of new museum theory, it is this “relationship between institution and audience” that was among the most significant features of the “transformation of the museum from a site of worship and awe to one of discourse and critical reflection.”

Audience participation became key, but curators struggled when the most vocal of their audience required the exhibition to singly reflect their triumphalist perspectives. Meanwhile, despite planning to tell the story from a neutral position, and with funders threatening to pull their support, the originally planned exhibition was ultimately canceled.

Shortly after the cancellation, historian Edward T. Linenthal summed up the disappointment many felt when he lamented “In displaying the Enola Gay without analysis of the event that gave the B-29 airplane its significance, the Smithsonian Institution forfeited an opportunity to educate a worldwide audience of millions about one of this century’s defining experiences.”

Lenthal--a consultant on the project--believed he had witnessed the Smithsonian cave under political pressure to perpetuate the celebratory account of the atomic bomb. At a time when social historians were radically advancing the field of history through multicultural and gender studies in academic

---

35 Marstine, New Museum Theory, 5.
36 Linenthal, History Wars, 140.
circles, it was clear with the *Enola Gay* controversy that progress in the public sphere would be a different battle.

Colonial Williamsburg offers another example of the difficulty of expressing uncomfortable aspects of American history in a public setting. Here the question of how to reveal the realities of slavery became an issue in the 1990s. Unlike the Smithsonian Institution’s controversy, however, this living history museum had to grapple with this question while maintaining the Disney-esque experience their vacationing visitors expected.

For Colonial Williamsburg, there was “a fine line between putting manure on the streets of an American shrine for the sake of verisimilitude and besmirching American identity by dwelling on what is dirty about the nation’s collective past.” A disconnect between curators and marketing left social history both heralded and whitewashed at the same time. Ultimately, the positivist interpretive approach won out over a critical examination of the past with simply a new version of the American Dream story depicted. According to anthropologists Richard Handler and Eric Gable:

> Instead of a story of exploitative interdependence within a larger socioeconomic system, we have a story of the differing ‘contributions’ that Americans of varying origins made to the birth and development of American culture. Instead of a story about whites over blacks, we have a story in which Africans are just another immigrant ethnic group, with chances to make a contribution and develop a distinctive culture that parallel those of any other group.  

---


38 Ibid. 117.
Despite a real opportunity to educate the public about the way colonial America was experienced from the perspective of an overlooked population, the museum chose to present a more palatable history.

The *Enola Gay* exhibit and Colonial Williamsburg examples illustrate some of the difficulties museums face when attempting to present difficult aspects of history for public consumption. Sensitivity to their audience as well as to their image had restrained these two prominent American institutions from critically analyzing and exhibiting the more candid history pursued by social historians. During the same period in the 1990s, public museums and public schools began forming partnerships to explore how cultural institutions could begin to address new ways of looking at the past and make a positive impact in society.

**Museum Outreach and Future Trends**

The Smithsonian’s Institute of Museum Service’s 1996 publication, *True Needs, True Partners: Museums and Schools Transforming Education*, emphasized the growing trend among cultural institutions in the 1990s to form relationships with schools to enhance learning and provide lasting benefits in local communities. Although standardized testing instituted through the No Child Left Behind policies of the early 2000s has since strained these relationships, several examples of museum-school partnerships have grown to exemplify the potential benefits to be gained by forming and fostering such relationships. As schools are now once again adopting new standards, known as the Common Core State Standards, a huge opportunity exists for museums to...
reach out to local schools and enhance museum outreach opportunities for their communities.

Museum outreach takes many forms. As opposed to in-house programs and unstructured field trips to museums, outreach programs are designed to enhance learning by making museum resources available for focused student activities. Typically, these are designed to meet curriculum standards and become valuable tools for educators to use in their classrooms, frequently as part of pre- or post-visit planning. Traditionally, these often included school programs, publications, museum kits, and costumed interpreters. In recent decades, technology has also enabled museums to reach beyond their walls with virtual resources like exhibits, interactive websites, and phone apps to promote what is referred to as community-based learning. The following examples illustrate innovative outreach programs that depict the evolution and potential of these types of efforts.

One of the first truly pioneering institutions in the realm of school-museum partnerships was the formation of the St. Louis Educational Museum in 1905. This Progressive-era museum was created as a daring experiment by the St. Louis public school system by acquiring many of the exhibits from the 1904 St. Louis World’s Fair, which promoted the dual themes of technology and education. With this, the museum and the school system became integral to the success of one another. Educators and museum administrators realized the need to stimulate student learning by offering them opportunities for hands-on experiences and visual stimulation. Among the lasting impacts of this program were the illustration of how valuable it was for student engagement to transport museum materials directly into classrooms, and the
understanding that these resources reached their greatest potential only when incorporated to enhance curriculum.\footnote{James A. Allen “St. Louis Educational Museum: A Centennial Commemoration,” \textit{TechTrends} 49, no 2, (July/August, 2005), 22-26.}

The School in the Park program in San Diego, California built upon the efforts of earlier outreach programs, while becoming one of the most extensive school-museum partnerships since it was established in 1999. This program works directly with two local schools--Rosa Parks Elementary and Wilson Middle School--and, instead of bringing the museum into the classroom, brings students into the museum as an extension of the classroom experience. For approximately one week per month, students continue their curriculum units while rotating among ten museums centered around Balboa Park (hence the title “School in the Park”). Similar to the Educational Museum experiment, the purpose is to invite students to take an active role in the learning process and use museum objects and visual resources to enhance the experience. These two institutions seek to avoid the “educational frill” of traditional unstructured field trips, and promote learning through specially designed hands-on opportunities.\footnote{Ian Pumpian, et al, \textit{Challenging the Classroom Standard through Museum-Based Education: School in the Park} (London: L. Erlbaum Associates, 2006), ix, 3.}

Current and future trends in museum outreach involve continually looking at ways to establish and maintain meaningful school-museum partnerships. Through traveling trunk programs, technology and virtual resources, revised definitions of participation and learning, and an increased understanding of learning styles, museum educators are working toward achieving John Cotton Dana’s 1917 vision for “Museums
of the Future” and finally achieve the position of post-museum. Meanwhile, as progressive education practices waned throughout the twentieth century, they are again rising in popularity with the belief that museums can serve to help prepare students to understand their place in history and society, become critical thinkers, and active participants in the democratic process.

---

Chapter 3

THE LEARNING EXPERIENCE

The term “learning” invokes the process of gaining knowledge. While this may seem a straightforward procedure, several theories posit opposing concepts about how learning occurs and the best methods to encourage and foster the activity. The theories of behaviorism, cognitive constructivism, experiential learning, contextual learning, and the concept of multiple intelligences have all impacted how educators understand and facilitate knowledge. The following chapter investigates these theories, along with how objects and primary sources contribute, and how museums can develop programming that promotes learning by fostering meaningful participation and positive experiences.

Learning Styles

Two of the most influential, though oppositional, theories of how people learn are known as behaviorism and cognitive constructivism. Behaviorism builds upon the work of Ivan Pavlov and his famous experiments involving conditioning behavior in canines. The basic premise is that humans are born as blank slates, or tabula rasa, and that “learning is ‘any more or less permanent change in behaviour which is the result of experience.’”43 This theory includes the belief that learning results from stimulus, and that all learning can be measured and tested to verify if actual learning has occurred.

Behaviorism has had a very strong and lasting influence in education, largely because of the belief that students can be conditioned to learn the true answers to

---

questions, and that learning can be measured through testing.\textsuperscript{44} Cognitive constructivism, on the other hand, introduces the idea that individuals learn partially through natural inclinations and developmental stages, and partially by constructing meaning out of experiences. Essentially, behaviorists argue that knowledge exists independent of the knower and that it is gained incrementally by a passive mind, whereas cognitive constructivists counter with the theory that the individual constructs knowledge based on prior experiences and constantly reorganizes understanding as new knowledge is accumulated.\textsuperscript{45} Instead of testing to verify successful learning, the later theorists argue for educators to recognize individual potential, which can best be fostered through guidance, coaching, and social experiences.\textsuperscript{46}

With constructivism, proponents contend, “learning is socially and culturally constructed,” which leads to the belief in the experiential model of learning as the best method to foster knowledge.\textsuperscript{47} In other words, “experience is the foundation of, and stimulus for, learning.”\textsuperscript{48} Therefore, instead of standardized testing, educators should promote engaging experiences where participants can seek out information relevant to their own inclinations and aptitude. This model of learning has important implications for museum professionals whose traditional method of interpreting and exhibiting information fall short when considered in light of theories that individuals construct their own knowledge.

\textsuperscript{44} Jarvis, Theory and Practice of Learning, 22, 26.
\textsuperscript{46} Jarvis, Theory and Practice of Learning, 34.
\textsuperscript{47} Ibid, 46.
\textsuperscript{48} Ibid, 46.
Another major breakthrough in understanding how individuals learn new information was the development of the Learning Style Inventory (LSI) by educational theorist David Kolb in 1971. His research identified four major learning styles, which reveal the most effective ways in which individuals gain knowledge. Identified as Diverging, Assimilating, Converging, and Accommodation learning styles, his findings illuminate avenues for educators to promote cognitive development.

In a nutshell, individuals associated with diverging learning style accumulate information most effectively in brainstorming situations, group work, and looking at situations from varied perspectives. Assimilating learners prefer information that is logical, practical, and presented in text or lecture form with opportunity for self-reflective analysis. Learners with dominant converging preferences work well with occasions to experiment with technical tasks, research-based projects, and opportunities to solve problems. Finally, accommodating learners do best when allowed hands-on experiences and group work.49

Taking the concepts of constructivism and the LSI one step further is the theory of multiple intelligences, first introduced by developmental psychologist Howard Gardner in his groundbreaking work *Frames of Mind* in 1983. In building upon the belief that knowledge is socially constructed, Gardner argues that learning potential is influenced by individual aptitude for different types of intelligences, and that each person constructs knowledge through the lens of their unique combinations and preferences. The seven intelligences he identified include: linguistic, logical-mathematical, spatial, musical, and...
bodily-kinesthetic, personal, and interpersonal.\(^{50}\) The important implication for this theory for educators is the understanding that individuals have different cognitive styles and a preference for different types of learning situations (i.e. oral, auditory, visual, and tactile learners). Essentially, an extension of personality testing popular since the 1920s, this theory conceptualizes how individual cognition can be understood and used to foster learning.

**Learning with Objects and Primary Sources**

One core tenet of museums and archives is the belief that there is a great societal value to collect and preserve the objects and primary sources that reflects the human experience. The entire industry of museum exhibitions rely upon this belief and the basic premise that the public shares a desire to observe and reflect upon history through the tangible material culture left behind as generations pass. Additionally, as forty six states brace to implement the new Common Core State Standards for education, recent scholarship and efforts by the Library of Congress help to demonstrate the value of using primary sources and museum objects in the classroom.

Primary sources are firsthand records of history. They are the original documents, artifacts, and artworks that capture their own moments in time. These may include letters, diaries, photographs, advertisements, artifacts, audio and film recordings, news reports, and legal documents. In contrast to secondary sources--which are interpretations

---

drawn from others’ eyewitness accounts—primary sources expose the real perceptions, expectations, and experiences of the participants.

By exploring these original objects and archival material, students are encouraged to critically analyze how the sources enhance their understanding of past events. This is improved when learners are also allowed time to reflect upon meaning through the framework of their own prior experiences and knowledge. In *Children Learning with Objects in Informal Learning Environments*, by Scott G. Paris and Susanna E. Hapgood, the authors make the case that “objects are the starting point, not the ending, of a visitor’s museum experience,” and that they essentially “become cues for institutional memories of past events, but they are also cues for personally reconstructed memories.”51 It is through structured, free-choice learning with objects and primary sources that lasting knowledge and deeper understanding of past events is best fostered.

Additionally, the variety of these materials offer opportunities for differentiated instruction that meets the needs of different types of learners. The Library of Congress argues “the end result is a more meaningful and challenging instruction for all students.”52 Whether drawn to auditory, visual, or tactile learning opportunities, primary resources provide educators with tools to promote critical thinking skills, historical inquiry, and learning in significant and lasting ways. The key, however, to nurturing these diverse learning styles is to develop curriculum that includes multiple formats of resources including visual, auditory, and three dimensional.

52 Carlson, Patricia and Clevenson, Rhonda B. "Engaging All Learners with Primary Sources," *Teaching with Primary Sources Quarterly* 2, no 1 (Winter 2009), 1.
A 2009 study by Paula Kay Liken – then a doctoral candidate in education with Arizona State University – provides evidence that long-term learning of historic subjects is significantly improved when museum objects and primary sources become part of the learning experience. In this study, 476 students in twenty classrooms, at two Arizona high schools participated in the effort and were divided between eight control groups and twelve treatment groups. The investigator’s stated purpose was to “determine if students who handled related museum objects as part of an American history lesson would gain and retain more information, compared to a control group of students who were taught the same lesson accompanied by visuals alone.”

For this experiment, two local museums lent objects from their collections, which accompanied primary visual resources for the classroom activities. Students were given pre-tests before the lessons to determine their degree of prior knowledge on the related historic topics. After the lessons, the groups were tested the following day and again two months later to assess how much initial learning and long-term retention occurred as a result of having tactile, object-centered experiences, versus merely access to digital visual resources of the same materials. The findings of this study demonstrated that students who had access to the tactile experience of handling authentic objects remembered twice the information from the lesson as the students in the control group.

The results of this study are highly useful for educators who can now demonstrate the value of having access to museum collections in their classrooms. While this study

---


54 Ibid., 68.
included only visual and three-dimensional materials available for use within a brief one-day period, the findings suggest a real opportunity for museums to promote learning both inside and outside of their walls.

Theory in Practice

Several scholars have pioneered modern concepts for how museums can create opportunities to foster successful learning. These include the development of free-choice and contextual models of learning, conception of a constructivist museum, and ways in which museums can promote engaging environments, active participation, and meaningful experiences. An examination of the guiding principles of these models exposes key concepts museum curators and educators should consider when working to support learning through historic resources.

Leading educational theorist George E. Hein made a significant contribution to understanding learning in museums with his concept of the constructivist museum in 1998. This museum model centers around the idea that the visitor, and not transfer of information, should be the primary focus of exhibit design and interpretation. He argues that museums should allow visitors with a variety of entry and exit points where they can seek information and experiences based upon their own interests and preferred styles of learning. In his view, “in order to make meaning of our experience, we need to be able to connect it with what we already know… [and] encourage comparisons between the unfamiliar and new.”\(^{55}\) Instead of museums that systematically move the visitor through

\(^{55}\) Hein “The Constructivist Museum,” 128.
a series of information deemed important to learning, Hein’s model represents a major shift in how museums can enhance the process.

Building upon Hein’s schema is the contextual model of learning, introduced by doctors of education John H. Falk and Lynn D. Dierking in 2000. Entrenched in the cognitive constructionist school of thought, this model identifies three contexts – personal, sociocultural, and physical - which they argue, “all learning is situated within.” Located within each of these contexts are a series of eight factors that specifically influence the degree to which learning is enhanced. The essential principles of this model are that museums should differentiate learning so that visitors of all learning styles and skill levels may participate, allow them opportunities to personalize and relate information to their own lives, encourage their freedom to make choices, and facilitate interaction and dialog between individuals with similar interests.

Graham Black’s 2005 publication, *The Engaging Museum: Developing Museums for Visitor Involvement*, adds to the dialogue of how museums might reorient themselves to more successfully engage visitors and stimulate learning. Again, this author builds upon the work of previous scholars including Hein, Falk, and Dierking, while adding a deeper analysis of effective learning techniques for school groups. Through his interview and investigation of traditional school group tours to museums, Black identified several drawbacks that limited student engagement and enjoyment. Essentially, students did not

57 Ibid, 188-189.
enjoy simply receiving information and wished they could have more time and opportunities to touch, smell, and manipulate objects and to make ones of their own.\(^{58}\)

Among the useful elements of Black’s theory for creating an engaging museum is his proposal to use images as an entry point, and layer material so that students can seek activities in line with their skill levels. He also advises that museum educational and outreach activities are most effective when educators are given defined learning objectives, suggested activities, and a means to assess the value of the activities while linking them to an interactive website. In the author’s view, these methods collectively invite diverse learners to more easily engage with and conceptualize historic topics.

Another promising avenue for creating memorable and positive learning experiences actually stems from the corporate world. In “The Experience Economy,” business and marketing experts Joseph Pine II and James H. Gilmore offer a detailed analysis of how to attract and sustain the attention of customers by creating carefully designed experiences. Instead of learning, they identify the primary objective of any experience as simply to make it memorable. The essence of Pine and Gilmore’s approach is in finding ways to make experiences mutually interact in the realms of entertainment, education, escapism, and esthetics.\(^{59}\)

In “The Experience Economy,” the authors identify five basic principles to creating experiences that subsequently transfer easily into the museum world. These include: 1) create a well-defined theme that every single element present should enhance


and relate to; 2) incorporate and layer positive cues that support the theme while individually serving to leave predetermined impressions; 3) eliminate all negative cues and elements that conflict with or distract from the theme; 4) incorporate memorabilia that extends reflection beyond the initial experience; and 5) engage all five senses, which enable opportunities for individuals with varied learning preferences to each leave with a memorable impression. This model offers vast opportunities for museums to revise exhibitions and outreach activities to enhance learning.

California History Curriculum Standards

Two different frameworks currently affect history curriculum taught in California public schools. Adopted by the California Department of Education in 1998 and revised in 2005, the first is the History-Social Science Framework for California Public Schools Kindergarten through Grade Twelve. This document outlines the specific competencies students are expected to gain in each grade level. The second are the policies set forth in the 2001 federal No Child Left Behind (NCLB) Act. A reauthorization of the original 1965 Elementary and Secondary Education Act, the essential elements of this legislation are that federal funding for schools is directly tied to student performance on standardized tests.

The History-Social Science Framework represents efforts by the California State Board of Education to provide teachers with a structure to develop high-quality curriculum to students as they advance in their educational careers. The essential purpose

---

60 Pine, “Experience Economy,” 166-69.
of this document and the curriculum created by educators is to enable “students to appreciate how ideas, events, and individuals have intersected to produce change over time as well as to recognize the conditions and forces that maintain continuity within human societies.” Reflecting on continuity and change is proposed as a way to help students understand the nation’s history and prepare them to become informed participants in the democratic process. Specifically, students are also expected to develop ethical, cultural, geographic, economic, and sociopolitical literacy. These are introduced and enhanced through the chronological study of historic events and themes in United States History.

Meanwhile, despite constructive goals of NCLB to improve education for low-income and underperforming youth, the implications for history education have been devastating. Part of the law requires schools to meet Annual Yearly Progress (AYP) goals, which include among its mandates a target of 100 percent student proficiency in English language arts and math by 2014. For schools categorized as Title I, meaning they serve low-income students and receive federal funding as a result, not meeting AYP goals results in harsh penalties. Among these include removing teachers deemed to be inefficient because students chronically underperform on tests. Effectively, this has translated into a new emphasis by teachers on the reading and math components of the

---


standardized tests while, minimizing attention toward marginalized subjects, like history.63

Upon recognizing the severe limitations to the NCLB policies, the national Governors Association and Council of Chief State School Officers have adopted a new set of national standards known as the Common Core State Standards (CCSS). To date, forty six states, including California, have adopted them and are working to find ways of implementing them into their school curriculum frameworks. In California, this transition is scheduled to take place during the 2014 school year. The overall purpose of CCSS is to finally bring states under one umbrella of curriculum standards and better prepare them for the demands of college, career, and citizenship.

The CCSS represent a major shift in understanding skills students need to develop in preparation for the responsibilities of adulthood. Instead of rote learning of facts, they are designed to encourage critical thinking and analysis skills, higher order thinking, and the ability to weigh and interpret evidence presented in primary and secondary sources. This requires a near complete overhaul of the way teachers present history to their students, and affords a great opportunity for museums and archives to fill in the gaps by providing educators with resources which help develop these deep analysis and thinking skills.

---

63 Tuyen Tran and Beth Slutsky, "A New Blueprint for History Education," American Historical Association: Perspectives on History (May 2012), 1.
Chapter 4
DEVELOPING A TRAVELING TRUNK PROGRAM

Project Methodology

The first step to develop the traveling trunk program was to identify potential trunk themes based on the Center’s collections and mission, which is to collect, preserve, and make accessible the Sacramento region’s vast cultural heritage. Several themes were identified and correlated to California History-Social Science curriculum standards. The next phase involved reaching out to local schools and collecting quantitative data to determine teacher interest, need, and priority trunk themes. This was followed with efforts to secure funding and, finally, with research and development of the first trunk.

A proposal was prepared and presented to Marcia Eymann, Center manager and official Sacramento City Historian, on June 8, 2010. This document (see Appendix A) outlined the big idea, objectives, and preliminary potential themes suggested for trunk development while identifying appropriate grade levels. The essence of the proposal was to demonstrate the opportunity and value to the Center of making the materials in their collections more accessible, supporting Sacramento County schools, and promoting history in the local community. This proposal resulted in approval to move forward with development of the program, with the author assigned the role of project manager. Upon Eymann’s suggestion, the program design was slightly altered so that it could be added to the education department of the Sacramento History Museum, due to the lack of such a department with the Center. Throughout the remainder of initial project development and funding efforts, Eymann continued to provide valuable input and guidance.
On November 8, 2010, the project manager met with Janessa West, education coordinator of the Sacramento History Museum. This productive meeting helped to outline some suggestions for how the trunk outreach program would be incorporated into the department, expectations for staff involvement, pricing, and useful tips for student activities. In view of the project manager’s desire to make it a priority to reach out to schools who may not have the funding to enable field trips to the museum, West also provided several examples of resources where that information could be obtained. Together, the two then identified all Title 1 schools throughout Sacramento and Placer counties whose input on the program would serve as a valuable tool in the program’s development.

In the next phase, the program manager winnowed thematic options down to six that meet the curriculum standards for third- through fifth-grade students. While themes could also be altered to work well in middle and high school classrooms, for initial development it was determined best to narrow the focus and embark on an initial trial period before further program expansion. The six themes identified included: A) Mexican-era California and the mission system; B) Mexican-era California and statehood; C) California gold rush; D) patterns of immigration, migration, settlement, and growth in California; E) “Connecting California,” through the Pony Express, telegraph, transcontinental railroad, newspapers, and electricity; and F) California during the Great Depression and New Deal.

The program manager then developed a questionnaire (see Appendix B), which was sent to all administrators and third- through fifth-grade teachers at the eighty-nine
local Title 1 schools identified. Each of the schools selected were also in Program Improvement mandates to improve their AYP according to terms of the NCLB act. It was felt that teachers at these schools might respond well to the idea of having more resources available in their classrooms to supplement instructional materials and help students to more easily conceptualize historic topics. Objectives were to gauge interest and help to determine popularity ranking of the suggested themes.

Results of the teacher survey were analyzed from the forty four responses received from eighteen schools and grade levels in the survey target area of third through fifth grade teachers. In addition, thirteen responses were also received from grade levels outside of the target zone, from first and six through eleventh grade teachers. These additional findings helped to identify potential adaptations that could be made to many of the trunk themes in order to meet the requirements for more advanced grade levels.

Representing 50% of the targeted responders, the majority came from fourth-grade teachers. Following this came 22.73% of responses from fifth-grade teachers, 18.18% from third-grade teachers, and 9.09% from combination classes. These included 4.54% from fourth- through sixth-grade combination classes, and 4.54% from second/third-grade classes. From these, the theme with the highest percentage of selection was the California gold rush, with 21.53% of the votes. This was followed by “Connecting California,” with 18.1%, Mexican-era California and the mission system with 16.67%, patterns of immigration with 14.58%, then Mexican-era California and statehood with 11.8%, and finally, representing only 2.78% of the votes was California during the Great Depression and New Deal (see Figure 1). From analysis of the data
collected, the initial trunk was chosen for fourth-grade students following the theme of the California gold rush.

The next phase in development was to secure funding. A budget was prepared, in consultation with the Deputy Director of the Sacramento History Museum (see Appendix C), along with a preliminary list of avenues to investigate for potential funding. The goal was to raise a total of $30,000, which would pay for development of three trunks, including various expenses for trunk components, marketing, website development, writer stipends, research and consultant fees. From spring 2011 through fall 2012, the
project manager submitted six grant applications and two requests for support from local charitable foundations. As a result, three grants were approved for a total of $12,500, which included two from US Bancorp and one from the Rotary Club of Sacramento (see Appendix D and E for successful grant applications). With revision to the original scope of this program, this funding enabled the first trunk on the California gold rush to be fully developed. After an initial school year of use and evaluation, the trunk program may then be expanded to cover additional themes targeted to different grade levels, and supplemented with access to an interactive website.

**Research and Development**

Development of the traveling trunk program required an extensive amount of research on the part of the project manager whose background is in museum collections and historic interpretation. Benefits of this expertise came largely in the form of historic research and interpretation on the subject of the California gold rush, as well as in identifying appropriate primary sources and artifacts that could be used to enhance the subject-specific learning experience. As a result, the project manager has been able to find ways to develop primary source-driven curriculum that serves to help educators transition into the new CCSS. In order to create a successful educational outreach program, however, this meant the manager had to become familiar with educational theory and curriculum development.

Areas of intense research that went into developing this program also included understanding learning theory and learning styles in order to create differentiated
activities that would meet the needs of learners with different learning preferences and aptitude levels. In addition, study of other traveling trunk and museum educational programs helped to identify the pros and cons in traditional methods and trunk programs. Using this knowledge, the program manager has been able to address criticisms of these types of programs, and create the Sacramento History Museum’s traveling trunk program to address and overcome any potential drawbacks.

Recalling Graham Black’s study *The Engaging Museum: Developing Museums for Visitor Involvement*, the traditional school field trip and museum tour—even when coupled with living history presentations—are not adequate to promote deep engagement and effective learning with students. These activities typically take an entire day, and provide only a very cursory understanding of the historic subject matter that does not necessarily lead to learning. Enhancing this with pre- and post-visit classroom activities does help to address this, but without free-choice and hands-on engagement, this method falls short. Also, in the limited timeframe of on-site visits, museum educators are not able to differentiate instruction for students, and therefore typically must choose activities that are more basic and meet the needs of students with lower skill levels. As a result, students that feel un-challenged are less likely to deeply engage with the material.

In *Teaching History with Museums: Strategies for K-12 Social Studies*, the authors argue that fieldtrips and outreach visits by museum educators are actually more effective than traveling museum kits. They posit that any advantages of classroom-oriented programs… must be weighted against the liability of not giving students exposure to the range of materials and experiences at the museum itself. A museum lends itself to the kind of curiosity-based
free-choice learning that lies at the heart of education, and even a terrific in-class museum program does not lend itself to that kind of exploration. Specifically, the authors asserts that traveling trunks do not “have the inherent interest or engagement of a school outreach program presented by a living museum educator,” with the main critique being that only a committed teacher who is willing to take the materials and find ways to incorporate them into their lessons can help to make them work. Nonetheless, what is included in these programs does not lend it to free-choice selection by students, and is ultimately only a minimally useful resource to promote learning. The project manager has taken all of these criticisms and turned them into opportunities to develop a traveling trunk program that would, indeed, become a valuable and useful resource for educators to promote active engagement and learning in the classroom.

After investigating educational and learning theories, California curriculum standards, and methods to promote visitor involvement and positive learning experiences, the next step was to map the specifics of trunk components and lesson plans according to identified models and guidelines. Aside from objectives noted in the original proposal to create the traveling trunk program, additional goals were to make the curriculum and activities very adaptable and easy for teachers to chose elements to incorporate into their own lesson plans, or to use in the suggested sequence. Additionally, the activities needed to meet current curriculum standards, be a resource for educators to transition to the CCSS, and incorporate differentiated activity elements as a way to inspire students with different learning styles.

---

64 Marcus, *Teaching History with Museums*, 160.
65 Ibid, 164.
From Black’s study, the project manager adopted several suggestions. These included incorporating a vast quantity of visual material and layering activities with different entry and exit points. This would provide an easy and illustrative jumping off point for any lesson or concept, and would appeal to students who are inclined to be visual learners or who may struggle with reading comprehension.

Nina Simon’s *The Participatory Museum* also provided some suggestions on how to layer the activities. From her study and criticisms presented in *Teaching History with Museums*, the project manager made it a priority to promote structured free-choice opportunities throughout much of the curriculum. Layering, or what Simon refers to as “scaffolding,” was argued to be most effective when participants are treated as individuals, encouraged to make their own choices, and given ways to participate as part of a larger project or team based upon their own unique perspectives and preferences.

Two additional studies proved useful in developing the trunk activities and curriculum, John H. Falk and Lynn D. Dierking’s work, *Learning from Museums: Visitor Experiences and the Making of Meaning*, and Joseph Pine II and James Gilmore’s *The Experience Economy*. From the first of these influential publications came the following guidelines that have been incorporated into the inaugural traveling trunk. While understanding that free-choice was absolutely essential to promoting active engagement and learning, participants also need to have an element of control, opportunities to collaborate and explain their learning to others, be able to personalize the information by making connections to their own lives, and make sure their expectations meet reality. The author’s also argued that incorporating narratives, songs, and poems is one useful
way to promote learning, especially for students who do best when presented auditory information.

Finally, *The Experience Economy* provided an extremely useful model for officially mapping out the elements of the trunk. Using guidelines from this source, the project manager took the theme of the California gold rush and carefully selected cues (objects and primary sources) that would enhance the overall experience. It was important to layer the material, not only for differentiated instruction, but also to take the participants on a journey in which their sense of reality was sufficiently altered to transform their place and space into the historic event under study. Engaging at least four of the five senses in each lesson helped to accomplish this goal, as well as giving plenty of opportunities for participants to make choices. Making choices enable participants to engage with the topic, and select elements that both interest them and meet with their skill levels. Ultimately, the effect of this approach contributes to learning by making the experience memorable, which is enhanced when students can also make connections to their own lives, and enjoy the process of creating and keeping memorabilia from many of the included activities.

**Curriculum Review**
With the curriculum, lesson plans, costumes, objects, primary sources, and activities all organized, the next phase involved seeking curriculum review and finding ways to translate the material into user-friendly formats. For this, on September 4, 2013 the project manager met with Dr. Chloe Burke and Dr. Mimi Coughlin, co-directors of the California Council for History Education. Their expertise on curriculum development for teaching history proved exceptionally valuable in making sure the curriculum and lesson plans for the California Gold Rush Traveling Trunk met all standards for quality and usability.

The objectives of this meeting were to learn whether the trunk is sufficiently accessible, flexible, and adaptable for educators, if the included activities and lessons are appropriate for fourth-grade students, and any other suggestions that would make it user-friendly and a successful resource for teaching the history of the California gold rush. From this meeting, the curriculum and activities were determined to be of high quality and thought to serve as a very useful tool for educators. In light of the transition to the CCSS, its value was assessed to be especially great as a tool to help the shift and implementation of the new standards. Meanwhile, several suggestions regarding formatting were subsequently adopted to provide greater accessibility and ease of use for educators.
FINDINGS AND CONCLUSION

“The California Gold Rush” Traveling Trunk and Outreach Program

Included in the trunk is one comprehensive teacher resource guide, along with a guide to the incorporated primary sources. The Teacher Resource Guide (see Appendix F) begins with a complete listing of the trunk contents, divided between teaching resources, activity supplies, original archival material, artifacts, reproduction artifacts, reproduction archival material, and costumes. Tools for analyzing primary sources provide templates and suggested questions and outcomes for studying the variety of primary sources incorporated into the trunk. These range from manuscripts, to maps, newspapers and printed sources, photographs and illustrations, music, and artifacts. Finally, historic context narratives introduce the topic of the discovery of gold, and accompany each of the three included lessons.

As Sacramento’s official historian, Eymann’s historic context review proved very useful to ensure it revealed an accurate and historically responsible interpretation of the topics. Together, the historic context statements offer educators narratives to introduce each lesson and put the included primary sources and themes into context. These include how and to what effect news of the discovery was spread, routes of travel and the pros and cons involved in each, expectations versus realities of the mining experience, other entrepreneurial efforts, politics, statehood, and law and order in California. In addition, by including concepts of race and gender, a more vivid and complete picture emerges for students.
Each of the three lessons are organized by topic within the overall theme of the California gold rush. These are: “The Rush to California,” “To Mine or Not to Mine?,” and “Politics and the Gold Rush.” Each one begins with a stated overview of the lesson, objectives, curriculum standards addressed, key terms, and suggested activities and procedures, guiding questions, and methods of analysis and assessment. A glossary of terms is also incorporated in the back of the Resource Guide, which was developed by careful review of every single primary source incorporated. The essential goal of everything in this guide and the trunk are to immerse participants into the topic, and to give tools to help effortlessly overcome any obstacles to learning. For example, an unfamiliar term may be enough to halt learning and reduce effectiveness of included sources.

The Guide to Primary Sources (see Appendix G) is an essential element to the trunk, enhancing the educator’s ability to understand the significance of each source and how they may incorporate them into their already established lesson plans. Sections in the primary source guide are divided by type of material, and relate directly to where digital copies of the sources may be found on the included USB flash drive. In addition, each one is identified by name and listed with its date, citation information, and any related notes on the source’s significance, subject matter, and key components. Individual sections of the primary source guide are divided among audio, advertisements, letters, maps, newspapers, sketchbook, and images.

Amid the audio files are oral dictations of letters written by Louise Clapp between 1851 and 1852 describing her experiences and observations while living in the mines.
with her physician husband. In addition, fifteen songs are available that were originally made accessible during the gold rush through the publication of *Put’s Original California Songster* in 1853, and *Put’s Golden Songster* in 1858. The audio recordings of these songs were sung by folksinger Logan English in 1957 and are now a part of the Smithsonian Center for Folklife and Cultural Heritage. To promote ease of use for the audio recordings, no matter the classroom setting or accessible technology, they are available on both an included MP3 player and wireless speaker system as well as on the USB flash drive. Meanwhile, lyrics are also printed and included digitally for reference. In the effort to relay the songs as primary sources, the lyrics are digital scans from the original songsters in which they were published.

Advertisements are pulled from the 1854, 1855, and 1861 *Sacramento City Directories*. Each advertisement is listed in the guide, along with the names of the advertised businesses, date of advertisement, and notes regarding their efforts to stand out. By including and identifying advertisements from these specific dates, the educator can present a visual representation of growth and development in Sacramento during the gold rush. Some examples of advertisements are for bathhouses, hotels, photographers, dentists, grocers, and banking and transportation companies. Notes may include female-owned businesses, those advertising directly to miners, and transportation company assets.

Like each of the primary sources that follow, advertisements are included both digitally on the USB flash drive as well as high-quality prints in their own individual booklet. Dr. Burke and Dr. Coughlin noted that many classrooms have a document
projector, which allows them to create large projections of images and three-dimensional materials. While there is at least one very large-scale reproduction to accompany every single lesson and type of material, this format also allows teachers without technological access to pass around or otherwise present the sources to students.

Nine letters are included in the trunk. They were all written between 1850 and 1855 and help to depict the variety of experiences of real participants in the gold rush. Themes include weather, cost of goods, journey to California, life as a miner, illness, importance of correspondence, and successes or disappointments encountered. Like all of the other primary sources in this trunk, these letters may be used individually or in combination with other sources that help to illustrate a broader picture and understanding of the experience.

Six maps also accompany the trunk. Every map is available as a large-scale reproduction as well as digitally, and in the aforementioned printed booklet. Ranging from 1849 to 1854, these maps offer visual reference of westward expansion, routes of travel to California, geology, and geography. These are useful for spatial, rational, and visual learners alike. Meanwhile, several are shown with their original leather booklets attached. This helps to illustrate primary sources as both original sources of information and as artifacts. These were purchased and carried by travelers to California during the gold rush, serving as a valuable reference along their journey, and identifying information deemed important for the difficult task. Upon close inspection, students will see Native American territories identified, enchanted grounds to avoid, forts, and treaty boundaries, for example.
Two original newspapers are included in the trunk. These are the *New York Spectator* from December 7, 1848, and the *New York Weekly Tribune* from August 4, 1849. These, together with several articles from the *Sacramento Placer Times* and other *New York Weekly Tribunes*, all help to add context to a variety of topics involved in the gold rush theme. They are divided between advertisements, articles illustrating “Gold Mania,” life in the mines, travel, and politics. Notes in the *Guide to Primary Sources* outline their subject matter and help teachers to identify ones best suited for their needs.

Next are images that help visual learners to better grasp the historic subject. These are divided between a sketchbook, images depicting the journey to California (by sea or overland), Sacramento scenes from 1849 to 1870, and mining scenes. The sketchbook images are a compilation of twelve drawings from a sketchbook that was created by artist Emil Lehman, documenting his trip up the Sacramento River from Stockton *en route* to the California gold fields in 1851-52. Scenes of daily life in the mines help illustrate the diversity of miners and living conditions. His interior images of miner’s cabins are very rare, and five of his drawings were initially made as a panorama image showing Sutter’s Embarcadero upon his arrival. The panorama is included as a very large-scale reproduction (62 inches long).

The additional thematic images are incorporated to take the viewer on a journey and help them to feel immersed in the period. When possible, selections are used in a way that juxtaposes concepts of expectation versus reality, as well as differences between source materials – like sketch versus photograph, for example. The purpose of these visual materials are to help students better understand the experiences of real miners who
traveled to California to participate in the gold rush, graphically portray change over time in Sacramento, depict what miners saw as they arrived in the city, and follow them as they traveled to the gold fields and the experiences encountered. Mining scenes culminate with an 1867 photograph called “Valley Indians” by Eadweard Muybridge, and a photograph of hydraulic mining in the Gold Run mining community. These serve as a way to introduce the subject of effects and impact of the gold rush.

Finally, five manuscripts and publications relating firsthand experiences during the gold rush offer additional resources for studying and placing the topic into context. These include a poem written by a woman on board a ship bound for California from February to July 1849, and a booklet called The Idle and Industrious Miner by miner-turned-entrepreneur Alonzo Delano and illustrated by well-known artist Charles Christian Nahl. The latter served as a sort of public-service announcement, and helps to introduce concepts of vice that young miners encountered in a way that is appropriate for fourth-grade audiences. Also, Delano’s manuscript Life on the Plains and among the Diggings describes his experiences traveling to California and working as a gold prospector. Finally, the manuscripts Three Years in California by J. D. Borthwick, and Pen Pictures of Early Western Days by Virginia Wilcox Ivins also provide opportunities to investigate firsthand accounts of how individuals experienced the California gold rush.

In all, sixteen individual activities are incorporated into the program, which rely heavily on the included primary sources. Introductory material relates that teachers may want to use them in the suggested sequences in each lesson, or that they may choose to use them as stand-alone activities. Each lesson identifies how to use up to three in
progression, so that they each build upon and help put one another into context for greater comprehension. In addition, a tabbed section near the end of the Resource Guide offers a listing of “Alternate Activities for Diverse Learners” and related procedures that may give the educator more options for ways to supplement their own instructional preferences.

One example of how primary source-driven activities are incorporated to build upon one another and offer free-choice opportunities is in Lesson Two of the Resource Guide that covers the topic of “To Mine or Not to Mine?” After reading the historic context narrative, students turn to the first activity, which introduces the life of a miner. With this, educators are encouraged to play the songs Prospecting Dream, and I Often Think of Writing Home, which begin to illuminate the subject in an easily accessible manner. Educators may then display a slideshow of images portraying “Mining Scenes,” supplemented by the display of related large-scale reproductions and artifacts in the classroom. Next, together the class reads Letter #009 discussing difficult experiences of a miner from August 10, 1851, and choose one additional letter or newspaper article describing the experience (which is easily identified in the notes field of the primary source guide). Using the included Primary Source Analysis Tools, the class begins to compare and contrast the sources and consider what impressions they give, differences between types of sources and their accuracy, and what they reveal about real experiences.

In the final step, students are given instructions on how to write using a calligraphy pen and a reproduction from an original letter sheet. They may choose which letter sheet represents their experience – either a mining scene illustration from 1851, or
one showing Sacramento in 1852. Students then each write a letter to people “back home,” considering several suggested guiding themes. These include recipient(s), date and season of letter, how long since they received news from home, how effective they are at mining, any obstacles faced and/or overcome, how weather has affected their experience, and plans for the future. This is followed up with analysis and assessment via a class discussion of who would keep mining, who would go home, who would open a business or work in an established business, along with further probing to discover what, where, and why. At the discretion of the adult facilitator, they may then choose to have their letter sealed with the sealing wax provided in the trunk.

With the above-described activity, the driving objective is to find ways for students to engage with and personalize the historic topic. Learning is about creating memorable experiences, and the purpose of the California Gold Rush Traveling Trunk is to bring that history to life for the students to gain a deeper understanding. Meanwhile, by having opportunities to handle the historic artifacts and select costume pieces to wear all enhance the experience and give learners a way to connect with and make lasting memories with the materials.

Every opportunity was taken by the project manager to provide the students with authentic material. The trunk itself is a reproduction of an 1870s steamer trunk, complete with interior tray. For ease of use, it is also made of lightweight vinyl with recessed wheels and two side handles, making it very functional and easy for an individual to transfer it to and from their vehicle and classroom. The interior tray and lid are lined
with polyester-based foam with the artifacts mounted inside so that they will be protected during transportation and visually appealing upon opening the lid.

Artifacts include five inkwells excavated from gold rush-era mining communities, original newspapers, two miner’s candlestick holders, a daguerreotype photograph, and a ceramic ale bottle in addition to a reproduction assay balance. Costumes were carefully crafted by a seamstress specializing in nineteenth-century children’s clothing, from period-appropriate fabrics and prints researched by the project manager. Costumes include men’s caps, vests, handkerchiefs, bandanas, women’s bonnets, and women’s headdresses. Even the selection of these pieces was carefully undertaken to provide students with opportunities to make choices. They may choose to wear the working clothes of a miner or the more formal wear of a business owner. Women may also choose to wear clothing typical of prospectors or the service industry including cooks, boardinghouse owners, or laundresses (as a few examples). Alternately, they may choose to don delicate floral and lace headdresses--reproduced from an original in the collection of the Center for Sacramento History--and become entertainers and artists.

In conversations with the Deputy Director and Education Coordinator of the Sacramento History Museum, the trunk is now offered for rental for a two week period for a fee of $25 per week. Included with this is a discount option for multiple teachers who choose to use it within the same school for an extended period. When individuals contact the department to secure their rental, the coordinator obtains information about how many students will be participating in each class. This data is then used to prepare a sufficient amount of activity supplies – including the reproduction letter sheets, and
coloring pages for a portrait activity – and also so that each student may receive one free ticket to visit the museum. Renters are then given information on the incorporated trunk materials so that they may begin plans to incorporate them. Once they pick up their reserved trunk, they receive evaluation forms (see Appendix H) to be returned at the end to provide valuable data for future expansion and enhancement of the program.

**Evaluation and Expansion**

Results from the quantitative data analysis phase of this trunk program will serve to help identify priority themes for the addition of more traveling trunks. The *California Gold Rush Traveling Trunk* development consumed less than one quarter of the funding secured, leaving room to add at least three additional trunks to the program. The next highest thematic priority is to develop a unit to supplement fifth grade instruction on topics correlated to the theme of “Connecting California.” The aim of this topic is to investigate how the state relates to national identity and the impact the development of the Pony Express, telegraph system, transcontinental railroad, newspapers, and electricity have made. This theme affords multiple opportunities for creative interactive activity design.

Before adding additional trunks to the traveling trunk program, the inaugural trunk will serve as a means to gather teacher input to determine effectiveness in promoting interest in history, active engagement and learning of the historic topic, and as a resource to supplement classroom instruction. In this effort, a teacher evaluation form is included with the rental packet that will solicit qualitative data to support future
expansion and enhancement. One major question to determine is whether or not the priority should be to develop an interactive online component to the original trunk in the program, expand it for use in advanced grades examining westward expansion, or make more trunks that cover additional topics and reach out to different grade levels. Alternately, depending on demand, perhaps the initial trunk should be duplicated to reach more students per school year.

**Conclusion**

Two educators have already utilized the *California Gold Rush Traveling Trunk* since it was made available on October 1, 2013. It is advertised on the Sacramento History Museum website as well as in their annual Public Programs brochure. In addition, the project manager presented at the California Council for History Education Conference on October 25, 2013 with the goal to promote awareness of the program and how teachers may use primary sources as effective tools to transition to teaching the CCSS. Ultimately, this inaugural trunk will be made available for the 2013-2014 school year with the primary focus on gathering input and evaluation for program improvement.

The Sacramento History Museum’s traveling trunk program represents a culmination of the most innovative trends and effective techniques in museum education and public history. It draws upon the pros and cons in traditional museum programming, and incorporates a variety of original approaches to make history come alive for students and promote inspiration, engagement, and learning. With this program, the Sacramento History Museum is one step closer to becoming a model post-museum in the community.
Meanwhile, all original objectives of the Center for Sacramento History have been met as their resources have now become much more accessible and able to make a positive impact in the lives of underserved youth in Sacramento.
June 8, 2010

**Traveling Trunk Program for the Center for Sacramento History: A Proposal**

**Big Idea:**

Fieldtrips to sites providing historic interpretation for K-12 students are often inaccessible, or cost prohibitive. This program will support Sacramento County schools by providing teachers with access to portable, affordable, interactive, and educational history exhibitions covering major themes in California curriculum. It will also enable the Center for Sacramento History to share the historic materials in their collections and promote history in the local community.

Each portable “exhibition” is housed in a period-appropriate trunk, and includes:

- Lesson plans
- Materials for hands-on classroom activities
- Historic interpretation involving primary sources
- Reproduction images, illustrations, and documents including newspaper pages, letters, and diaries from the collections of the Center for Sacramento History
- Historic and reproduction objects (not part of collections) that may be handled by the students

**Objectives:**

The major objectives of this program are to meet California curriculum standards, and provide students with the opportunity to actively engage in historic topics using primary sources.

**Content:**

The volume and quality of archival material in the collections of the Center for Sacramento History, as well as the rich history they help document, provide the unique opportunity to fit into multiple grade levels, and cover a variety of topics.

Using the Center’s collections, trunk themes may be developed for third, fourth, eighth, tenth, and eleventh grade students.

These will focus on California and may include: Westward/Urban Immigration, Migration, Settlement, and Growth; The Gold Rush: Statehood; Women; Agriculture and the Industrial Revolution; Communication (i.e. Pony Express, Telegraph, Transcontinental Railroad); The Dust Bowl; California's Water; and California and World War II.
California Curriculum Standards/Potential Trunk Themes:

Grade 3:  "Continuity and Change"
Standard 3.3
Students draw from historical and community resources to organize the sequence of local historical events and describe how each period of settlement left its mark on the land.
1. Research the pioneers who visited here, the newcomers who settled here, and the people who continue to come to the region, including their cultural and religious traditions and contributions.
2. Describe the economies established by settlers and their influence on the present-day economy, with emphasis on the importance of private property and entrepreneurship.
3. Trace why their community was established, how individuals and families contributed to its founding and development, and how the community has changed over time, drawing on maps, photographs, oral histories, letters, newspapers, and other primary sources.

Potential Trunk Themes:
• Immigration, Migration, Settlement, & Growth
• 19th century California and Sacramento history

Grade 4:  "California: A Changing State"
Standard 4.3
Students explain the economic, social, and political life in California from the establishment of the Bear Flag Republic through the Mexican-American War, the Gold Rush, and the granting of statehood.

Potential Trunk Themes:
• Immigration, Migration, Settlement, & Growth
• 19th century California and Sacramento history including Mexican California, Gold Rush, and Statehood
• Early California women
Standard 4.4
*Students explain how California became an agricultural and industrial power, tracing the transformation of the California economy and its political and cultural development since the 1850s.*

1. Understand the story and lasting influence of the Pony Express, Overland Mail Service, Western Union, and the building of the transcontinental railroad, including the contributions of Chinese workers to its construction.

2. Explain how the Gold Rush transformed the economy of California, including the types of products produced and consumed, changes in towns (e.g., Sacramento, San Francisco), and economic conflicts between diverse groups of people.

3. Discuss immigration and migration to California between 1850 and 1900, including the diverse composition of those who came: the countries of origin and their relative locations; and conflicts and accords among the diverse groups (e.g., the 1882 Chinese Exclusion Act).

4. Describe rapid American immigration, internal migration, settlement, and the growth of towns and cities (e.g., Los Angeles).

5. Discuss the effects of the Great Depression, the Dust Bowl, and World War II on California.

**Potential Trunk Themes:**
- Connecting California and the United States - Pony Express, telegraph, transcontinental railroad
- Gold Rush & a Changing California Economy
- Immigration, Migration, Settlement, & Growth
- Great Depression, Dust Bowl, and World War II in California
- California Agriculture
Grade 8: "United States History and Geography: Growth and Conflict"

**Standard 8.6**

*Students analyze the divergent paths of the American people in the West from 1800 to the mid-1800s and the challenges they faced.*

2. Describe the purpose, challenges, and economic incentives associated with westward expansion, including the concept of Manifest Destiny (e.g., the Lewis and Clark expedition, accounts of the removal of Indians, the Cherokees' "Trail of Tears," settlement of the Great Plains) and the territorial acquisitions that spanned numerous decades.

3. Describe the role of pioneer women and the new status that western women achieved (e.g., Laura Ingalls Wilder, Annie Bidwell; slave women gaining freedom in the West; Wyoming granting suffrage to women in 1869).

4. Examine the importance of the great rivers and the struggle over water rights.

**Potential Trunk Themes:**

- Westward Expansion
- Immigration, Migration, Settlement, & Growth
- 19th Century Women in the West
- California's Water including the Sacramento River

Grade 10: "World History, Culture, and Geography: The Modern World"

**Standard 10.3**

*Students analyze the effects of the Industrial Revolution in England, France, Germany, Japan, and the United States.*

3. Describe the growth of population, rural to urban migration, and growth of cities associated with the Industrial Revolution.

4. Trace the evolution of work and labor, including the demise of the slave trade and the effects of immigration, mining and manufacturing, division of labor, and the union movement.

5. Understand the connections among natural resources, entrepreneurship, labor, and capital in an industrial economy.

**Potential Trunk Themes:**

- Industrial Revolution in California
- Agriculture
Grade 11: "United States History and Geography: Continuity and Change in the Twentieth Century"

**Standard 11.6**

Students analyze the different explanations for the Great Depression and how the New Deal fundamentally changed the role of the federal government.

3. Discuss the human toll of the Depression, natural disasters, and unwise agricultural practices and their effects on the depopulation of rural regions and on political movements of the left and right, with particular attention to the Dust Bowl refugees and their social and economic impacts in California.

4. Analyze the effects of and the controversies arising from New Deal economic policies and the expanded role of the federal government in society and the economy since the 1930s (e.g., Works Progress Administration, Social Security, National Labor Relations Board, farm programs, regional development policies, and energy development projects such as the Tennessee Valley Authority, California Central Valley Project, and Bonneville Dam).

5. Trace the advances and retreats of organized labor, from the creation of the American Federation of Labor and the Congress of Industrial Organizations to current issues of a postindustrial, multinational economy, including the United Farm Workers in California.

**Potential Trunk Themes:**
- California and the Great Depression including New Deal programs
- California Agriculture

**Standard 11.8**

Students analyze the economic boom and social transformation of post–World War II America.

2. Describe the significance of Mexican immigration and its relationship to the agricultural economy, especially in California.

**Potential Trunk Themes:**
- California Agriculture

**Standard 11.10**

7. Analyze the women's rights movement from the era of Elizabeth Stanton and Susan Anthony and the passage of the Nineteenth Amendment to the movement launched in the 1960s, including differing perspectives on the roles of women.

**Potential Trunk Themes:**
- California Women's Rights Movements
Traveling History-Trunk Program: 
A Resource for Teachers

The Sacramento History Museum is working to develop a dynamic new educational program and needs your input in order to make it a success. The goal is to provide third, fourth, and fifth grade teachers with access to portable, affordable, interactive, and educational “miniature history exhibitions” covering major themes in California’s curriculum.

The program will include three themed trunks, and each will incorporate primary sources like photographs, letters, diary pages, and newspapers, as well as a variety of hands-on materials, and teacher workbooks. Reproduction costumes, artifacts, and games will help bring history to life for the students, while the workbooks will provide teachers with historical interpretation, lesson plans, and instructions for interactive activities. Teachers will be able to check-out the trunk of their choice from the museum and rent it for a two-week period.

Please fill out this brief questionnaire to help us better develop a program that will meet the needs of students and educators.

Your School: ____________________________ Grade: _______________________

Of the following topics, please identify the three you feel are the most beneficial to your classroom needs:

- [ ] Mexican-Era California & the Mission System
- [ ] Mexican-Era California & Statehood
- [ ] The California Gold Rush
- [ ] Patterns of Immigration, Migration, Settlement & Growth in California
- [ ] Connecting California – (Pony Express, Telegraph, Transcontinental Railroad, Newspapers & Electricity)
- [ ] California During the Great Depression & New Deal

Comments

Thank you so much for your input.
If you would like to be contacted in the future regarding this program, and have the opportunity to participate once it is developed, please print your contact information on the back of this questionnaire. Return in the envelope provided by May 15, 2011.

Sacramento History Museum, 101 I Street, Sacramento, CA 95814
## APPENDIX C

### Sample Budget

**Sacramento History Museum TRAVELING TRUNK PROGRAM**

**Budget**

<table>
<thead>
<tr>
<th>Yearly Projected Income</th>
<th>Budgeted</th>
<th>To Date</th>
<th>Pending</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rental Fee - A</td>
<td>$4,500</td>
<td></td>
<td></td>
<td>A = $500/initial rental for 1st classroom/school</td>
</tr>
<tr>
<td>Rental Fee - B</td>
<td>$1,500</td>
<td></td>
<td></td>
<td>B = $300/subsequent rental within same school</td>
</tr>
</tbody>
</table>

**TOTAL INCOME**

$6,000

_A, 1 trunk x 15 classrooms/year (45x10 = $450)_

_B, 2 trunks x 10 classrooms/year (90x20 = $1,800)_

_This will help maintain the program by resupplying trunks with necessary supplies as needed._

### Expenses

**Materials/Supplies:**

- Trunks: $500
- Costumes: $3,000
- Reprod. Objects: $5,000
- Games/Activities: $2,000

_Covers first round and replacement costs._

**Printing Costs:**

- Promotional Literature: $1,300
- Images/Primary Sources: $2,500
- Research Related: $1,300

**Teacher Resources:**

- Website Development: $2,000
- Writer Stipends: $2,000
- CD/DVD Prep.: $2,000
- Teacher Workbooks: $1,000

**Curriculum Development:**

- Research/Consultant fees: $750
- Books: $750

**Project Developer**

$6,000

**TOTAL EXPENSES**

$30,000
Successful Grant Application, US Bancorp

Grant Application

Grant Request (Traveling History-Trunk Program, ID: 831611)
Grant Request DataHistoric Old Sacramento Foundation Inc

Organization Background Information

The Historic Old Sacramento Foundation's (HOSF) mission is to convey the importance of historic Sacramento as a place that connects our past to our present and future. The educational and interpretive programs of the HOSF enable us to use Old Sacramento to reflect a living, self-sustaining community with the atmosphere, character, architecture, enterprise, and color of the early gold mining period.

Mission Statement

It is the goal of the HOSF to realize the area's potential as California's hub of historic education and preservation, to inspire people, and to stimulate their appreciation of history and our national heritage. By broadening the historic and cultural offerings of Old Sacramento, the story of California's beginnings can be preserved and shared in a way that truly brings history to life.

Overview

The HOSF is committed to providing high quality educational programs and events for Sacramento residents and visitors alike. We joined the Sacramento History Museum in 2008 and, together, strive to offer a variety of unique, hands-on programs and exhibitions for children, youths, and adults. School programs are designed to meet the curriculum standards for the State of California. The Sacramento History Museum, historical walking tours, living history days, and Street Theater are among the services we maintain in an effort to enhance the learning experience for those of all ages interested in discovering the history of Sacramento.

Board of Directors

Chair - Bob Caccato, Wells Fargo Bank
Vice Chair - Bill Badham, Umpqua Bank
Secretary - Penny Adams, PorterScott
Treasurer - Johan Otto, Carson Development

US Bancorp

Employee on Board

No

US Bancorp Volunteers

No

$25,000 to $49,000:
Wells Fargo Bank

$10,000 to $24,999:
AT&T
Hornblower Cruises & Events

$5,000 to $9,999:
U.S. Bank
Target
Sacramento Bee

$2,500 to $4,999:
Downey Brand Attorneys LLP
Umpqua Bank

$1,000 to $2,499:
Blue Diamond Growers
Drexel University

$500 to $999:
Embassy Suites Sacramento
The Merchants National Bank

Other funding from U.S. Bank

Yes

Past Funding Description
In 2011 we gratefully received a $5,000 contribution from U.S. Bank for our Traveling History-Trunk Program. With
this funding we have begun work to compile the first trunk in the program which is designed to meet 4th grade California
curriculum standards, and bring the California Gold Rush to the classroom.

Project Request Information

Support Type Program support

Project Title Traveling History-Trunk Program

Requested Amount $5,000.00

Purpose of Request
The purpose of this request is to ask U.S. Bank to consider contributing the additional funding needed to complete the
remaining trunks in the program series. With the support already contributed we will be able to provide 4th grade
students throughout the greater Sacramento region with an affordable, portable, and interactive history lesson. Additional
support will help us to make additional trunks and topics available for 3rd and 5th grade students as well.

Budget 30,000

Start Date 10/18/2010
End Date 02/01/2013
To date a total of $5,000 from U.S. Bank has enabled us to begin the work of making the project a tangible resource. In addition, in-kind donations of staff time by the Project Developer have been the main contributions made in order to organize the project, embark on consultation efforts with local schools, conduct research, develop the first trunk, and seek funding. The Center for Sacramento History has agreed to provide access to use reproductions of photographic images and primary source materials from their collections, free of charge. Contributions are also being requested from various charitable organizations in the Sacramento region, however no funds have yet been received.

**Support Environmental**

- **% of Funding**: 100%
- **$ of Funding**: $5000

Funding will be used to purchase supplies made of recycled materials and we will incorporate technology and internet resources to additionally reduce reliance on natural resources when providing access to primary source materials. Funding also helps reduce carbon emissions by making trunks available inside classrooms while eliminating the need for student transportation to the museum, as well as encouraging teachers within the same schools to share the trunks thereby further reducing the carbon footprint needed to pick up the materials from the museum by each school.

**Project Details**

The Traveling History-Trunk Program is designed to support K-12 public schools in the Sacramento Valley region by providing teachers with access to portable, affordable, interactive, and educational “miniature history exhibitions” covering major themes in California curriculum.

Trunk themes have been determined in consultation with local teachers, and will include reproduction images, costumes, artifacts, games, and primary sources like letters, diary pages and newspapers, along with comprehensive teacher workbooks. The workbooks will include historical interpretation, lesson plans, instructions for interactive activities, and a resource bibliography of additional online resources that will be made available via the Sacramento History Museum and Center for Sacramento History websites. Teachers will be able to checkout the trunk of their choice from the museum and rent it for a two-week period.
this program will initially cover three themes directed toward third, fourth, and fifth grade California curriculum standards. Proving successful using this original seed-money, the program may be readily expanded to cover more topics and reach greater audiences within the California public school system including middle and high school students.

The objective of this program is to inspire young students to understand their place in history, while promoting vital intellectual and social skills that will help them as they continue in their educational endeavors. In effect, the purpose of this project is to bring the museum directly into the classroom and allow students who may not have access to field trips with the opportunity to learn through a dynamic hands-on experience.

This project will address the difficulties educators and parents face when limited funding restricts their ability to provide students with interactive educational resources to supplement classroom instruction. Field trips to sites providing historic interpretation, although an effective teaching strategy, are often the first eliminated from increasingly diminished school and household budgets. With this program the HOCF, and the Sacramento History Museum will address this issue by providing third, fourth, and fifth grade teachers throughout the Sacramento Valley with access to portable, affordable, thematic history-related "miniature exhibitions" that will promote learning and bring history to life for students in an intimate and tactile format. Early educational experiences lay the foundation for learning throughout a student's life and, with this program, we endeavor to create a memorable and inspiring opportunity.

While this program will be made available equally throughout the greater Sacramento region, the main goal is to work with and reach schools with the least resources to offer field trips and materials to supplement classroom instruction. In this effort we are reaching out to children in need by working directly with eighty-eight Title 1 schools throughout Sacramento and Placer counties who are currently under federal mandate to improve student learning.

The main objectives of this program are to promote learning, and address the problem educators face when budget limitations restrict opportunities for interactive history-related educational experiences. At the same time, we hope to provide children in need with a dynamic museum experience in their classroom.
Document
Operating Budget: $530,000.00

Budget Upload:
- HOSF Budget Report 10_31_11.pdf

501(c)(3) Upload:
- HOSF Tax Exempt Letter.pdf

Audited Financial Statements Upload:
- HOSF FYE June 2010 Internal Copy All Returns.pdf

List of Board of Directors Upload:
- HOSF Board of Directors.docx

Program Budget Upload:
- Budget - Traveling History Trunk Program Sheet1.pdf

Demographics
- Education:
  - K-12 Education

Priority Area:
- K-12 Education

Ethnicity Served:
- All: 100%

Gender Served:
- All: 100%

Geographic Impact:
- California
- Sacramento

Target Age:
- Children: 100%

Population Served:
- General population: 50%
- Low income: 50%

Income:
- Less than 50% of area median income*: 50%
- Between 50%-80% of area median income*: 40%
- Between 80%-120% of area median income*: 10%

Qualifying Criteria:
- Not applicable
Implementation and Evaluation

In 2011 we gratefully received a $5,000 contribution from U.S. Bank for our Traveling History-Trunk Program. With this funding we have begun work to compile the first trunk in the program which is designed to meet fourth grade California curriculum standards, and bring the California Gold Rush to into the classroom. This support is helping us to provide fourth grade students throughout the greater Sacramento region with an affordable, portable, and interactive history lesson, which will be available for use in the classroom starting in spring 2013. This will be a major step toward providing a comprehensive Traveling History-Trunk Program for local schools.

Previous Funding Results

The major challenge we have faced in working to create this program stems from the economic hardships felt throughout the area, and which is putting a strain on all charitable organizations working to help as many people and groups as they can. We are continuing to seek funding to complete this program, and have been fortunate to foster relationships with local sewing clubs and volunteers who will help to provide some of the costumes and materials so vital in this hands-on experience. These volunteer efforts are helping to overcome some funding challenges, however we are still in search of funding to help us complete the program. Further support will enable us to create trunks for third and fifth grade students, in addition to the fourth grade trunk already funded by U.S. Bancorp Foundation, expanding the potential for this program to make a difference in local schools.

We anticipate this program will provide students with lasting benefits including increased comprehension of historic topics, improved social and communication skills, and better understanding of their place in history as they continue in their educational endeavors.

Anticipated Outcomes

Optimally, each trunk should be able to reach approximately twenty-five classrooms per school year. Multiplied by three themes, and based upon an average class size of thirty-two students, this program could potentially serve over 2,400 children throughout each school year who otherwise may not have been able to afford field trips. Over time, the program may be readily expanded to cover additional historic topics, interpreted for greater audiences.

The success of the Traveling History-Trunk Program will be
Evaluation Methods

gauged according to how useful and accessible teachers find the materials, and how well students respond to the experience. With this in mind, we have been reaching out to local schools and teachers with information about the project and questionnaires to help determine topics teachers report as their biggest areas of need for engaging, hands-on history lessons. By working with third, fourth, and fifth grade teachers, we endeavor to create a program that will provide a dynamic interactive learning experience, and help students enjoy discovering their academic potential.

Once the program is implemented, in Spring 2013, follow-up questionnaires will be sent to participating teachers to gather feedback on their experience. We will continue to monitor these responses and work to improve any necessary attributes.
APPENDIX E

Successful Grant Application, Rotary Club of Sacramento

PROJECT FUNDING APPLICATION

Applicants to Rotary Club of Sacramento Foundation for project support grants are to provide the following minimum information with the request for funding. As much additional information as the applicant desires may be attached to this application. Applications are accepted year round, however funding is budgeted annually (July 1 – June 30) and disbursed until expended.

Date
July 11, 2011

Organization
Sacramento History Museum

Address
101 I Street
Sacramento, CA 95814

Phone
(916) 808-7059

Contact Person
Marcia Eymann, Executive Director

Address
101 I Street
Sacramento, CA 95814

Phone
(916) 808-5960

Describe the Project and its Objectives

The Traveling Trunk Program is designed to support K-12 public schools in the Sacramento Valley region by providing teachers with access to portable, affordable, interactive, and educational “miniature history exhibitions” covering major themes in California curriculum.

The Program will incorporate three thematic trunks, determined by survey and consultation with local teachers to determine topics most in need of supplemental resources. Each trunk will include reproduction images, costumes, artifacts, games, and primary sources like letters, diary pages and newspapers, along with comprehensive teacher workbooks. The workbooks will include historical interpretation, lesson plans, instructions for interactive activities, and a resource bibliography of additional online resources that will be made available via the Sacramento History Museum and Center for Sacramento History websites. Teachers will be able to checkout the trunk of their choice from the Museum and rent it for a two-week period.

The overall objectives of this program are to meet California curriculum standards, and provide students the opportunity to actively engage with and more easily conceptualize historic topics. In effect, the purpose of this project is to bring the museum directly into the classroom and allow students who may not have access to fieldtrips with the opportunity to learn through a dynamic hands-on experience.

Last modified 8/13/2009
Who will benefit from the project, how many will be served?

The Traveling Trunk Program will initially benefit students and teachers in third, fourth, and fifth grade classrooms throughout the greater Sacramento Valley. The main goal is to work with and reach the schools with the least resources to offer fieldtrips and materials to supplement classroom instruction. It will be made available equally, however, to all public elementary schools throughout the region.

Optimally, each trunk should be able to reach approximately twenty-five classrooms per year. Multiplied by three themes, and based upon average class size of 32 students, this program could potentially serve over 2,400 children throughout each school year who otherwise would not have been able to afford fieldtrips. Over time, the program may be readily expanded to cover additional historic topics, interpreted for greater audiences including middle and high school students.

Where and by whom will the project be carried out?

The project will be developed and carried out by historical consultant Bryanna M. Ryan, on behalf of the Sacramento History Museum. Once it is implemented in spring 2012, it will become part of the Museum’s Public Programming Department, coordinated by Janessa West.

What distinguishes this project from others in the same general field?

Although there are other traveling trunk programs throughout the nation, this is unique in the audience it reaches and in the topics it will cover. Compared to traditional classroom instruction with limited interactive resources, this project offers a dramatically greater dynamic experience for students. This enhanced experience will help them to more readily conceptualize and retain instruction in history-related lessons, and better prepare them as they advance throughout their educational careers.
What is the proposed budget for the project (include all income & expenses)?

Please see attached

What funds have been requested from other sources? Indicate whether received or promised.

To date, in-kind donations of staff time by the Project Developer have been the main contributions made to organize the project, begin consultation efforts with local schools, and work to establish funding. The Center for Sacramento History has agreed to provide access to use the photographic images and primary source materials from their collections, free of charge. Contributions are also being requested from various charitable organizations in the Sacramento region; however, at this early stage, no funds have yet been received or promised. With this initial grant we would have the resources available to begin working with schools.

What amount of funding is being requested from the Rotary Club of Sacramento?

$5,000

If project is new, once it is started, how will it be sustained, and what will be the source of funding?

This project will be sustained by the Sacramento History Museum by incorporating it into their current public programming and educational outreach activities. This department has a dedicated staff very familiar with working closely with local schools and teachers, and is prepared to maintain and offer this dynamic new program. By charging a nominal rental fee of $100 for the first rental and $50 for all subsequent rentals within the same school, or approximately $2.35 per student, the program will be self-sustainable and able to replenish needed supplies. Proving successful using this original seed-money, the program may be readily expanded to cover more topics and reach greater audiences within the public school system in the greater Sacramento region.

Attach: Latest Form 990 and IRS Determination Letter

Please send completed application and all documents (DO NOT STAPLE) to:

ATTN: Projects & Priorities Committee
355 Commerce Circle, Sacramento, CA 95815

Or, for expedited processing, PDF and email to info@rotarysacramento.com.

Application Process:
- Application from Organization.
- Appointment of committee member to visit organization.
- Committee Member reports to committee.
- Review of report for approval.
- Committee approvals are forwarded to the Club Board of Directors for final approval.

Last modified 8/13/2009
APPENDIX F


Grade 4

TEACHER RESOURCE GUIDE

THE CALIFORNIA GOLD RUSH

Experience ‘GOLD MANIA’

THROUGH

PRIMARY SOURCES
TABLE OF CONTENTS

INTRODUCTION ...................................................................................................................... 2

TRUNK CONTENTS .................................................................................................................. 3

MODEL LESSONS ................................................................................................................... 6

STANDARDS: ............................................................................................................................ 7
  California History-Social Science Content Standards
  California Common Core State Standards

ANALYZING PRIMARY SOURCES ........................................................................................... 9
  Primary Source Analysis Tool – Blank Template
  Primary Source Analysis Tool – Manuscripts
  Primary Source Analysis Tool – Maps
  Primary Source Analysis Tool – Newspapers & Printed Resources
  Primary Source Analysis Tool – Photos & Illustrations
  Primary Source Analysis Tool - Music

ARTIFACTS ............................................................................................................................... 20

HISTORICAL CONTEXT: The Discovery of Gold ................................................................. 22

Lesson One: The Rush to California ...................................................................................... 23
  [Spreading the News; Travel by Sea; Overland Journey; California Geography; Population Growth]

Lesson Two: To Mine or Not to Mine? ................................................................................ 30
  [Life as a Miner; Gold Rush Entrepreneurs; Women in Business]

Lesson Three: Politics and the Gold Rush .......................................................................... 37
  [Statehood; Slavery; Foreign Miners; Law & Order]

ALTERNATE ACTIVITIES FOR DIVERSE LEARNERS ...................................................... 42

ACTIVITY RESOURCES .......................................................................................................... 44
  Calligraphy Instructions
  Assay Activity Instructions
  Butter-Making Instructions

EXTENDED RESOURCES ......................................................................................................... 48

GLOSSARY OF TERMS .............................................................................................................. 51

WORKS CITED .......................................................................................................................... 51
INTRODUCTION

This Resource Guide is your manual for using the California Gold Rush Traveling Trunk, and helping the topic come to life for students. The Guide includes three model lessons covering several aspects of the California gold rush. These address components of California History-Social Science Content Standards as well as the Common Core State Standards, as outlined below. The lessons and suggested activities are designed to be flexible and adaptable. You may choose to use them as stand-alone activities, or incorporate them into your already established lessons.

To accompany the model lessons, this trunk offers a variety of primary sources, authentic artifacts*, objects, costumes, and materials for hands-on activities. Suggestions for incorporating these materials are listed below, but feel free to use them as is best suited for your situation. By exploring the California gold rush from primary sources and the varied perspectives of actual participants, a picture emerges for students that illuminates real experiences and puts the topic into context for better appreciation. *Please handle artifacts with care.

When you have finished using this trunk, please complete the evaluation form included in your rental packet. We welcome your input to help make this program a successful resource for educators. If you have any questions or comments, please contact the Public Programs Coordinator at (916) 808-4980.
**TRUNK CONTENTS**

**TEACHING RESOURCES:**

- **TEACHER RESOURCE GUIDE**
- **GUIDE TO PRIMARY SOURCES**

- **PRIMARY SOURCE BOOKLETS:**
  i. Advertisements
  ii. Sketchbook by artist Emil Lehman, 1851-1852
  iii. Newspapers
  iv. Letters
  v. Journey to California
  vi. Mining Scenes
  vii. Sacramento Scenes
  viii. Lyrics: Days of ’49

- **PRINTED RESOURCES:**
  i. Poem: “Poetry On Board Ship Magnolia for California [sic].”
     By Miss Abiah Marchant; Feb. - July 1849
  ii. Book: *The Idle and Industrious Miner*, by Alonzo Delano; 1854
  iii. Book: *Pen Pictures of Early Western Days*, by Virginia Wilcox Ivins; 1905 -
     Chapters 8, 12, and 16-19
  iv. Assay Activity Instructions
  v. Butter-Making Instructions
  vi. Calligraphy Writing instructions
  vii. Historic Context Narratives
  viii. Glossary of Terms
  ix. Tools for Analyzing Primary Sources

- **MP3 Player with Portable Speaker**
- **USB Flash Drive** – With digital files of primary sources and printed resources

**ACTIVITY SUPPLIES:**

- **Letter Sheets: Reproduction Miners at Work with Long Tom; circa 1851** - (40 copies)
- **Letter Sheets: Reproduction View of the Levee, Sacramento City; circa 1852** - (40 copies)
- **Coloring Pages** for portrait activity - (40 copies)
- **Calligraphy Pens**
- **Sealing Wax**
- **“Gold Nuggets” (weights)**
- **Magnets** for displaying reproduction archival material
ORIGINAL ARCHIVAL MATERIAL:

- Newspaper: New York Spectator; December 7, 1848
- Newspaper: New York Tribune; August 4, 1849
- Daguerreotype Photograph, Cased; circa 1850

ARTIFACTS:

- 5 Inkwells, Glass; circa 1850
- 2 Miner’s Candlestick Holders; circa 1850
- 1 Ale Bottle, Ceramic; circa 1855

REPRODUCTION ARTIFACTS:

- Assay Balance

REPRODUCTION ARCHIVAL MATERIAL:

- Newspaper: Placer Times; April 28, 1849
- Map: “State of California Gold Region;” 1851
- Map: “Map of the United States;” 1849
- Map: “Horn’s Overland Guide to California and Oregon;” 1852
- Illustration: A Crowded Steamer; 1849
- Letter: September 6, 1850
- Letter Sheet: Crossing the Plains; circa 1853
- Letter Sheet: Life Among the Miners; circa 1855
- Letter Sheet: John Smith Pictorial Letter Sheet; circa 1850
- Panorama: Sketch of Sacramento City, by artist Emil Lehman; 1852

COSTUMES:

Costumes are based on mid-19th century children’s sewing patterns, using period-appropriate fabrics and prints. The hair wreaths are reproductions from an early 1850s example.

- Bonnets: 16 total, including:
  - 6 Red Gingham
  - 5 Blue Calico
  - 5 Green Calico
• **Hats:** 16 total, including:
  - 4 Tan Corduroy
  - 3 Grey Corduroy
  - 3 Red Gingham
  - 3 Blue Calico
  - 3 Black Calico

• **Women's Headdresses:** 10

• **Aprons:** 15 White Cotton

• **Vests:** 16 total, including:
  - 3 Tan Corduroy
  - 3 Grey Corduroy
  - 3 Red Gingham
  - 2 Blue Calico
  - 2 Green Calico
  - 2 Black Calico
  - 1 Blue/Black Calico, Reversible

• **Handkerchiefs/Bandannas:** 17 total, including:
  - 6 Green Calico
  - 6 Blue Linen
  - 5 White Cotton
MODEL LESSONS

Using the California gold rush as a framework, the three model lessons that follow collectively look at how the historic event was experienced by real participants who came from all over the world for a chance to make their fortunes. Individually, the lessons ask students to make choices - by weighing primary source evidence - to determine how, why, and the extent to which they may have participated (or not) in the California gold rush. Themes covered include travel to California, geography, life in the mines, business, politics, and the lasting impact of this historic period in California's history and landscape.

Each Model Lesson incorporates a range of suggested activities to meet the needs of diverse learners. The Guide to Primary Sources and accompanying booklets promote flexibility and ease of facilitating the included activities as well as modifying to incorporate into established lesson plans. Activities refer participants to various primary sources - like newspaper articles, songs, letters, images, and advertisements - along with a glossary of terms, and tools for analyzing primary sources. These are all available digitally on the accompanying USB flash drive as well as on hardcopy booklets included in the trunk. Audio files of songs from the period are also available for use on both the flash drive as well through the included MP3 player and wireless speaker. Finally, large-scale reproductions and authentic artifacts help visually bring the topic into perspective.

Through structured free-choice learning opportunities, participants are encouraged to explore more deeply their areas of interest. Coupled with group discussion, these lessons and activities help to foster critical thinking skills and a deeper understanding of the experience and impact of the California gold rush.
STANDARDS

The Model Lessons support both the California History-Social Science Content Standards as well as the Common Core State Standards. The standards addressed by this trunk are listed below, while each individual lesson identifies those covered within.

California History-Social Science Content Standards

4.1 Students demonstrate an understanding of the physical and human geographic features that define places and regions in California.

4.1.3 Identify the state capital and describe the various regions of California, including how their characteristics and physical environments affect human activity.

4.3 Students explain the economic, social, and political life in California from the establishment of the Bear Flag Republic through the Mexican-American War, the Gold Rush, and the granting of statehood.

4.3.2 Compare how and why people traveled to California and the routes they traveled.

4.3.3 Analyze the effects of the Gold Rush on settlements, daily life, politics, and the physical environment.

4.3.4 Study the lives of women who helped build early California.

4.4.2 Explain how the Gold Rush transformed the economy of California, including the types of products produced and consumed, changes in towns, and economic conflicts between diverse groups of people.

4.4.3 Discuss immigration and migration to California between 1850 and 1900, including the diverse composition of those who came; the countries of origin and their relative locations; and conflicts and accords among the diverse groups.
California Common Core State Standards

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.

RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

RL.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

RL.4.7 Interpret information presented visually, orally, or qualitatively and explain how the information contributes to an understanding of the text in which it appears.

RL.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

SL.4.1 Engage effectively in a range of collaborative discussions with diverse partners on grade 4 topics and texts, building on other's ideas and expressing their own clearly.

SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, qualitatively, and orally.

SL.4.3 Identify the reasons and evidence a speaker or media source provides to support particular points.

SL.4.4 Plan and deliver a narrative presentation that relates ideas, observations, or recollections; provides a clear context; and includes clear insight into why the event or experience is memorable.
ANALYZING PRIMARY SOURCES

Primary sources are firsthand records of history. They are the original documents, artifacts, and artworks that capture their own moments in time. These may include letters, diaries, photographs, artifacts, memoirs, songs, news reports, and legal documents. In contrast to secondary sources - which are interpretations drawn from others’ eyewitness accounts - primary sources illuminate the real perceptions, expectations, and experiences of the participants.

This trunk and the lessons and activities that follow incorporate an abundance of primary sources from the California gold rush. Authentic artifacts, advertisements, letters, illustrations, manuscripts, photographs, songs, maps, and newspapers serve to bring the topic into context aurally, visually, and tactiley. By studying these sources through structured free-choice learning opportunities, students are exposed to the topic in a very engaging and interactive experience.

While not an exhaustive compilation of primary sources from the gold rush, care has been taken to illuminate the perspectives of a wide variety of participants from the time. In this respect, it is important to note the different cultural and societal customs that are followed today in contrast the period under study. Primary sources were made through the lens of the society under which they were created. Language and concepts of race and gender are naturally a part of these historic records and must be considered in context of their period of origin. Any sources requiring additional context are noted on the Guide to Primary Sources.
# PRIMARY SOURCE ANALYSIS TOOLS

**Blank Template:**

**Primary Source Analysis Tool**

<table>
<thead>
<tr>
<th>Observe</th>
<th>Reflect</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Further Investigation**
PRIMARY SOURCE ANALYSIS TOOL

**OBSERVE**

1. What details do you notice about this source?
2. What do you notice first?
3. What unfamiliar words or phrases do you see?
4. Who is the narrator and what do you learn about him or her?
5. What does it look like (size, material, arrangement)?
6. What does it say?
7. Any other details?

**REFLECT**

4. What was the purpose of this document?
5. Who do you think was intended for?
6. What type of picture or emotion does it portray?
7. How does it help you to understand the California... gold rush?

**QUESTION**

9. After reading this document, what questions come to your mind?
10. How accurate is this source, do you think?
11. Is it a primary source or secondary source?
12. How do you know?

**FURTHER INVESTIGATION**

What more do you want to know about this source? How do you find out?
### TEACHER’S GUIDE

#### ANALYZING MAPS

<table>
<thead>
<tr>
<th>OBSERVE</th>
<th>Reflect</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Have students identify and note details.</strong></td>
<td><strong>Encourage students to generate and test hypotheses about the source.</strong></td>
<td><strong>Have students ask questions to lead to more observations and reflections.</strong></td>
</tr>
<tr>
<td>Sample Questions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Describe what you see.</td>
<td>Why do you think this map was made?</td>
<td>What do you wonder about...</td>
</tr>
<tr>
<td>What do you notice first?</td>
<td>Who do you think the audience was for this map?</td>
<td>who?</td>
</tr>
<tr>
<td>What size and shape is the map?</td>
<td>How do you think this map was made?</td>
<td>what?</td>
</tr>
<tr>
<td>What graphical elements do you see?</td>
<td>How does it compare to current maps of this place?</td>
<td>when?</td>
</tr>
<tr>
<td>What looks strange or unfamiliar?</td>
<td>What does this map tell you about what the people who made it knew and what they didn’t?</td>
<td>where?</td>
</tr>
<tr>
<td>Describe anything that looks like it does not belong on a map.</td>
<td>If this map was made today, what would be different?</td>
<td>why?</td>
</tr>
<tr>
<td>What place or places does the map show?</td>
<td>What would be the same?</td>
<td>how?</td>
</tr>
<tr>
<td>What, if any, words do you see?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### FURTHER INVESTIGATION

#### Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

<table>
<thead>
<tr>
<th>A few follow-up activity ideas:</th>
<th>Advanced</th>
<th>For more tips on using primary sources, go to <a href="http://www.loc.gov/teachers">http://www.loc.gov/teachers</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning</td>
<td>Search for maps of a city or state from different periods, then compile a list of changes over time and discuss differences and similarities between the maps.</td>
<td></td>
</tr>
<tr>
<td>Have students write a brief description of the map in their own words.</td>
<td></td>
<td><a href="http://www.loc.gov/teachers">http://www.loc.gov/teachers</a></td>
</tr>
<tr>
<td>Intermediate</td>
<td>For more tips on using primary sources, go to <a href="http://www.loc.gov/teachers">http://www.loc.gov/teachers</a></td>
<td></td>
</tr>
<tr>
<td>Study three or more maps of a city or state at different time periods. Arrange them in chronological order. Discuss clues to the correct sequence.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Library of Congress**

13
# Primary Source Analysis Tool

## Observe
1. What details do you notice?
2. What do you see first?
3. What unfamiliar or unusual things do you see?
4. What looks original and what looks like it was added later?
5. What place or places does the map show?
6. Any other details?

## Reflect
1. What was the purpose of the source?
2. Who do you think the map was intended for?
3. How might it have been used?
4. How does it compare to current maps of this place?
5. How does it illustrate change over time?
6. How does it help you to understand the California gold rush?
7. If this map was made today, what would be different? What would be the same?

## Question
1. After inspecting this map, what questions come to your mind?
2. How accurate is the source, do you think?
3. Is it a primary source or secondary source?
4. How do you know?

## Further Investigation
What more do you want to know about this source? How do you find out?
TEACHER’S GUIDE
ANALYZING BOOKS &
OTHER PRINTED TEXTS

OBSERVE

Have students identify and note details.

Sample Questions:
- What do you notice first?
- What do you notice next?
- What do you notice last?
- Describe what you see.
- Describe anything you see on the page besides words, such as images or decorations.
- How is the text and other information arranged on the page?
- Describe anything about this text that looks strange or unfamiliar.
- What other details can you see?

REFLECT

Encourage students to generate and test hypotheses about the source.

What was the purpose of this text?
- Who created it?
- Who do you think was its audience?
- Can you tell anything about what was important at the time it was made?
- What tools and materials were used to create it?
- What is the larger story or context within which this was printed?
- What can you learn from examining this?
- If someone created this today, what would be different?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
- who?
- what?
- when?
- where?
- why?
- how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Questions:
- What more do you want to know, and how can you find out?

A few follow-up activity ideas:
- Beginning:
  - Have students choose a section of the text and put it in their own words.
  - Intermediate:
    - Look for clues to the point of view of the person or people who wrote this text.
  - Advanced:
    - Examine a section of the text. Think about what you already know about this period in history. How does the text support or contradict your current understanding of this period? Can you see any clues to the point of view of the person who created this text?

For more tips on using primary sources, go to:
http://www.loc.gov/teachers
# Primary Source Analysis Tool

**Observe**

1. What do you notice first?
2. What information is in the document?
3. How is the information arranged on the page?
4. What unfamiliar words or phrases do you see?
5. What does it look like (size, material, arrangement)?
6. What does it say?
7. What other details can you see?

**Reflect**

- What was the purpose and intended audience of this document?
- Regarding the California gold rush:
  - What picture and/or emotion does it portray?
  - How does it add to your understanding of the experience?

**Question**

- After reading this document, what questions come to your mind?
- How accurate is this source, do you think? (Why?)
- Is this a primary or secondary source?
- How do you know?
- Do you think the intended audience affected the message?

**Further Investigation**

What more do you want to know about this source? How do you find out?
ARTIFACTS

Daguerreotype Photograph, Cased; circa 1850

Photography became a commercial art in the late 1840s. This technology made it possible to have a person’s real likeness preserved and shared with others. Letters from gold miners express desires that loved ones send them a photograph to help ease their loneliness. At the same time, many took the opportunity to have their own photographs taken – as a way to document them however they wished to be remembered during this historic event.

This was the first time in history that photographs captured actual moments in time. As a result, the California gold rush is documented in a way that had never happened before. Look closely at the photographs included in this trunk. What do the person’s dress, pose, and belongings say about them?

Inkwells, Glass; circa 1850

These glass inkwells were reportedly excavated from various locations in the lower mines. The different shapes, styles, and manufacturer’s help to illustrate just how important writing was to miners from all over the world. In choosing what to bring with them to California, inkwells were essential in documenting the experience. Over 160 years later, they offer a glimpse into daily life in the mines. Photographs and illustrations from the time can never portray the true colors and sense of touch experienced by the miners. Artifacts like these inkwells take us one step closer to understanding.
**Miner’s Candlestick Holders.** Iron; circa 1850

Panning and washing gold from the river was only one of the ways miners searched for the precious metal. As opposed to these “wet” diggings, others tried their hand with a pick and shovel in the “dry” diggings. Oftentimes this meant carving a tunnel into hillsides in search of a solid vein. Candlesticks holders, like the two included in this trunk, were hammered into crevices along these tunnel walls and helped prospectors to see their glimmering gold. These were a valuable tool for miners and offered a way for skilled blacksmiths to seek their fortunes in the mines as well. Notice the differences in size, shape, and weight of the two included here as a way to understand the artistry involved in their hand forging.

**Ale Bottle.** Ceramic; circa 1855

Ceramic ale bottles were a common sight in the mines during the gold rush. With the waterways muddied and contaminated, drinking beer offered a definite appeal for the tired and thirsty miner. Feel this bottle and compare it to your soda bottle today. How are they different? How are the same? What can you learn about what life was like for a miner in the 1850s, just by looking, touching, and holding this artifact?
HISTORICAL CONTEXT: THE DISCOVERY OF GOLD

On January 24, 1848, James Marshall discovered a small nugget of gold at the sawmill he was building for John Sutter on the American River. Although the two men tried to keep the discovery a secret until the mill was completed, news got out and immediately changed the course of history. Within months, Sutter's small agricultural outpost of New Helvetia was overwhelmed with hopeful miners, and local citizens made plans to establish the city of Sacramento along the Sacramento River.

The gold discovery had several consequences for those living in California at the time. In the first two years alone, one hundred thousand people arrived from all over the world with hopes of making their fortunes. The effects on the state's Native American population were devastating who, in 1848, numbered an estimated 150,000. An average of 54,200 emigrants continued arriving annually throughout the 1850s, and with the spread of disease and hostilities with miners and settlers flooding onto their homeland, this number dropped to only about 30,000 by 1870.

Sutter's hunch was soon proven right as he watched his budding empire slip out of his control. Newspaper postings he made in 1849 and 1850 recorded much of this grief. Workers abandoning their posts, horses stolen, the walls of his fort pulled apart, convicts selling his land without permission—all play a part to his ultimate fall from power and control in Sacramento. Despite any worries Californians may have had, however, there is no doubt the gold discovery changed the future course of the state at a key moment in its history. Questions over statehood, slavery, and property rights became major interests in the state, which had become a United States territory just nine days after Marshall's big secret discovery.
Lesson One:
The Rush to California

Overview: Students engage in a series of free-choice learning opportunities within the theme of embarking on the journey to California during the gold rush. Artifacts and primary sources anchor the activities in the context of the experiences of real people who chose to participate during this historic event.

Objectives: After completing this lesson, participants will:
- Appreciate the implications and consequences of joining the "rush" to California
- Gain a deep understanding of the variety of factors which affected how different participants experienced the California gold rush
- Discover how California's geography factored into the experience
- Recognize how to analyze and compare primary and secondary sources

Standards:
California History-Social Science Content Standards:

4.1 4.1.3 4.3.2 4.4.3

California Common Core State Standards:

RL.4.3 RL.4.6
RL.4.7 RL.4.9
W.4.3
SL.4.1 SL.4.2 SL.4.3 SL.4.4

Key Terms:
Cholera
Greenhorn
Isthmus
Meloria
Sandwich Islands
Scurvy
Suggested Activities & Procedures:

**STEP 1:** Setting the Stage:

- Display the included Reproduction Archival Material around the room using the magnets provided.
- If computer or document projector is available, prepare to view primary sources using either printed booklets or the USB flash drive.
- Set up MP3 player and speaker system in a convenient location for easy access and listening.
- If desired, students may select costume pieces to wear for duration of the following activities.
- With care, place artifact tray in a visible location.
- Prepare to write relevant guiding questions on board.
- **Note:** Lyrics, transcriptions, primary sources, and analysis tools may be printed from the USB flash drive, or projected using a computer or document projector.

**STEP 2:**
- As a class, read the following narrative to set the tone for this lesson’s learning activities.
Historical Context: The Rush to California

On May 12, 1848, shrewd businessman Sam Brannan ran through the streets of San Francisco shouting: “Gold! Gold! Gold from the American River!” with a vial of the precious metal waving over his head. While Sutter and Marshall had tried to keep their discovery secret, the creative Brannan laid plans to profit off of the arrival of hopeful miners and was now ready for it to begin. Sutter’s workers were among the first to abandon their jobs in search of riches. By summer, over three-quarters of the male population of San Francisco left the city for the gold fields.7

By fall, fortune seekers began arriving from Hawaii, Oregon, Chile, Peru, and Mexico while news continued to spread around the globe.7 Newspaper accounts announced gold “as plentiful as blackberries,” that could be scooped up with minimal effort.8 Soon after, gold-seekers migrated from throughout the United States, and as far away as England, Ireland, France, Australia, and China. The names of the mining towns established by the ’49ers help illustrate the range of this movement. German Bar, Irish Creek, Chili Gulch, Chinese Camp, Iowa Hill, French Corral, Dutch Flat, and Negro Bar are just a few examples. By May of 1849, these adventurers had abandoned 150 ships in Yerba Buena Cove. As the rush continued, in June 1850 this number had reached an amazing 635 vessels left to rot.9

Those interested in making the long and dangerous trek to California to satisfy their “gold mania” had two options — overland or by sea. Both choices offered dangers as well as rewards with death and disease a constant threat. The overland route began in Missouri and took travelers about eighteen weeks to make the 900-mile journey. They could choose to travel through the desert or over the Sierra Nevada while maintaining their wagons and oxen along the way. Getting
**STEP 3:** Activities:

- *The following activities may be used either independently according to the preferences of the educator, or they may be used in the suggested sequence listed below.*

**ACTIVITY #1:** Spreading the News  
[Time required: One Class Period]

**Guiding Questions:** Why join the rush? What are the pros and cons? What were the expectations? Based on what evidence? After analyzing the primary sources in this activity, would you rush to California? Why or why not?

**Suggested Procedures:**

- Write guiding questions on board for reference throughout this activity
- Play song “Sacramento”
  - Using the appropriate Primary Source Analysis tool, students (individually or in groups) record analysis of song as a primary source
- As a class, discuss analyses of “Sacramento”
- Review newspaper articles discussing “Gold Mania:”
  - Option 1: Have students (individually or in groups) select one article that interests them and complete a Primary Source Analysis
  - Alternate Option: Divide class into groups and assign each group one article to complete a Primary Source Analysis
- Regroup as a class
  - Have groups present their newspaper selections and explain their choice reasoning and analysis
- Compare and contrast sources while reflecting on Guiding Questions

**Analysis and Assessment:**

- Encourage group discussion of pros and cons in deciding to join in the gold rush: *After hearing the news, what did people have to consider when deciding whether or not to go?*
- Ask for a show of hands – Who would take the risk? Why?
**ACTIVITY #2: The Journey to California**

**[Time required: One to Two Class Periods]**

**Guiding Questions:** How would you travel to California? What are the pros and cons of each option? Take your family or go alone – why or why not? What experiences actually occurred during travel to California during the gold rush? Known based on what evidence? How were Native populations affected by the mass-migration?

**Suggested Procedures:**

- Project primary source images related to the theme “Journey to California”
  - For Travel by Sea, play song: “A Ripping Trip”
  - For Overland Journey, play song: “Crossing the Plains”

- As a class, read letter 9/6/1850 – discussing trip through isthmus (“607-L”)
  - Display enlarged reproduction of letter

- Review additional letter, manuscript and/or newspaper article describing journeys to California (See: Primary Source Guide for notes and help making appropriate selection)

- Break into groups of 3-4 called “families”
  - Each group decides how they will travel to California – overland or by sea

- Refer students to study the reproduction maps displayed around the room
  - **Note:** Recommended to project digital versions as well for enhanced detail
  - (Detail will be helpful for activity)

- Journal-writing activity:
  - Using lined binder paper each person in group is responsible for one journal entry
    - Details to consider: Planned route and why, primary destination in California, where to settle, expectations, hardships encountered and/or overcome, locations visited, weather, and geography

- As class, each family explains their chosen route, why, and reads their journal entries aloud

**Analysis and Assessment:**

- Reflect on guiding questions and primary sources reviewed for this activity; How do they improve understanding of the reality of traveling to California around 1850?
**ACTIVITY #3:** California Geography and Population Growth

**Time required:** One Class Period

**Guiding Questions:** How did California’s population change during the gold rush (before and after)? Where did people come from? How did California’s geography and geology affect the gold rush experience? What obstacles did not English-speakers face? How were Native populations affected by the mass-migration?

**Suggested Procedures:**
- Display images and maps showing rapid changes from 1848 – 1852 including:
  - Primary source illustrations related to theme “Sacramento Scenes” from 1848 to 1852
  - Emil Lehman sketchbook panorama from 1852
  - Lawson’s California map from 1849
  - Henry B. Brown’s California map from 1851

- Select and review “City Directory Advertisements,” “Newspaper” articles, and advertisements which help to illustrate population growth, demographics, cost of goods, and affects on native populations
  - (See: Primary Source Guide for notes and help making appropriate selection)

- Using the applicable Primary Source Analysis tools, discuss guiding questions in reference to the primary sources reviewed

- Encourage students to personalize the information:
  - Describe the local geography and geology. How does it affect your life? What natural resources do you use in California? When did you and/or your family first come to California? To Sacramento? Why?

**Analysis and Assessment:**
- What do maps, and illustrations reveal about population growth during the California gold rush? What do they reveal about how California’s geography played a role?

**EXTENDED LEARNING OPPORTUNITY:**

**Time required:** Homework

- Reflecting on Emil Lehman’s panorama sketch of Sacramento in 1852:
  - Students take a photograph and/or sketch a modern street scene (i.e. in their neighborhood, in Old Sacramento, etc.)
  - Bring image to class and describe artist’s inspiration, what it records today, how future historians may look at it, and how it compares/contrasts with an 1852 moment in time.
Lesson Two: To Mine or Not to Mine?

Overview: Students engage in a series of free-choice learning opportunities within the theme of business and enterprise during the gold rush. Artifacts and primary sources anchor the activities in the context of the experiences of real people who chose to participate during this historic event.

Objectives: After completing this lesson, participants will:
- Gain a deep understanding of the variety of factors which affected how different participants experienced the California gold rush
- Discover how California’s politics and economy figured into the experience
- Appreciate the physical labor and realities involved in mining for gold
- Realize the diversity of professions that arose in relationship to the gold rush
- Recognize how to analyze and compare primary and secondary sources

Standards:
California History-Social Science Content Standards:
  4.3  4.3.3  4.3.4  4.4.2

California Common Core State Standards:
RL.4.5  
RL.4.7  
W.4.3  
SL.4.1  SL.4.2  SL.4.3  SL.R.R

Key Terms:
Bust  Claim  
Daguerreotype  
Diggings  Humbug  
Long Tom  
Pile  Scoury
Suggested Activities & Procedures:

STEP 1: Setting the Stage:

- Display the included Reproduction Archival Material around the room using the magnets provided.
- If computer or document projector is available, prepare to view primary sources using either printed booklets or the USB flash drive.
- Set up MP3 player and speaker system in a convenient location for easy access and listening.
- If desired, students may select costume pieces to wear for duration of the following activities (Note: Activity #2 directs students to dress appropriately for their chosen profession)
- With care, place artifact tray in a visible location.
- Prepare to write relevant guiding questions on board.
- Give each student one reproduction letter sheet and a calligraphy pen.
  - Note: Advise them how valuable these items were to miners; With only one letter sheet, be thoughtful in how it is used. Keep caps on pens when not in use — these are to be returned with the trunk.
- Note: Lyrics, transcriptions, primary sources, and analysis tools may be printed from the USB flash drive, or projected using a computer or document projector.

STEP 2:
- As a class, read the following narrative to set the tone for this lesson’s learning activities.
Historical Context:  
To Mine or Not to Mine?

The California gold rush existed because it sparked excitement all over the world. For those that joined in the movement, they had already weighed the pros and cons of traveling to the lawless western frontier and decided it was worth the risk. Knowing that all a person had to do was get to the gold diggings, stake a claim, and spend a few months making their “pile” enticed many to travel thousands of tedious miles to try their hand at gold mining.

Stories of miners who could make a year’s salary in one week spread quickly around the world and the backbreaking work involved was not enough to stop tens of thousands from trying the same. For every miner who was lucky enough to make their fortune, however, thousands eventually gave up. Many soon realized that, even without gold to show for it, a person could still get wealthy in California.

Many miners turned their attention to providing goods and services to miners still working their claims, or to the new “greenhorns” arriving daily. Artists and craftsmen revived old skills and adopted new ones. They drew illustrations for letter sheets, made furniture, brewed beer, took photographs – and made many other supplies which appealed to the state’s – mainly young male – population. Female artists came too, in hopes of “mining the miners.” Singers, dancers, and actresses like Loila Montez, Catharina Sinclair, and Matilda Heron played in San Francisco, Sacramento, and in the mining towns with steady work and much admiration.

As a leftover of Mexican rule in California, women could own property and operate businesses without husbands. Many women made fortunes operating boarding houses, restaurants, and laundries as just a few typical examples. More uncommon ones include a
bullfighter in Sonora and a stagecoach driver for Wells, Fargo, and Company, which shows the unique opportunities California’s wild frontier had for women. ¹¹

City directory and newspaper advertisements from the time are filled with more examples of businesses that catered to the young population boom in the state. Through studying them, a picture emerges of how business owners tried to compete for customers. Advertising perks like a ladies entrance, fire-proof building, or “No Humbug!” were all planned attempts to profit in the young state.
STEP 3: Activities:
- The following activities may be used either independently according to the preferences of the educator, or they may be used in the suggested sequence listed below.

Activity #1: Life as a Miner
[Time required: One Class Period]

Guiding Questions: What difficulties did individuals face when choosing to become a gold miner? Were most miners successful in meeting their expectations? What options did miners have to improve their situations?

Suggested Procedures:
- Project primary source images related to theme "Life in the Mines"
- Meanwhile, play songs:
  - "Prospecting Dream"
  - "I Often Think of Writing Home"
- Display:
  - Archival reproduction letter sheet "Life as a Miner"
  - Archival reproduction letter sheet of John Smith vignettes
  - Artifacts: Ink wells, candlestick holders, daguerreotype, ale bottle
- As a class, read Letter 8/10/1851 – discussing difficult experiences as a miner (099-L)
- Select and read one additional letter or newspaper article which help to illustrate the theme
  - (See: Primary Source Guide for notes and help making appropriate selection)
- As a class, using Primary Source Analysis tools for Songs, Manuscripts, and Illustrations, students compare and contrast the above sources
  - Consider: What impressions do they give? What do they reveal about real experiences? Differences between types of sources and their accuracy?
- Letter writing activity:
  - Adult Facilitator: Distribute one calligraphy pen and one letter sheet to each student; Demonstrate how to hold and write with pen (See: Writing instructions in "Printed Resources" folder); Prepare to seal letters at end of activity (Lighter not included)
  - Students each write a letter to people "back home"
  - Consider: Recipient(s), date and season of letter, how long since they received news from home, how effective they are at mining, any obstacles faced and/or overcome, how weather has affected their experience, and plans for the future
  - Read letter aloud to the class

Analysis and Assessment:
- Ask for a show of hands – Who would keep mining? Who would go home? Who would open a business? Who would try to find work in an established business?
Option B:
- Groups then engage in their chosen profession, or all groups rotate to experience a part of each profession (depending on time available)
  - **Miners:** Weigh gold using assay balance, calculate earnings, and sketch portrait to document their experience/simulate purchasing a daguerreotype.
  - **Artists:** Sketch daily life scenes in classroom, or “photograph” miners using portrait template. For inspiration, review all images, portraits, and Lehman sketches.
  - **Goods and Services:** Design a city directory advertisement to promote business; For inspiration, review advertisements.
  - **Journalists:** Using period language, write a newspaper article about gold rush news and excitement. Can interview other students in the class to add to content to their article; For inspiration, review newspapers.

Analysis and Assessment:
- Encourage class discussion of what they discovered in relation to the guiding questions.
Lesson Three:
Politics and the Gold Rush

Overview: Students engage in a series of free-choice learning opportunities within the theme of politics during the gold rush. Artifacts and primary sources anchor the activities in the context of the experiences of real people who chose to participate during this historic event.

Objectives: After completing this lesson, participants will:
- Discover how the gold rush affected California’s bid for statehood
- Understand the obstacles facing foreign miners and women
- Gain an understanding of how slavery was recognized and its implications during the gold rush
- Appreciate the impact the gold rush had on native populations
- Recognize how to analyze and compare primary and secondary sources

Standards:
California History-Social Science Content Standards:
4.3  4.3.3  4.3.4  4.4.3

California Common Core State Standards:
RL.4.3  RL.4.6
RI.4.3  RI.4.7  RI.4.9
SL.4.1  SL.4.2  SL.4.3
**Suggested Activities & Procedures:**

**STEP 1:** Setting the Stage:

- Display the included Reproduction Archival Material around the room using the magnets provided.

- If computer or document projector is available, prepare to view primary sources using either printed booklets or the USB flash drive.

- Set up MP3 player and speaker system in a convenient location for easy access and listening.

- If desired, students may select costume pieces to wear for duration of the following activities.

- With care, place artifact tray in a visible location.

- Prepare to write relevant guiding questions on board.

- **Note:** Lyrics, transcriptions, primary sources, and analysis tools may be printed from the USB flash drive, or projected using a computer or document projector.

**STEP 2:**

- **As a class, read the following narrative** to set the tone for this lesson’s learning activities.
Historical Context: Politics and the Gold Rush

As the gold rush was taking off in 1849, California had just become a United States territory. Before that, it was a part of Mexico with a government built around the mission system and located along the coastal regions of the state. Like John Sutter’s New Helvetia land grant, the government distributed large plots of land in an effort to settle the vast area and create profitable networks of trade. At the same time, officials saw this as a way to bring native populations under the umbrella of society and eliminate them as a threat to their dreams of control and power.

Meanwhile, with tens of thousands of gold seekers on their way to California, newspaper articles reflected the uneasiness many felt over unanswered questions about law, order, and government in the new territory. The federal government had not yet voted to make California a state, while politicians argued over whether or not it should be a slave or free state. With no government or state constitution, the thousands of individuals suddenly flocking to California stressed the need for some form of law and rules to help keep order.

Miner’s codes were quickly written as a way to establish proper rules for staking a claim and conducting business in the mines. It was up to the people to regulate one another and with a lack of a constitution, police, or courts, local “vigilance committees” tried and punished offenders who broke the codes or committed crimes like theft or murder. Letters, songs, newspapers, and journals from the time frequently discuss the work of these committees to keep law and order in the state.

Finally, in September 1849 Californians elected delegates and began to write their own constitution and decide whether they wanted to be free or slave holding. After lengthy debate, the
choice was made to enter the union as a free state. The gold rush was the reason for this decision as people argued against masters being allowed to use forced labor to make their fortunes in the mines. Despite this, however, court records show that throughout the 1850s many slave-owners were able to keep their slaves in the state and expect to return home with them.

This same argument over master-controlled mining led many to question how to regulate other countries like Chile from doing the same, and exposed issues of racial discrimination. Foreign miners laws were created to collect monthly taxes from those who might get rich in California and take the money home to spend in their own countries. Mexican and Chinese miners were the main targets of these laws. Combined with other regulations—like allowing Chinese miners to only mine claims that had already been worked, and forbidding all non-whites from testifying in court—led many to eventually stop mining to return home or try their hand in business.
STEP 3: Activities:

- The following activities may be used either independently according to the preferences of the educator, or they may be used in the suggested sequence listed below.

**Activity #1: Politics and the Gold Rush**

*Time required: One Class Period*

**Guiding Questions:** How did California’s statehood status and structure of government change during the gold rush? What key factors influenced the status and opportunities of women, African Americans, and foreign miners during the gold rush? What primary sources offer clues to answer these questions and what do they reveal?

**Suggested Procedures:**

- Play “Shirley Letter” No. 16 (5-45 min) or No. 20 (23:39 min) – Time permitting
  - Meanwhile, have students each complete a Primary Source Analysis of the manuscript

- Students choose one additional source to review which sheds light on the guiding questions
  - (See: Primary Source Guide for notes and help making appropriate selection)

- Direct students to gather into groups with others who chose their same source

- Groups review and record analyses of chosen source

- Regroup as a class
  - Groups present their chosen sources and analyses
  - After each presentation, encourage class discussion to compare/contrast chosen source with “Shirley Letter” analysis
  - Consider: How do they contribute to an understanding of how different people experienced the California gold rush? Women? Foreign miners? How does it contribute to an understanding of how law and order existed in the mines?

**Analysis and Assessment:**

- Reflect on guiding questions and discuss how this source helped contribute an increased understanding.
ALTERNATE ACTIVITIES FOR DIVERSE LEARNERS:

(Note: Resources available for the following alternate activities are included on the USB drive and when noted, also in the “Printed Resources” folder.)

Alternate Activity #1: Make Butter
- Consider: Realities of hard work required to survive without modern amenities.

Alternate Activity #2: Play Songs from “Days of ‘49”
- Free-choice:
  - Write song about the gold rush experience, or;
  - Choose two songs to compare/contrast and write a 1-2 page essay.
- Consider: Purpose and intended audience of original songs, content, and what the sources tell us about the gold rush experience.

Alternate Activity #3: Read Poem: “On Board Ship Magnolia for California” [sic]
- Write poem, discussing journey according to chosen route.
- Consider: Pros and cons of their route, hardships encountered and/or overcome, effects on the rest of their party, goals, expectations, and realities.

Alternate Activity #4: Read: Pen Pictures of Early Western Days
- Choose chapter(s) appropriate to theme and goal of activity:
  - Chapter 8 (pages 52 - 57): Discusses reasons for joining rush to California, route chosen, and packing the wagon
  - Chapter 12 (pages 75 - 81): Hardships in vivid detail of crossing the plains
  - Chapter 16 – 19 (pages 99-125): Journey from last stretch of desert before crossing Sierra Nevada to Petaluma, California (present-day Paradise, California)
- Using Analyzing Primary Sources tool for manuscripts, observe – reflect – and question this source.
- Consider: Is it a primary or secondary source? Who is the author and what is her authority on the subject? How does this source contribute to an understanding of the experiences of real people who journeyed to California during the gold rush?
Alternate Activity #5:  Play: “The Shirley Letters”
- To accompany the teaching of the California gold rush, choose and play audio recordings of letters written by Louise Amelia Knapp Smith Clapp discussing her experiences as a doctor’s wife in the mines from 1851 – 1852
  - See descriptions of letters in Guide to Primary Sources
- Consider: What is the author’s purpose and intent? What is the content of the letters? What factors affected the author’s experience and perception of the gold rush? How do her experiences differ from others you have studied?

Alternate Activity #6:  Read: The Idle and Industrious Miner
- As a class, review this source using appropriate Primary Source Analysis tool
- Consider: Who is the author and intended audience? What was the intended purpose of creating this source? How does this source contribute to an understanding of the gold rush experience?

Alternate Activity #7:  Sketch a Modern Street Scene
- Reflecting on Emil Lehman’s panorama sketch of Sacramento in 1852:
  - Students photograph and/or sketch a modern street scene (i.e. in their neighborhood, in Old Sacramento, etc.)
  - Bring image to class and describe artist’s inspiration, what it records today, how future historians may look at it, and how it compares/contrasts with an 1852 moment in time.

Alternate Activity #8:  Primary Source Selection – Free Choice
- Choose 2-3 primary sources of interest
  - Recommend choosing different types (i.e. one letter, one advertisement, and one image)
- Analyze using appropriate Primary Source Analysis tool(s)
- Compare/contrast verbally or in a 1-2 page essay.
- Consider: Who is the author and intended audience, what impact may they have had at the time, what do they reveal about the experience of the gold rush, should they be considered as fact, why or why not?

Alternate Activity #9:  Mystery Artifact
- Divide class into groups
- Give each group an artifact from the gold rush
- Each group attempts to identify the “mystery artifact”
  - Consider: Who may have used the item? For what purpose? Usefulness and value to owner? How does it help to illustrate life during the gold rush?
- Regroup as a class: By going through list of artifacts on page ___ of this resource guide, go from artifact to artifact around the class; Have groups share their analyses before placing the item in context.
See: Lesson 2, Activity 1

**Calligraphy Instructions:**

**Letter-Writing Activity**

In the 19th-century, letter writing was the main form of communication between friends and relatives over long distances. By the 1850s, pencils were available; however, the quill or fountain pen remained popular for its durability, ease of use, and ability to enable beautiful handwriting — or calligraphy. Miners would dip the "fib" of their pen into an inkwell to fill the reservoir with dark black India ink and begin the process of writing. With practice, writers could form beautiful letters while constantly refilling their pen and working to avoid the hazards of drips and splatters along the way. In California, where mail delivery was highly-anticipated, writing a letter was a special and deliberate task.

**STEP 1: PEN HOLD:**
1. Make a fist like you would hold a coffee cup
2. Take the tip of your index finger and touch it to the tip of your thumb
3. Slide the pen through the opening you just made, resting the staff of the pen on the knuckle of your middle finger
4. Grip the base of the staff between your thumb and index finger

**STEP 2: ANGLE:** The key to calligraphy is the angle you hold the pen.
* As you write, keep the tip of the pen at a constant 45-degree angle on the paper.

---

**STEP 3: FLOW:**
* Once you have your hold and angle set, place the tip of the pen to the paper.

Using light pressure, lines should all be parallel to one another.
See: Lesson 2, Activity 1

STEP 4: PRACTICE:

- Calligraphy is an art and takes a lot of practice to master. Start with the alphabet and your name.
- Below is one example of the alphabet in calligraphy.
- For additional inspiration, look at the primary source letters included in the trunk.

```
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
```

```

```
Instructions: 
Gold Assay Activity

California gold miners in 1850 required several specific tools for the job. Among the most valuable was the pocket scale, or assay balance. With it, miners could weigh their gold and know the value without having to rely on banking and exchange houses like Wells, Fargo & Company to tell them. These companies did, however, serve as official go-betweens turning the precious metal into cash and coin. This activity helps students to understand the process of weighing gold and understanding its value and appeal in 1850.

REQUIRED MATERIALS:
• Reproduction assay balance
• 40 “gold nuggets” of varying sizes
• Leather gold poke
• Advertisements and letters discussing the cost of goods
• Daguerreotype portrait coloring page

PROCEDURES:
1) Choose Adult Facilitator to work with students on Step 4
2) Divide students into 4-5 groups
3) Have each group look at advertisements and letters discussing the cost of goods
4) Each group decides on one purchase they would make with their pile
5) One at a time, each group weighs nuggets until they can afford their choice
6) While in town, each group “pays” $1.50 for a daguerreotype to commemorate their experience as a gold miner

Consider: How would you like to be remembered? What do you wear? Any props?
Photographed by self or with partners?

Value Conversion Rate:

<table>
<thead>
<tr>
<th></th>
<th>1850</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 gram</td>
<td>61 cents</td>
<td>$43.88</td>
</tr>
<tr>
<td>20 g</td>
<td>$12.17</td>
<td>$877.77</td>
</tr>
<tr>
<td>50 g</td>
<td>$30.50</td>
<td>$2,194.44</td>
</tr>
</tbody>
</table>

Detail from Letter Sheet: Miners Weighing their Gold, 1855
1982/004/1.54
Gift of Eleanor McClatchy
See: Alternate Activity #1

**Instructions:**

**Butter-Making Activity**

**Note:** Supplies are not included for this activity.

Emigrants traveling to California by overland routes had to bring all of the provisions and supplies necessary for the journey. Taking over five-months to travel the 2,000 mile distance between Missouri and California, this often meant bringing livestock to help supplement the dry-goods, cured meats, and dried fruits along the way. Cow’s milk offered a valuable source of protein, fat, and calories to sustain travelers for the physical demands of the journey. As wagons bounced and swayed down the trail, making butter could pass the time while preserving the milk for a variety of tasty meals.

**REQUIRED MATERIALS:**

- Small jars with lid -- baby food jars or pint-sized jars
- Heavy or whipping cream (1/4 cup for each student)
- Salt (optional - just a pinch for taste)
- Crackers
- Plastic knife
- Paper cups (optional)

**PROCEDURES:**

1. Divide students into groups or pairs
2. Give each group one jar
3. Pour 1/4 cup of heavy cream into each jar
4. Add salt if desired
5. Tightly secure lid
6. Students take turns shaking jars
7. After about 15 minutes cream will begin to solidify
8. Drain off “buttermilk” from butter (if desired, may offer tastes using paper cups)
9. Spread on crackers and enjoy!
EXTENDED RESOURCES

Museums and Archival Repositories
California Historical Society
California State Archives
California State Library
California State Parks Indian Heritage Center
Center for Sacramento History
Folsom History Museum
Library of Congress
Oakland Museum of California
Sacramento History Museum
Sutter's Fort Museum, California State Parks

Online Resources
loc.gov – Library of Congress Digitized Prints, Photographs, and Maps
Archive.org – Digitized Archival Documents, Books, and Manuscripts
cdnc.unc.edu – Digitized California Newspapers
GLOSSARY OF TERMS

Bust v. Bankrupt

Cholera n. An infectious, often fatal epidemic disease characterized by profuse watery diarrhea, vomiting, muscle cramps, and severe dehydration

Claim n. Something claimed formally or legally (i.e. land)

Daguerreotype n. A photograph made by an early process with the image developed on a light-sensitive silver-coated metallic plate

Diggings n. Slang for the gold mining region

Entrepreneur n. A person who organizes, operates, and assumes the risk for a business venture

Greenhorn n. An inexperienced or immature person, especially one who is easily deceived

Humbug v. Nonsense; rubbish

Isthmus n. A narrow strip of land connecting two larger masses of land

Long Tom n. A trough for washing gold-bearing deposits

Malaria n. An infectious disease marked by cycles of chills, fever, and sweating, transmitted by the bite of an infected mosquito

Ore n. A mineral or rock from which a valuable metal can be mined or extracted

Pile n. A large accumulation or quantity

Sandwich Islands n. Hawaiian Islands

Scurvy n. A disease caused by deficiency of vitamin C, marked by bleeding gums, subcutaneous bleeding, and weakness
Seeing the Elephant Phrase that describes “encounters with strange and alien situations or exotic and enlivening experiences – something as unique as actually seeing an elephant” was during the gold rush.\textsuperscript{13}

[sic] adv. Used in written texts to indicate that a surprising or paradoxical word or fact is not a mistake and is to be read as it stands (i.e. a misspelling)
WORKS CITED


4 Burns and Orsi, 99.
6 Holliday, 56-56.
7 Holliday, 79, 86-88.
9 Holliday, 124.
10 Holliday, 94.
11 Richards, 29.
13 Burns and Orsi, 1.
APPENDIX G

Guide to Primary Sources: “The California Gold Rush” Traveling Trunk

Primary sources are firsthand records of history. They are the original documents, artifacts, and artworks that capture their own moments in time. This trunk and the lessons and activities that follow incorporate an abundance of primary sources from the California gold rush. Let the topic come alive through gold miner’s letters, photographs, songs, newspapers — and many more original relics from this historic period!
**Folder 1: AUDIO**

**001 - SHIRLEY LETTERS, 1851-1852**

Written by Louise Clapp between 1851 and 1852 to her sister in Massachusetts, the "Shirley Letters" describe her experiences and observations while living in the mines with her physician husband. The name she used for herself in the letters is Dame Shirley, which is why these have been historically referred to as the "Shirley Letters" since their first publication in 1854 in The Pioneer literary magazine in San Francisco. They offer valuable insight into how a middle class woman experienced the gold rush as well as depictions of hostilities between foreign and American miners.

<table>
<thead>
<tr>
<th>ID#/File Name</th>
<th>Description</th>
<th>Length (min:sec)</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Letter 001</td>
<td>The Journey to Rich Bar</td>
<td>12:27</td>
<td>9/20/1851</td>
</tr>
<tr>
<td>Letter 003</td>
<td>Life and Fortune at the Bar - Diggings</td>
<td>10:43</td>
<td>9/22/1851</td>
</tr>
<tr>
<td>Letter 004</td>
<td>Accidents - Surgery - Death - Festivity</td>
<td>10:20</td>
<td>9/22/1851</td>
</tr>
<tr>
<td>Letter 005</td>
<td>Death of a Mother - Life of Pioneer Women</td>
<td>10:03</td>
<td>9/30/1851</td>
</tr>
<tr>
<td>Letter 006</td>
<td>Use of Profanity - Uncertainty of Mining</td>
<td>14:39</td>
<td>10/7/1851</td>
</tr>
<tr>
<td>Letter 007</td>
<td>The New Log-Cabin Home at Indian Bar</td>
<td>16:42</td>
<td>10/20/1851</td>
</tr>
<tr>
<td>Letter 008</td>
<td>Life and Characters at Indian Bar</td>
<td>17:06</td>
<td>10/29/1851</td>
</tr>
<tr>
<td>Letter 009</td>
<td>Theft of Gold-Dust - Trial and Punishment</td>
<td>15:44</td>
<td>11/25/1851</td>
</tr>
<tr>
<td>Letter 010</td>
<td>Amateur Mining - Hairbreadth Escapes</td>
<td>13:27</td>
<td>12/15/1851</td>
</tr>
<tr>
<td>Letter 012</td>
<td>A Stormy Winter - Holiday Saturnalia</td>
<td>12:30</td>
<td>12/15/1852</td>
</tr>
<tr>
<td>Letter 013</td>
<td>Sociability and Excitements of Mining Life</td>
<td>13:38</td>
<td>3/15/1852</td>
</tr>
<tr>
<td>Letter 014</td>
<td>Springtide - Linguistics - Storms - Accidents</td>
<td>19:16</td>
<td>4/10/1852</td>
</tr>
<tr>
<td>Letter 015</td>
<td>Mining Methods - Miners' Gamblers, Etc.</td>
<td>05:45</td>
<td>5/1/1852</td>
</tr>
<tr>
<td>Letter 016</td>
<td>Birth - Stabbing - Foreigners Ousted - Revels</td>
<td>16:06</td>
<td>5/25/1852</td>
</tr>
<tr>
<td>Letter 017</td>
<td>Supplies by Pack-Mules - Kanakas and Indians</td>
<td>12:03</td>
<td>7/5/1852</td>
</tr>
<tr>
<td>Letter 019</td>
<td>Murder, Theft, Riot, Hanging, Whipping, Etc.</td>
<td>15:04</td>
<td>9/4/1852</td>
</tr>
<tr>
<td>Letter 020</td>
<td>Murder - Mining Scenes - Spanish Breakfast</td>
<td>21:29</td>
<td>10/16/1852</td>
</tr>
<tr>
<td>Letter 021</td>
<td>Discomforts of Trip to Political Convention</td>
<td>19:04</td>
<td>10/27/1852</td>
</tr>
<tr>
<td>Letter 022</td>
<td>The Overland Tide of Immigration</td>
<td>17:19</td>
<td>11/21/1852</td>
</tr>
</tbody>
</table>
002 - SONGS 'Days of '49
Song by Logan English, Recorded 1957
Smithsonian Center for Folklore and Cultural Heritage

During the gold rush a variety of folk songs were written and became popular anthems describing the life and experiences of miners. While the original authors remain largely lost to history, former miner-turned-entrepreneur John A. Stone (known as 'Old Put') collected and published *Put's Original California Songster* in 1853, and *Put's Golden Songster* in 1858 which made them widely accessible during the gold rush. In 1957, folksinger Logan English recorded them on vinyl record, which the Smithsonian Center for Folklore and Cultural Heritage has since digitized making them accessible for twenty-first century audiences. Collectively these humorous songs each offer a glimpse of the real experiences participants encountered during the California gold rush. **NOTE:** For the original *Put's* songster, see manuscript .005 'Put's Original California Songster,' and .006 'Put's Golden Songster' below.

<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Title</th>
<th>Length (min:sec)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song 001</td>
<td>Sacramento</td>
<td>1:48</td>
<td>Excitement and high hopes for success</td>
</tr>
<tr>
<td>Song 002</td>
<td>Life in California</td>
<td>2:58</td>
<td>Decision to join rush; Leaves family in Maine; Travel by ship; Illness</td>
</tr>
<tr>
<td>Song 003</td>
<td>The Days of '49</td>
<td>3:16</td>
<td>After returning home unsuccessful, fondly remembers comrades who shared in and could sympathize with his experience</td>
</tr>
<tr>
<td>Song 004</td>
<td>Joe Bowers</td>
<td>3:19</td>
<td>Seeks fortune before marrying girl back home; She marries another and has a baby before he returns</td>
</tr>
<tr>
<td>Song 005</td>
<td>Clementine</td>
<td>3:11</td>
<td>Although a famous &quot;gold rush&quot; song, this was not written until the 1880s; is a secondary source based on the legend of the gold rush</td>
</tr>
<tr>
<td>Song 006</td>
<td>California Boomer</td>
<td>1:46</td>
<td>A female gold miner</td>
</tr>
<tr>
<td>Song 007</td>
<td>Prospecting Dream</td>
<td>3:07</td>
<td>Mishaps and bad fortune mining; Admits to lying about success in letter home; Robbed; Becomes failed entrepreneur and thief</td>
</tr>
<tr>
<td>Song 008</td>
<td>Crossing the Plains</td>
<td>5:09</td>
<td>Warning of the overland trail</td>
</tr>
<tr>
<td>Song 009</td>
<td>The Gambler</td>
<td>2:04</td>
<td>Gambler intending to make money off miners</td>
</tr>
<tr>
<td>Song 010</td>
<td>Sacramento Gal</td>
<td>1:27</td>
<td>Remarks on the well-dressed women seen in Sacramento</td>
</tr>
<tr>
<td>Song 011</td>
<td>He's The Man for Me</td>
<td>2:33</td>
<td>Swindler with plans to get rich through marriage and theft</td>
</tr>
<tr>
<td>Song 012</td>
<td>The California Stage Company</td>
<td>2:34</td>
<td>Uncomfortable realities of stage travel</td>
</tr>
<tr>
<td>Song 013</td>
<td>I Often think of Writing Home</td>
<td>2:05</td>
<td>Desires to hear from home but makes excuses for not writing; waiting for success before corresponding</td>
</tr>
<tr>
<td>Song 014</td>
<td>Sweet Betsy from Pile</td>
<td>4:05</td>
<td>Difficulties on overland trail; Divorce in California; [NOTE: Terms 'sculp' and 'injun']</td>
</tr>
<tr>
<td>Song 015</td>
<td>A Ripping Trip</td>
<td>1:40</td>
<td>Experiences of travel by sea</td>
</tr>
</tbody>
</table>
**Folder 2: CITY DIRECTORIES**  
**Advertisements, 1854-1855**

The advertisements in this folder are included as a way to depict the assortment of businesses that proliferated during the gold rush. Enticing patrons was the main purpose of these ads, and it is useful to note any efforts advertisers made to stand out.

<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Description</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00</td>
<td>Title Page: <em>Samuel Calville's City Directory of Sacramento</em>, 1982/004/5044</td>
<td>1854</td>
<td></td>
</tr>
<tr>
<td>003</td>
<td>Title Page: <em>Colville’s Sacramento Directory</em>, 1982/004/5036</td>
<td>1855</td>
<td></td>
</tr>
</tbody>
</table>
| 001 - CDA      | Washington Baths & Hair Dressing Saloon  
James Sullivan, Cooper  
J. P. Sharkey, Druggist - | 1854 | - Miner's orders |
| 002 - CDA      | Edward Stahl & Bro – Hygiene Establishment | 1854 | |
| 003 - CDA      | Metropolitan Baths  
Daguerrean Artist -  
Family Boarding - | 1854 | - SEE 006 – Map for illustration of building  
- "Humbug;"  
- Female-owned, cites male references |
| 004 - CDA      | Tehama House Hotel | 1854 | "New Hair Mattresses" |
| 005 - CDA      | Fashion Hotel & Saloon | 1855 | |
| 006 - CDA      | Watson's Daguerrean Gallery | 1854 | |
| 007 - CDA      | Ford's Daguerrean Gallery | 1854 | |
| 008 - CDA      | Beal's Daguerrean Gallery | 1854 | |
| 009 - CDA      | Geo. H. Johnson's Daguerrean Gallery | 1854 | |
| 010 - CDA      | Lindley & Hoopes, Grocers -  
J. Campbell, Furniture & Bedding | 1855 | - "Fire-proof brick store" |
| 011 - CDA      | J. Madison & Co, Saddlery  
J. P. Thomson, Dentist  
James R. Toiles, Importer and Retail Dealer -  
John C. Kingsley, Harness & Saddlery | 1855 | - "Fancy goods" |
| 012 - CDA      | Lady Adams Co., Wholesalers -  
E.M. Block & Bro, Retailer  
Boyle & Houp, Surgical Dentists | 1855 | - "Fire Proof Building" |
<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Description</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>013 – CDA</td>
<td>James Sullivan, Cooper&lt;br&gt; T. Steudeman, Hats, Caps, Boots &amp; Shoes –&lt;br&gt; Dr. Thomas M. Logan, Physician &amp; Surgeon –&lt;br&gt; Baldwin &amp; Emerson, BookBinders</td>
<td>1855</td>
<td>Hats pressed and renovated&lt;br&gt; English and French language</td>
</tr>
<tr>
<td>014 – CDA</td>
<td>Barton &amp; McCarty, Wholesalers in Groceries, Provisions &amp; General Merchandise</td>
<td>1855</td>
<td>&quot;Fire-Proof Brick Store&quot; and depot for mining camps</td>
</tr>
<tr>
<td>015 – CDA</td>
<td>Stanford Brothers, Wholesalers</td>
<td>1855</td>
<td>Mining implements, miner's supplies; Import own merchandise via clipper ship</td>
</tr>
<tr>
<td>016 – CDA</td>
<td>Wm. W Gift &amp; Co, Bankers</td>
<td>1855</td>
<td>Gold Dust</td>
</tr>
<tr>
<td>017 – CDA</td>
<td>Hamilton &amp; Howlett, Wholesalers –&lt;br&gt; Eschriar Sewing Factory –</td>
<td>1855</td>
<td>- Miners' supplies; &quot;Orders from the Interior filled at the shortest notice&quot;&lt;br&gt; - Custom sewing sacks and tents</td>
</tr>
<tr>
<td>018 – CDA</td>
<td>Watson &amp; Bein, Hardware</td>
<td>1855</td>
<td>Mining and agricultural implements</td>
</tr>
<tr>
<td>019 – CDA</td>
<td>Wells, Fargo &amp; Co, Express &amp; Banking Co.</td>
<td>1854</td>
<td>Daily, weekly, and semi-monthly routes; &quot;Gold Dust Brought&quot;</td>
</tr>
<tr>
<td>021 – CDA</td>
<td>Read &amp; Co, Banking House</td>
<td>1854</td>
<td>Gold dust, and associates</td>
</tr>
<tr>
<td>022 – CDA</td>
<td>Sacramento Valley Railroad</td>
<td>1855</td>
<td>Rail and stage transportation</td>
</tr>
<tr>
<td>023 – CDA</td>
<td>California Steam Navigation Company</td>
<td>1854</td>
<td>Lists steamers including New World, which brought the 1st cholera victim to Sacramento in 1850; See also 002 – Sac for daguerreotype of New World, the earliest known photograph of Sacramento</td>
</tr>
<tr>
<td>024 – CDA</td>
<td>California Stage Co.</td>
<td>1855</td>
<td>Lists mining camp destinations</td>
</tr>
<tr>
<td>025 – CDA</td>
<td>Emporium of Fashion –&lt;br&gt; Henry Ames, Woodwork –&lt;br&gt; C.K. Van Hesen, Importer –&lt;br&gt; David Kendall, Retailer Metalwork –&lt;br&gt; Bader, Gillies, &amp; Dunphy, Pantries –&lt;br&gt; Lacey &amp; Kelley, wholesale Liquor –&lt;br&gt; Houston &amp; Cook, Employment Office –</td>
<td>1861</td>
<td>Two page spread showing a variety of businesses; illustrates Sacramento's dramatic development by 1861 – goods and services for permanent residents; Includes female-owned business</td>
</tr>
</tbody>
</table>
Folder 3: LETTERS, 1850-1855

The following letters help depict the variety of experiences of real participants in the gold rush. Themes include weather, cost of goods, journey to California, life as a miner, illness, importance of correspondence, and successes or disappointments encountered.

<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Description</th>
<th>Date</th>
<th>Citation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>001 - L</td>
<td>Letter: From John D. Thomas, Long Town, CA; To &quot;Dear Uncle,&quot; Pennsylvania</td>
<td>1/28/1850</td>
<td>2010/034/009</td>
<td>Life as a miner; Flooding in Sacramento; Weather; Cost of goods; Plans for future; Description of Land; No punctuation</td>
</tr>
<tr>
<td>002 - L</td>
<td>Letter: From John H., Sacramento; To &quot;My dear Friend,&quot; on board ship Panama</td>
<td>2/4/1850</td>
<td>2010/034/010</td>
<td>Excitement to receive letter; Frustration with pace of letter delivery; Selling flour at mines to make money</td>
</tr>
<tr>
<td>003 - L</td>
<td>Letter: From Matthew Maus, Rockbridge, CA; To &quot;Mr. L.H. Maus,&quot; Pennsylvania</td>
<td>10/1/1854</td>
<td>2010/034/048</td>
<td>Life as a miner; Manipulating river; Expects success [SEE ALSO 004-L for same author]</td>
</tr>
<tr>
<td>004 - L</td>
<td>Letter: From Matthew Maus, Rockbridge, CA; To &quot;Mr. D.D. Maus&quot; (Author's brother), Pennsylvania</td>
<td>8/26/1855</td>
<td>2010/034/057</td>
<td>Success as a miner [SEE ALSO 003-L for same author]</td>
</tr>
<tr>
<td>005 - L</td>
<td>Letter: From Jacob Parrish, Sacramento; To &quot;Dear Father,&quot; Vermont</td>
<td>7/27/1851</td>
<td>2010/034/045</td>
<td>Illness; Cost of goods</td>
</tr>
<tr>
<td>006 - L</td>
<td>Letter: From Nelson Sherman, Sacramento; To &quot;Dear Sir&quot; (Mr. Freeman Sherman), Illinois</td>
<td>4/22/1850</td>
<td>2010/034/014</td>
<td>Mail: Others in family traveling to California; Illness; Plans for future; Expects success; Life of a miner; Trip to California overland; Cost of goods</td>
</tr>
<tr>
<td>007 - L</td>
<td>Letter: From J.C. Chrisman, Murderer's Bar; To &quot;Dear Brother,&quot; Virginia</td>
<td>9/6/1850</td>
<td>2010/034/016</td>
<td>Trip via ship; Descriptions of San Francisco, SF Bay, and Sacramento; Illness; Weather; Mining; Manipulating river; Cost of goods; Expects success</td>
</tr>
<tr>
<td>008 - L</td>
<td>Letter: From A. Williams, Horseshoe Bar; To &quot;Beloved Caroline,&quot; Illinois</td>
<td>8/11/1850</td>
<td>2010/034/023</td>
<td>Homesickness; Eagerness to hear from wife; Description of land; Weather; Value of money in the mines; Manipulating river; Anonymity and loneliness in mines; Intends to return home soon</td>
</tr>
<tr>
<td>009 - L</td>
<td>Letter: From Eliphalet Leenard, Weever Creek; To &quot;Dear Wife,&quot; Colorado</td>
<td>8/10/1851</td>
<td>2010/034/026</td>
<td>Hardships on trip overland; Life in the mines; Disappointment; Desire to return home</td>
</tr>
</tbody>
</table>
**Folder 4: MAPS, 1849-1854**

The maps included in this folder offer visual references, which cover a variety of themes. These include westward expansion, routes of travel to California, geology and geography, and how maps were utilized during the gold rush.

<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Description</th>
<th>Date</th>
<th>Citation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>001 - Map</td>
<td>United States: <em>Colton's Map of the United States... Showing the Routes of the U.S. Mail Steam Packets to California, and a plan of the GOLD REGION</em></td>
<td>1849</td>
<td>1982/004/071</td>
<td>Shows travel routes both overland and by sea including through Panama</td>
</tr>
<tr>
<td>002 - Map</td>
<td>United States: <em>Map of the United States of America</em></td>
<td>1850</td>
<td>Library of Congress, Geography &amp; Map Division</td>
<td>Includes Central America showing Panama; States delineated in color; Good visual to see Eastern versus Western development</td>
</tr>
<tr>
<td>003 - Map</td>
<td>Western United States: <em>Horn's Overland Guide to California and Oregon</em></td>
<td>1852</td>
<td>1982/004/071a</td>
<td>Sold as a small leather booklet with fold-out map; In red ink, shows overland routes to California; Notice state territories and “missing” states</td>
</tr>
<tr>
<td>004 - Map</td>
<td>California: <em>Lawson's Map from Actual Survey of the Gold, Silver &amp; Quicksilver Regions of Upper California</em></td>
<td>Circa 1849</td>
<td>1982/004/074</td>
<td>Original leather booklet still attached: Orientation with East on top and West on bottom; Shows travel routes from SF Bay and throughout Upper California; Details include highlights where gold has been discovered, landmarks, dwellings, and geologic makeup of state; Includes “Mountain Lake” aka Lake Tahoe</td>
</tr>
<tr>
<td>005 - Map</td>
<td>California: <em>Map of the State of California... Gold Region, Post Office Routes &amp; C</em></td>
<td>1851</td>
<td>1982/004/401</td>
<td>Handwritten notes of journey through California by Henry B. Brown including phonetic names of Native American tribes</td>
</tr>
<tr>
<td>006 - Map</td>
<td>Sacramento: <em>Official Map of the City of Sacramento, California</em></td>
<td>1854</td>
<td>2004/001</td>
<td>Shows vignettes of buildings around perimeter of map including the Metropolitan Bath* [SEE 902-CDA for City Directory advertisement from this business]</td>
</tr>
</tbody>
</table>
Folder 5: NEWSPAPERS

The newspaper articles included in this folder are divided into five separate sub-folders according to their content. These include: Advertisements, Gold Mania, Life in the Mines, Travel, and Politics. The latter including articles involving law, order, and hostilities between miners and Native Americans. Newspapers walk a fine line between being primary or secondary sources. As primary sources, they offer valuable insight and context into how the California gold rush was interpreted at the time. This also includes advertisements and firsthand accounts. As secondary sources, they gather and interpret information from other sources.

<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Newspaper</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>001 – N Ad</td>
<td><em>Placer Times</em></td>
<td>8/11/1849</td>
<td>Detailed lists of produce, and merchandise; Help-wanted; Ferry; Work-wanted by engineer specializing in &quot;Diving Bell&quot; and &quot;Found&quot; abandoned ship to reclaim or will be salvaged</td>
</tr>
<tr>
<td>002 – N Ad</td>
<td><em>Placer Times</em></td>
<td>2/9/1850</td>
<td>Hospitals, hotels, mining tools and equipment, goods and services; Special interest is in two advertisements, one from Mr. A.P. Pett advertising his contracting business, and one from Mrs. A.P. Pett advertising her newly built private boarding house</td>
</tr>
<tr>
<td>ID #</td>
<td>Article Title</td>
<td>Newspaper</td>
<td>Date</td>
</tr>
<tr>
<td>------</td>
<td>---------------</td>
<td>----------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>001</td>
<td>The Gold Mania</td>
<td><em>New York Spectator</em></td>
<td>12/7/1848</td>
</tr>
<tr>
<td>002</td>
<td>The Gold Discoveries - Intense Excitement</td>
<td><em>Placer Times</em> 1982/04/299</td>
<td>4/28/1849</td>
</tr>
<tr>
<td>003</td>
<td>California Excitement in Europe</td>
<td><em>Placer Times</em> 1982/04/299</td>
<td>4/28/1849</td>
</tr>
<tr>
<td>004</td>
<td>Californians in New York</td>
<td><em>Placer Times</em> 1982/04/299</td>
<td>4/28/1849</td>
</tr>
<tr>
<td>006</td>
<td>Gold! Gold! Gold!</td>
<td><em>Placer Times</em></td>
<td>8/11/1849</td>
</tr>
<tr>
<td>ID # / Article Title</td>
<td>Newspaper</td>
<td>Date</td>
<td>Notes</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------------</td>
<td>------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>001 – From the Mines – The Placer</td>
<td><em>New-York Weekly Tribune</em></td>
<td>8/4/1849</td>
<td>Weather, high gold yield, need Native American cooperation to succeed</td>
</tr>
<tr>
<td>003 – Latest from the Mines – Stanislaus Diggings, Jamestown</td>
<td><em>New-York Weekly Tribune</em></td>
<td>8/4/1849</td>
<td>Continuance of the above article (002 – Correspondence...)</td>
</tr>
<tr>
<td>005 – Claim Notice</td>
<td><em>Placer Times</em></td>
<td>8/11/1849</td>
<td>Notice not to trespass. These notices appear frequently in the <em>Placer Times</em> as a way to have legal claim to the unsettled, un-governed land in California</td>
</tr>
<tr>
<td>006 – Notice</td>
<td><em>Placer Times</em> 1982/004/300</td>
<td>2/9/1850</td>
<td>Claim notice and formation of mining company</td>
</tr>
<tr>
<td>ID #/Article Title</td>
<td>Newspaper</td>
<td>Date</td>
<td>Notes</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------------</td>
<td>------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>001 – A New Pacific Line</td>
<td>Placer Times</td>
<td>4/26/1849</td>
<td>Steamer to travel between San Francisco and Panama</td>
</tr>
<tr>
<td>002 – Short Route to California</td>
<td>New-York Weekly Tribune</td>
<td>7/26/1849</td>
<td>Letter to the editor and reply regarding best route to California, season, distance, time, provisions for journey, and connection between Panama and San Francisco. Reply suggests isthmus and answers questions.</td>
</tr>
<tr>
<td>003 – From California Emigrants</td>
<td>New York Weekly Tribune</td>
<td>7/26/1849</td>
<td>Reprinted letters describing variously travel by land and water</td>
</tr>
<tr>
<td>004 – By Telegraph</td>
<td>New-York Weekly Tribune</td>
<td>7/26/1849</td>
<td>Descriptions of goods; Arrivals by countries of origin; Prices of goods and land in San Francisco</td>
</tr>
<tr>
<td>005 – Arrival of the Crescent City</td>
<td>New-York Weekly Tribune</td>
<td>8/4/1849</td>
<td>Steamer Crescent City travels between New York and Panama; Descriptions of goods, population, and word from the mines.</td>
</tr>
<tr>
<td>006 – Additional California News</td>
<td>New-York Weekly Tribune</td>
<td>8/4/1849</td>
<td>Reprinted letter, Travel from Panama to San Francisco; Description of San Francisco and derelict ships in Bay.</td>
</tr>
<tr>
<td>ID #/Article Title</td>
<td>Newspaper</td>
<td>Date</td>
<td>Notes</td>
</tr>
<tr>
<td>-------------------------</td>
<td>----------------------</td>
<td>------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>001 – 200 Dollars Reward</td>
<td>Placer Times</td>
<td>4/28/1849</td>
<td>From John A. Sutter – Reward for stolen horses; Helps to illustrate what became of John Sutter once the rush began</td>
</tr>
<tr>
<td>002 – Cui Bueno?</td>
<td>Placer Times</td>
<td>4/28/1849</td>
<td>Notes Chilean miners planning to return home with gold; Questions if that should be permitted; Wonders if it is advantageous for America</td>
</tr>
<tr>
<td>003 – Indian Difficulties</td>
<td>Placer Times</td>
<td>4/28/1849</td>
<td>Paints very unflattering image of Native Americans; justifies retributive justice; extermination not plausible</td>
</tr>
<tr>
<td>004 – The Indian Disturbances</td>
<td>New-York Weekly Tribune</td>
<td>8/4/1849</td>
<td>Two articles – Both describe the retributive massacre of several innocent Native Americans at the hands of angry miners. The first is a secondary source interpretation; The second is a letter from the employer of the massacred Native Americans giving “correct detail” of the event. Illustrates the tensions and cause/effect growing between miners and the native population; Portrays innocent Native Americans as pure victims [NOTE: Graphic detail]; Helps to illustrate differences between primary and secondary source accounts</td>
</tr>
<tr>
<td>005 – The Sorrows of California</td>
<td>New-York Weekly Tribune</td>
<td>8/4/1849</td>
<td>No government; lack of law and order</td>
</tr>
<tr>
<td>006 – JA Sutter Appointment</td>
<td>Placer Times</td>
<td>8/11/1849</td>
<td>From John A. Sutter – Making his attorney Henry A. Schoeder &amp; his agent to manage personal and real estate</td>
</tr>
<tr>
<td>007 – Notice</td>
<td>Placer Times</td>
<td>8/11/1849</td>
<td>From John A. Sutter – Do not purchase property from Hiram Grimes – he has no right to sell Sutter’s land</td>
</tr>
<tr>
<td>008 – Notice to Squatters</td>
<td>Placer Times</td>
<td>8/11/1849</td>
<td>From John A. Sutter – Lists boundaries of his claim and to not settle without his permission</td>
</tr>
<tr>
<td>009 – Something Fresh</td>
<td>Placer Times</td>
<td>2/9/1850</td>
<td>Three women from Australia sold to pay for their passage; Editors of newspaper think it is “barbarous and disgraceful”</td>
</tr>
</tbody>
</table>
### Folder 6: SKETCHBOOK, 1852

<table>
<thead>
<tr>
<th>ID # / File Name</th>
<th>Description</th>
<th>Date</th>
<th>Citation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>001 – Sketch</td>
<td>Sailing vessel on the Sacramento River</td>
<td>1852</td>
<td>1982/004/077</td>
<td>Sketchbook by artist Emil Lehman, documenting his trip up the Sacramento River from Stockton en route to the California gold fields in 1851-52. Little is known about the artist, but he is believed to be from Sweden and came to California, documenting what was understood to be a historic event at the time. Scenes of daily life in the mines help illustrate diversity of miners and living conditions. His interior images of miner’s cabins are very rare. Sketches “002 – 005” were made as a panorama image showing Sutter’s Embarcadero, or what is now Old Sacramento.</td>
</tr>
<tr>
<td>002 – Sketch</td>
<td>Sacramento street-scene panorama (part 1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>003 – Sketch</td>
<td>Sacramento street-scene panorama (part 2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>004 – Sketch</td>
<td>Sacramento street-scene panorama (part 3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>005 – Sketch</td>
<td>Sacramento street-scene panorama (part 4)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>006 – Sketch</td>
<td>Miners with pan, rocker, and Long Tom</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>007 – Sketch</td>
<td>Mining at 'Nahts Feri' [sic] – Knights Ferry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>008 – Sketch</td>
<td>Mining Camp 'Sacramento August 1852'</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>009 – Sketch</td>
<td>Watercolor camp scene</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>010 – Sketch</td>
<td>Studies of miner panning and two cabins</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>011 – Sketch</td>
<td>Interior of miner’s cabin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>012 – Sketch</td>
<td>Interior of miner’s cabin</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Folder 7: JOURNEY TO CALIFORNIA

The images in this theme are divided into two separate sub-folders, and take the viewer on a journey to California by different routes. They are included to help the viewer understand the realities of each journey and visually illustrate the experience. Followed by Folder 8 "Sacramento Scenes," and Folder 9 "Mining Scenes" the images that follow are designed to take the viewer on the journey all the way to the mines so they may better understand the experiences of real miners who traveled to California to participate in the gold rush.

<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Description</th>
<th>Date</th>
<th>Citation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>002 – S</td>
<td>Illustration: Crossing the Isthmus at Charges</td>
<td>1890</td>
<td>2001/063/028</td>
<td>Reprint from Century Magazine, (1890) of illustration circa 1855</td>
</tr>
<tr>
<td>003 – S</td>
<td>Illustration: Panama City</td>
<td>1890</td>
<td>2001/063/025</td>
<td>Reprint from Century Magazine, (1890) of illustration circa 1855</td>
</tr>
<tr>
<td>004 – S</td>
<td>Illustration: A Crowded Steamer</td>
<td>1890</td>
<td>2001/063/032</td>
<td>Reprint from Century Magazine, (1890) of illustration circa 1855</td>
</tr>
<tr>
<td>005 – S</td>
<td>Illustration: San Francisco</td>
<td>1854</td>
<td>1982/004/113</td>
<td></td>
</tr>
<tr>
<td>006 – S</td>
<td>Photograph: Derelicts of San Francisco Bay</td>
<td>Circa 1850</td>
<td>1976.1.189.50. Mystic Seaport</td>
<td>Illustrates how many ships were abandoned by their crews in San Francisco as they headed to the gold fields; Ships that were abandoned in Sacramento were often dismantled for supplies, turned into storeships, and the La Grange served as the city's first jail</td>
</tr>
<tr>
<td>007 – S</td>
<td>Illustration: Steamers in San Francisco Bay</td>
<td>1855</td>
<td></td>
<td>From book: The Annals of San Francisco</td>
</tr>
<tr>
<td>008 – S</td>
<td>Illustration: Marks for Entering the Second Section of the Middle Fork of the Sacramento River</td>
<td>Circa 1850</td>
<td>1982/004/689</td>
<td></td>
</tr>
<tr>
<td>ID #/File Name</td>
<td>Description</td>
<td>Date</td>
<td>Citation</td>
<td>Notes</td>
</tr>
<tr>
<td>---------------</td>
<td>-------------</td>
<td>----------</td>
<td>-----------------</td>
<td>------------------------------------------------</td>
</tr>
<tr>
<td>001 - O</td>
<td>Letter Sheet: Crossing the Plains</td>
<td>1853</td>
<td>1982/004/162</td>
<td></td>
</tr>
<tr>
<td>002 - O</td>
<td>Photograph: Wagon train to California</td>
<td>Circa 1855</td>
<td>1981/149/171</td>
<td></td>
</tr>
<tr>
<td>003 - O</td>
<td>Engraving: Encampment on the Sacramento</td>
<td>Circa 1855</td>
<td>1982/004/037</td>
<td></td>
</tr>
<tr>
<td>004 - O</td>
<td>Watercolor Sketch: Camp 100 – Humbolt [sic] River, by artist Daniel A. Jenks</td>
<td>7/22/1859</td>
<td>Library of Congress, Prints &amp; Photographs Division, LC-USZC4-8872</td>
<td></td>
</tr>
<tr>
<td>005 - O</td>
<td>Engraving: Lassen Butte, Sacramento Valley</td>
<td>Circa 1850</td>
<td>1982/004/035</td>
<td></td>
</tr>
<tr>
<td>007 - O</td>
<td>Stereoview: Indian Viewing Railroad above Palisades</td>
<td>Circa 1875</td>
<td>1981/149/129</td>
<td>Impact on Native Americans</td>
</tr>
</tbody>
</table>
**Folder B: SACRAMENTO SCENES, 1849 — 1870**

The images in this folder illustrate change over time in Sacramento, and depict what miners saw as they arrived in the city. They are organized in order from arriving on the banks of the Sacramento River, followed by views of city life, depictions of the buildings and city layout. Finally, *Birds Eye View* from 1870 helps to demonstrate the city's growth and development based on its geographic location and prominence in the development of early California.

<table>
<thead>
<tr>
<th>ID # / File Name</th>
<th>Description</th>
<th>Date</th>
<th>Citation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>002 – Sac</td>
<td>Daguerreotype: New World steamship</td>
<td>1850</td>
<td>1984/199/001</td>
<td>Earliest known photograph of Sacramento</td>
</tr>
<tr>
<td>003 – Sac</td>
<td>Illustration: <em>View of Steam Boat Landing, Sacramento City, From K St., L St., M St.</em></td>
<td>Circa 1850</td>
<td>1992/094/139</td>
<td></td>
</tr>
<tr>
<td>004 – Sac</td>
<td>Illustration: Sacramento City</td>
<td>6/1/1852</td>
<td>1992/094/144</td>
<td></td>
</tr>
<tr>
<td>005 – Sac</td>
<td>Illustration: Sacramento River</td>
<td>Circa 1850</td>
<td>1992/095/1016</td>
<td></td>
</tr>
<tr>
<td>006 – Sac</td>
<td>Illustration: Encampment at Sac City, November 1849</td>
<td>1849</td>
<td>1992/095/1320</td>
<td></td>
</tr>
<tr>
<td>007 – Sac</td>
<td>Illustration: Sutter's Embarkadero</td>
<td>1849</td>
<td>1992/095/5974</td>
<td></td>
</tr>
<tr>
<td>008 – Sac</td>
<td>Illustration: Eagle Theater</td>
<td>Circa 1849</td>
<td>1997/135/006</td>
<td></td>
</tr>
<tr>
<td>009 – Sac</td>
<td>Lithograph: View of Sacramento City</td>
<td>1849</td>
<td>1994/016/001</td>
<td></td>
</tr>
<tr>
<td>010 – Sac</td>
<td>Letter Sheet: <em>View of the Levee</em></td>
<td>1851</td>
<td>1992/094/116</td>
<td></td>
</tr>
<tr>
<td>011 – Sac</td>
<td>Panorama: Sketch of Sacramento City</td>
<td>1852</td>
<td>1992/094/077</td>
<td>Four pages from sketchbook by artist Emil Lehman</td>
</tr>
<tr>
<td>012 – Sac</td>
<td>Lithograph: <em>Birds Eye View of Sacramento State Capital of California</em></td>
<td>1870</td>
<td>1992/094/452</td>
<td></td>
</tr>
</tbody>
</table>
Folder 9: MINING SCENES

The images in this folder take the viewer on a journey to discover what life as a miner was like. The first begins with an illustration depicting what miners expected when they reached California (gold aplenty for the easy taking). The following images set the stage for the difficult journey to the mines, realistic illustrations of mining communities, followed by the juxtaposition of several sketches versus real photographs of miners (of varying ethnicities) and their equipment. Next, illustrations and letter sheets present how life among the miners was experienced and presented to the rest of the world. Those include vignettes of typical expectations and experiences as well as depictions of work and play. The final four images help to illustrate the lack of women, impact on Native Americans, and how the gold rush ended as the “easy pickings” were exhausted and hydraulic mining companies began using more aggressive tactics.

<table>
<thead>
<tr>
<th>ID #/File Name</th>
<th>Description</th>
<th>Date</th>
<th>Citation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>002 - M</td>
<td>Illustration: <em>Stagecoach Uphill</em></td>
<td>Circa 1855</td>
<td>1982/005/8030</td>
<td>[SEE: Song “California Stage Company” for a useful accompaniment describing hardships of stage travel]</td>
</tr>
<tr>
<td>004 - M</td>
<td>Illustration: <em>Mormon Bar, on the North Fork, American River</em></td>
<td>Circa 1855</td>
<td>1967/011/041</td>
<td></td>
</tr>
<tr>
<td>005 - M</td>
<td>Illustration: <em>Miners at Work; Location unknown</em></td>
<td>Circa 1855</td>
<td>1967/11/067</td>
<td></td>
</tr>
<tr>
<td>006 - M</td>
<td>Sketch: Studies of miner panning and two cabins by artist Emil Lehman</td>
<td>1852</td>
<td>1982/004/077</td>
<td></td>
</tr>
<tr>
<td>007 - M</td>
<td>Photograph: <em>Miners with Long Tom, Auburn Revine</em></td>
<td>1852</td>
<td>1967/11/049</td>
<td></td>
</tr>
<tr>
<td>008 - M</td>
<td>Sketch: Mining Camp “Sacramento August 1852” by artist Emil Lehman</td>
<td>1852</td>
<td>1982/004/077</td>
<td></td>
</tr>
<tr>
<td>009 - M</td>
<td>Illustration: <em>Miners at Spanish Flat, El Dorado County</em></td>
<td>Circa 1850</td>
<td>1967/11/46</td>
<td></td>
</tr>
<tr>
<td>010 - M</td>
<td>Sketch: Miners with pan, rocker, and Long Tom by artist Emil Lehman</td>
<td>1852</td>
<td>1982/004/077</td>
<td></td>
</tr>
<tr>
<td>ID#/File Name</td>
<td>Description</td>
<td>Date</td>
<td>Citation</td>
<td>Notes</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------</td>
<td>---------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>011 - M</td>
<td>Photograph: Miners at Head of Auburn Ravine</td>
<td>Circa 1857</td>
<td>1982/005/5722</td>
<td></td>
</tr>
<tr>
<td>012 - M</td>
<td>Illustration: Chinese, Gold Mining in California</td>
<td>Circa 1857</td>
<td>BANC PIC 1905.17500 V29:129—ALB</td>
<td></td>
</tr>
<tr>
<td>013 - M</td>
<td>Illustration: Miners at Work</td>
<td>Circa 1855</td>
<td>1967/011/062</td>
<td></td>
</tr>
<tr>
<td>014 - M</td>
<td>Portrait: Chilean Sailor, Jumped Ship in SF Bay</td>
<td>Circa 1850</td>
<td>Oakland Museum of California, Stanley B. Burns</td>
<td>[SEE: “Travel By Sea – 006-S” for photograph of derelict sips left by gold seekers]</td>
</tr>
<tr>
<td>015 - M</td>
<td>Portrait: Two Miners with Gold Nugget Stickpins</td>
<td>Circa 1850</td>
<td>Oakland Museum of California</td>
<td></td>
</tr>
<tr>
<td>016 - M</td>
<td>Daguerreotype: Miners with Rocker, Blue Shirts</td>
<td>Circa 1859</td>
<td>Oakland Museum of California, W. Bruce Lundberg</td>
<td></td>
</tr>
<tr>
<td>017 - M</td>
<td>Letter Sheet: Life Among the Miners</td>
<td>Circa 1855</td>
<td>1968/151/029</td>
<td></td>
</tr>
<tr>
<td>018 - M</td>
<td>Letter Sheet: Miners Weighing their Gold/ The Dream of a Prospecting Miner</td>
<td>Circa 1855</td>
<td>1982/004/254</td>
<td></td>
</tr>
<tr>
<td>019 - M</td>
<td>Letter Sheet: View of the Elephant</td>
<td>Circa 1850</td>
<td>2010/034/839</td>
<td></td>
</tr>
<tr>
<td>022 - M</td>
<td>Illustration: View of the Interior of the El Dorado, Sacramento</td>
<td>Circa 1855</td>
<td>1982/004/457</td>
<td></td>
</tr>
<tr>
<td>023 - M</td>
<td>Sketch: A Ball in the Mines, by artist J.D. Borthwick</td>
<td>1852</td>
<td>Three Years in California by J.D. Borthwick</td>
<td></td>
</tr>
<tr>
<td>024 - M</td>
<td>Letter Sheet: Commandments to California Wives</td>
<td>1855</td>
<td>1982/004/137</td>
<td></td>
</tr>
<tr>
<td>025 - M</td>
<td>Photograph: Valley Indians by photographer Eadweard Muybridge</td>
<td>1867</td>
<td>1983/001</td>
<td>SBFM07324</td>
</tr>
</tbody>
</table>
# Folder 10: MANUSCRIPTS & PUBLICATIONS

The materials included in this folder offer firsthand accounts of the authors’ journeys to California, expectations, and experiences along the way and in the mines.

<table>
<thead>
<tr>
<th>ID #</th>
<th>Title/Author</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>001</td>
<td><em>Poetry On Board Ship MAGNOLIA for California</em> [sic], by Miss Abiah Marchant, February-July 1849</td>
<td>1849</td>
<td>Written as a poem, this is a journal kept by a woman en route to California via Cape Horn. Poem mentions food conditions, daily life, illness, life of a woman, death at sea, storm damage to the vessel, passing ships, and locations along the journey. This is a good source to get a sense of daily life on the long sea voyage, and how one woman occupied her time. [NOTE: Religious references]</td>
</tr>
<tr>
<td>002</td>
<td><em>The Idle and Industrious Miner</em>, by Alonzo Delano</td>
<td>1854</td>
<td>Illustrated poem portraying two kinds of miners – one who works hard and is successful, the other which is seduced by the freedoms and abundant vices. Illustrated by well-known artist Charles Christian Nahl. Served as a sort of public-service announcement.</td>
</tr>
<tr>
<td>003</td>
<td><em>Three Years in California</em>, by JD Borthwick</td>
<td>1857</td>
<td>Firsthand account of author’s travel to California by sea via Panama, and experiences in the various mining towns. This is a good source to get a sense of the diversity of miners and their relative mining locations. Chapters are indexed in the Table of Contents, which makes for easy access to topics of interest.</td>
</tr>
<tr>
<td>004</td>
<td><em>Pen Pictures of Early Western Days</em>, by Virginia Wilcox Ivins</td>
<td>1905</td>
<td>Although written years after the event, this is the author’s memoir of her travel to California and reads like a journal. Memoirs are primary sources because the individual who experienced the life they are describing writes them. Things to consider, however, include how (if at all) the stories may have changed with time and memory. Chapters selected for activities in this book cover different aspects of the journey including: Chapter 8: Deciding to go to California, Chapter 12: A difficult day on the overland journey, Chapters 16-19: The whole of the author’s climb of the Sierra Nevada and arrival in Marysville while giving birth along the way.</td>
</tr>
<tr>
<td>005</td>
<td><em>Life on the Plains and Among the Diggins; Being Scenes and Adventures of an Overland Journey to California; With Particular Incidents of the Route, Mistakes and Sufferings of the Emigrants, the Indian Tribes, The Present and the Future of the Great West</em>, by A. Delano</td>
<td>1857</td>
<td>Firsthand account of the author’s travel to California via overland. Gives detailed insight into experiences and opinions along the way. Chapters are indexed in the Table of Contents, which makes for easy access to topics of interest.</td>
</tr>
<tr>
<td>ID #</td>
<td>Title/Author</td>
<td>Date</td>
<td>Notes</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------</td>
<td>-------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 066 | *Put's Original California Songster, 4th ed.* 1868  
*Put's Golden Songster*, 1858  
By John A. Stone (*Old Put*) | 1853-1868 | Originally published in 1853 and 1858 by miner-turned-entrepreneur, John A. Stone – Aka "Old Put" – these songsters include an extensive record of songs from the gold rush. Songs are listed in the Table of Contents and collectively they create a very rich picture of a wide variety of perspectives and experiences during the gold rush. See: Audio files for 'Days of '49' songs, which include several songs originally published in these sources. |
APPENDIX H

Trunk Evaluation Form

EVALUATION FORM

California Gold Rush
Traveling Trunk

Please take a few minutes to help us improve our Traveling Trunk Program. Your input is a valuable resource that will help us gauge whether we are meeting the real needs of educators. Every educator who uses this trunk should fill out an evaluation form.

SCHOOL: ____________________ GRADE: ______________

(If additional space is needed, please feel free to write on the back or attach additional pages)

1. Was the material included in this trunk grade and content appropriate?

2. Was the Teacher Resource Guide helpful? Why or why not?

3. Was the Guide to Primary Sources helpful? Why or why not?

4. What was the most useful attribute of the trunk?

5. What did the students find most interesting and/or enjoyable?

6. Were the primary source analysis tools helpful? Why or why not?

7. Was the checkout procedure manageable?

8. Did you have adequate time to familiarize yourself and work with the materials?

9. Which primary documents/artifacts and activities were most useful and engaging?
10. Which primary source format(s) did you find most useful?

11. How did you use the included materials? (i.e. As stand-alone elements, or in the included lesson plans)

12. Describe some of the students’ responses to the trunk.

13. Did the use of this trunk enhance student learning in your classroom?

14. Will you use this trunk again? Why or why not?

15. What other trunk topics would you be interested to use in your classroom?

16. General comments:

*Please return this evaluation with the trunk.* Thank you so much for your valuable time and feedback!
BIBLIOGRAPHY

Books


**Research Papers**


**Articles**


**Newspapers**

*Los Angeles Times*
*New York Spectator*
*New-York Weekly Tribune*
*Sacramento Placer Times*

**Public Documents**


**Primary Sources**


**Manuscripts and Manuscript Collections**


Clapp, Louise Amelia Knapp Smith. Dame Shirley letters from the California mines, September 13, 1851 – November 21, 1852. Published in *The Pioneer*, San Francisco, 1854-1855.


Publications