

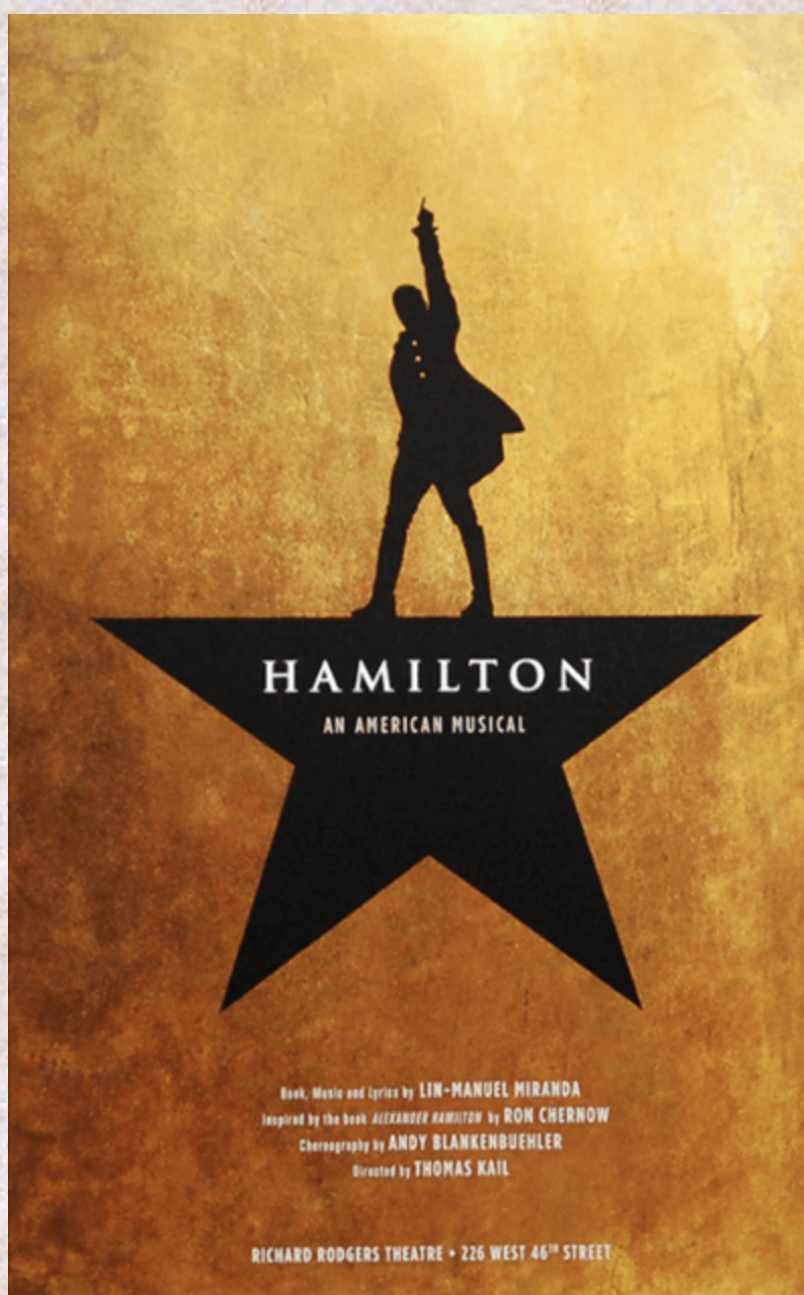
LIVE THEATRE	H★MILTON	Seat	Group
Component 3 Section B Written Exam 25 mins	by Lin-Manuel Miranda		
Name	Character	Class	Tutor

Production Studied

Hamilton written by Lin-Manuel Miranda and directed by Thomas Keil. Performed at Richard Rogers Theatre in 2015

<https://hamiltonmusical.com>

<https://www.disneyplus.com/en-gb/movies/hamilton/3uPmBHWIO6HJ>



HISTORICAL REFERENCE QUIZ

1. Where is it set? _____
2. When does the story start? _____
3. What has happened just before? _____
4. What historical event does it follow? _____
5. Where was Hamilton from? _____
6. What was unique about his background? _____
7. Who were the 7 founding fathers? _____
8. What two roles did Hamilton undertake? _____
9. What did he write while in those roles? _____
10. Who was the king of England? _____
11. What was Hamilton's wife called? _____
12. What happened during their relationship? _____
13. Who was Hamilton's first child? _____
14. How many children did he have? _____
15. How many survived until adulthood? _____
16. Who was the general of the American soldiers? _____
17. Why did they want independence from England? _____
18. Who won? _____
19. Who became the first president? _____
20. What happened to Hamilton's son? _____
21. Who became the second president? _____
22. Who returns from France? _____
23. Who became the third president? _____
24. How did Hamilton die? _____
25. Who shot him? _____

Score _____ / 25

BROADWAY PRODUCTION QUIZ

1. What Theatre was the production performed at? _____
2. When was it first performed? _____
3. Who wrote the play? _____
4. Who played Hamilton? _____
5. Who played George III? _____
6. Who directed the production? _____
7. What production company produced the show? _____
8. What was the production budget? _____
9. What does the set represent? _____
10. What's a moving circular floor called on a stage? _____
11. What period are the costumes from? _____
12. What colour are the military tunics? _____
13. What styles of Music does it feature? _____
14. What has Hamilton only got one of? _____
15. Talk Less... _____
16. Where did it happen? _____
17. What has its eyes on Hamilton? _____
18. Why do you write? _____
19. What will there be more of tomorrow? _____
20. Who's it nice to have on your side? _____
21. What will King George do to remind you of his love? _____
22. Who gets the job done? _____
23. How many words in the title of songs sung by George III? _____
24. What song reverses time? _____
25. What does Eliza do at the end of the show? _____

Score _____ / 25

HAMILTON: FROM BOOK TO BROADWAY

Alexander Hamilton, America's most unlikely Founding Father, was a penniless immigrant from the Caribbean who arrived in New York City on the eve of the American Revolution. Hamilton rose to become George Washington's right-hand man and the first Secretary of the Treasury, only to meet a tragic end in a duel with the Vice President of the United States, Aaron Burr. Hamilton's story, as written by historian Ron Chernow, inspired Lin-Manuel Miranda to create the musical *Hamilton*. A diverse cast portrays the historical figures in what Miranda calls a "story of America then told by America now."¹

Before reading Chernow's biography *Alexander Hamilton*, Miranda knew only that Hamilton was on the \$10 bill and that he died in a duel with Aaron Burr.² But as he read, Miranda saw parallels between Hamilton's complicated life and the lives of many people in America today:

"It is such an unlikely story. And in that, it's like the story of our country. It's completely unlikely that this country exists, except that it does. . . . And I thought, *That's hip-hop*. It's writing about your struggle, and writing about it so well that you transcend your struggle."³

Lin-Manuel Miranda set out to create a hip-hop album about Alexander Hamilton.⁴ He first received attention for the project when he performed one song, "Alexander Hamilton," at the White House Poetry Jam on May 12, 2009.⁵ Three years later, 12 songs were performed as part of Lincoln Center's "American Songbook" series. Ultimately, Miranda spent six years working on *Hamilton* before it opened Off-Broadway at New York's Public Theater in February 2015. The production enjoyed a sold-out run before it transferred to Broadway in July.

The attention to historical integrity in *Hamilton*, combined with its inventiveness and exuberance, sets it apart from other adapted works. Ron Chernow has praised Miranda for being "smart enough to know that the best way to dramatize a story is to stick as close to the facts as possible."⁶ Miranda distills the 800 pages of *Alexander Hamilton*, multiple primary source documents, and almost 30 years of American history into two hours and 45 minutes of theatrical brilliance.

Both the biography and the hit musical explore Hamilton's life as it touched all the major players and central themes of the American founding. In *Alexander Hamilton*, Chernow retells the story of Hamilton's life by drawing on extensive research from primary and secondary sources and maintaining historical accuracy. In *Hamilton*, Miranda takes artistic license with facts while retaining historical integrity.

How did Lin-Manuel Miranda and Ron Chernow balance historical fact and creativity in telling Hamilton's story?

¹: "Changing the Game: Lin-Manuel Miranda," Latin Post TV, November 8, 2015, www.youtube.com/watch?v=YXyD5uVb6bl

²: "Hamilton," "60 Minutes," November 8, 2015, www.cbsnews.com

³: "Changing the Game: Lin-Manuel Miranda," Latin Post TV, November 8, 2015, www.youtube.com/watch?v=YXyD5uVb6bl

⁴: "Changing the Game: Lin-Manuel Miranda," Latin Post TV, November 8, 2015, www.youtube.com/watch?v=YXyD5uVb6bl

⁵: "Alexander Hamilton Rap at the White House Evening of Poetry," May 12, 2009, www.youtube.com/watch?v=vt0aX8ly1tME

⁶: "Hamilton," "60 Minutes," November 8, 2015, www.cbsnews.com

INTERVIEWS WITH LIN-MANUEL MIRANDA AND RON CHERNOW



LIN-MANUEL MIRANDA

How has reading *Alexander Hamilton* and working on this musical changed what you think about the Founding Fathers and about the Founding Era in American history?

Working on this show has really proved the validity of something Ron Chernow said to me—you have to work really hard to make this part of American history boring. I think because we’ve grown up in this country, and because it has existed for more than 200 years, there is an air of inevitability about its existence: Well, of course, we declared our independence, and here we are. But it’s an insanely unlikely story, the story of our founding.

The fun for me was not only in discovering the history of this era but also in exploring the idea that, depending on the teller, the story is very different. That became a major theme of the show.

I’ll give you an example. At the Constitutional Convention in 1787, the delegates were working on the new form of the US government. Are we going to have three bodies? Are we going to have four? Then Alexander Hamilton said, “I’ve got an idea”—and went on to speak extemporaneously for six hours. We don’t have Hamilton’s copy of the speech. We do have James Madison’s notes, and Madison would go on to be one of Hamilton’s political rivals. What Madison wrote down was used against Hamilton for the rest of his career. One of Hamilton’s ideas was electing a president for life, so later he was accused of secretly being a monarchist who was trying to bring back British-style government. Over and over again, we see that who tells the story determines the story being told, and that was one of the things that fascinated me.



RON CHERNOW

Let’s talk for a little bit about fiction versus non-fiction. You wrote a book of non-fiction, and then Lin-Manuel Miranda made it into a musical. When is it fair to take artistic license with non-fiction?

One of the first things I learned from Lin-Manuel Miranda is that, while history is long, messy, and complicated, Broadway shows have to be short, coherent, and tightly constructed. And there is an inevitable tension between the two. So often, when writers in Hollywood or on Broadway use history or biography as the basis for a show, they don’t really care what happened. Miranda does care what happened.

However, in a show, some dramatic license has to be taken with the history. In my biography of Hamilton, I have hundreds of characters. The musical *Hamilton* has only 10 or 12 characters, so everything has to happen to them, by them, and around them. Every time Lin had to use artistic license—that is, when he had to invent someone or something—he introduced authentic elements into the scene or characterization. So, for instance, in the show, Hamilton asks Burr to become one of the authors of the Federalist Papers. It’s a completely imaginary scene, because the other authors were John Jay and James Madison. But Hamilton says to Burr, “I know I talk too much, I’m abrasive / You’re incredible in court. You’re succinct, / persuasive.” In this way, Miranda has given us a perfectly accurate and very vivid description of the two men as lawyers. I think that because the ingredients in the broth are authentic, the broth has the flavor of real history. And he does that throughout the show.

CONTEXT





Act	Scene	Song	Location (Where)	Time (When)	Description (What, Who and How)
1	1	"Alexander Hamilton"			
	2	"Aaron Burr, Sir"			
	3	"My Shot"			
	4	"The Story of Tonight"			
	5	"The Schuyler Sisters"			
	6	"Farmer Refuted"			
	7	"You'll Be Back"			
	8	"Right Hand Man"			
	9	"A Winter's Ball"			
	10	"Helpless"			
	11	"Satisfied"			
	12	"The Story of Tonight (Reprise)"			
	13	"Wait for It"			
	14	"Stay Alive"			
	15	"Ten Duel Commandments"			

	16	"Meet Me Inside"			
	17	"That Would Be Enough"			
	18	"Guns and Ships"			
	19	"History Has Its Eyes On You"			
	20	" Yorktown (The World Turned Upside Down) "			
	21	"What Comes Next?"			
	22	" Dear Theodosia "			
	23	"Non-Stop"			
2	1	"What'd I Miss"			
	2	" Cabinet Battle #1 "			
	3	"Take a Break"			
	4	" Say No to This "			
	5	" The Room Where It Happens "			
	6	"Schuyler Defeated"			
	7	" Cabinet Battle #2 "			
	8	"Washington On Your Side"			

9	"One Last Time"			
10	"I Know Him"			
11	"The Adams Administration"			
12	"We Know"			
13	"Hurricane"			
14	"The Reynolds Pamphlet"			
15	"Burn"			
16	"Blow Us All Away"			
17	"Stay Alive (Reprise)"			
18	"It's Quiet Uptown"			
19	"The Election of 1800"			
20	"Your Obedient Servant"			
21	"Best of Wives and Best of Women"			
22	"The World Was Wide Enough"			
23	"Who Lives, Who Dies, Who Tells Your Story"			

CHARACTER LIST

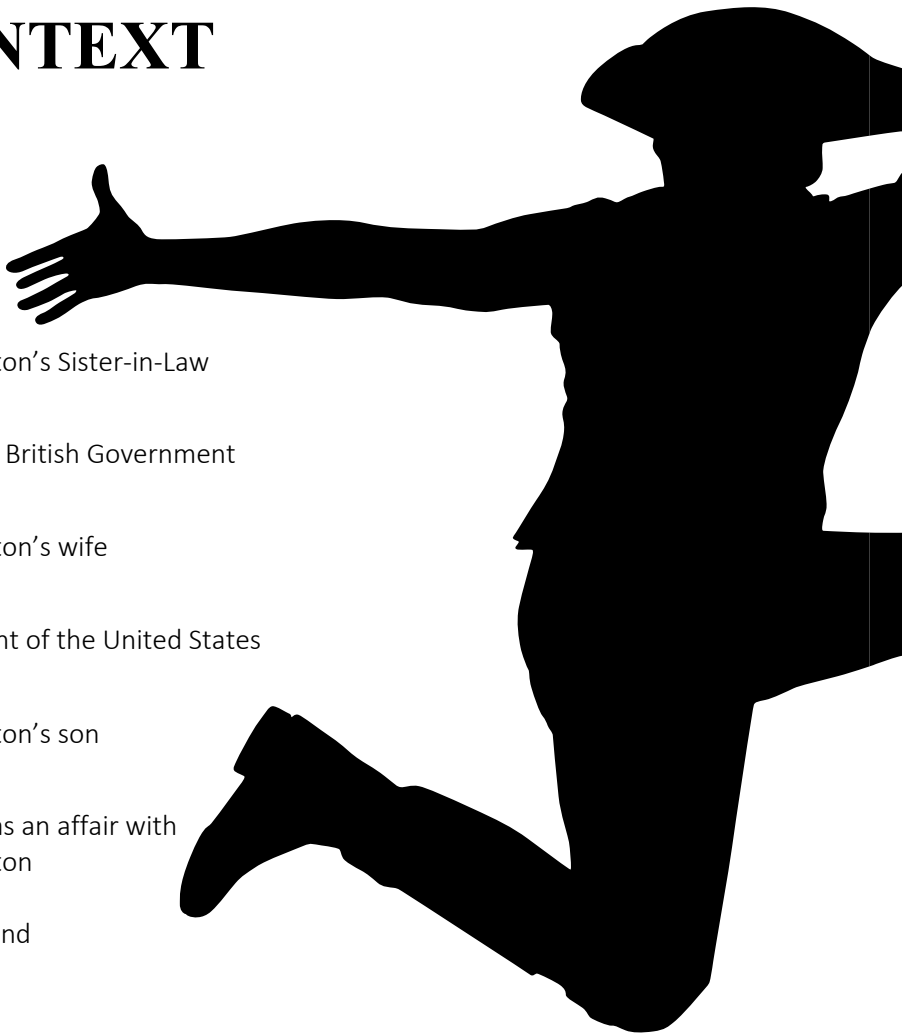
Character Name	Actor	Image	Character Description
<u>Alexander Hamilton</u>	<u>Lin-Manuel Miranda</u>		
<u>Aaron Burr</u>	<u>Leslie Odom Jr.</u>		
<u>Eliza Hamilton</u>	<u>Phillipa Soo</u>		
<u>Marquis de Lafayette / Thomas Jefferson</u>	<u>Daveed Diggs</u>		
<u>Angelica Schuyler</u>	<u>Renée Elise Goldsberry</u>		

<u>George Washington</u>	<u>Christopher Jackson</u>		
<u>John Laurens / Philip Hamilton</u>	<u>Anthony Ramos</u>		
<u>Hercules Mulligan / James Madison</u>	<u>Okieriete Onaodowan</u>		
<u>King George III</u>	<u>Jonathan Groff</u>		
<u>Peggy Schuyler / Maria Reynolds</u>	<u>Jasmine Cephas Jones</u>		

HISTORICAL CONTEXT

Link the correct description to each character

Eliza Hamilton	Alexander Hamilton's Sister-in-Law
Angelica Schuyler	A spy against the British Government
George III	Alexander Hamilton's wife
Hercules Mulligan	The First President of the United States
George Washington	Alexander Hamilton's son
Philip Hamilton	A woman who has an affair with Alexander Hamilton
Maria Reynolds	The King of England



What do you learn about Alexander Hamilton during the first song?

- _____
- _____
- _____
- _____
- _____
- _____
- _____

How did Lin-Manuel Miranda create compelling theatre using primary and secondary sources? Most importantly, how can you do what he did?

The following steps will take you through reading and interpreting historical documents, looking at how Miranda transformed the original words and ideas into lyrics, and doing your own research to develop a performance piece—rap, song, poem, monologue, or scene—based on primary sources and historical context. Keep in mind that your performance will be no longer than two minutes.

SETTING THE STAGE: ALEXANDER HAMILTON AND HIS ERA

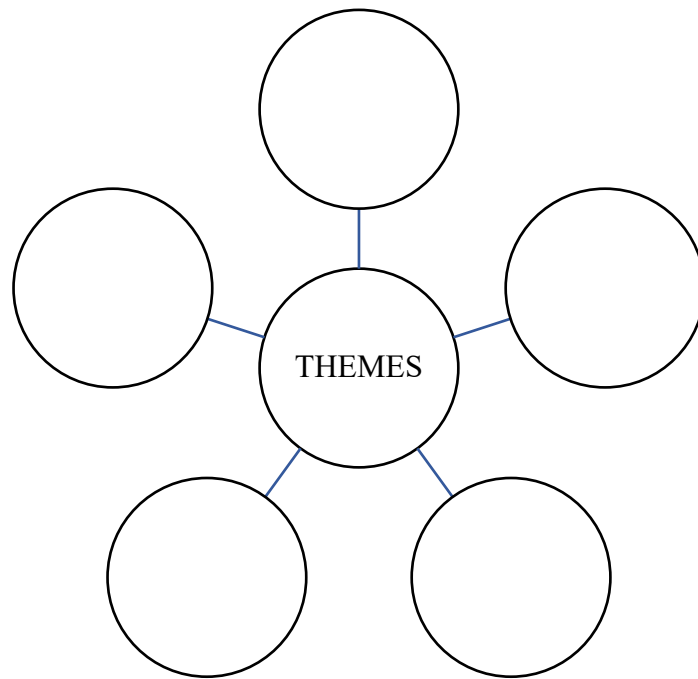
Before exploring the performance, you will need to learn more about Alexander Hamilton and his era.

1757 or 1755	Alexander Hamilton born on Nevis, in the Caribbean
Stamp Act 1765	Family moves to St. Croix
1766	Father abandons family <i>When he wastes his father's split, full of fit, debt-ridden</i>
1768	After mother dies, begins clerking in St. Croix <i>The ten-dollar far founding father without a father Gotta go farther by working a lot harder By being a lot smarter</i>
Boston 1770	
1772	"Hurricane Letter" in Royal Danish-American Gazette <i>Put a pencil to his temple, connected it to his brain And he wrote his first refrain, a testament to his pain</i>
Boston Tea Party 1773	Enrolls at King's College in New York <i>Get you education, don't forget from whence you came, and The world is gonna know your name. What's your name, man?</i>
Why should I date in this island across the sea regulate the price of tea? —Alexander Hamilton	1774 Publishes <i>An Indication of the Measures of the Congress</i> his first Revolutionary pamphlet
American Revolution begins 1775	Joins NY militia company
Declaration of Independence 1776	
1777	Appointed aide-de-camp to George Washington <i>We gotta make an all-out stand Ayo, I'm gonna need a right-hand man. —George Washington</i>
France allies with United States John Laurens proposes "Black Regiment"	1778 Marries Elizabeth Schuyler
1780	
1781	Leads regiment at Yorktown <i>We escort the men out of Yorktown They stagger home in a single file... The world turned upside down</i>
American Revolution ends 1783	
1784	Writes charter for Bank of New York Co-founds New-York Manumission Society

Hamilton is the story of America's Founding Father Alexander Hamilton, an immigrant from the West Indies who became George Washington's right-hand man during the Revolutionary War and was the new nation's first Treasury Secretary. Featuring a score that blends hip-hop, jazz, blues, rap, R&B, and Broadway, *Hamilton* is the story of America then, told by America now.

Constitutional	1787	Attends Constitutional Convention Begins writing Federalist Papers <i>Goes and proposes how to form government! His own plan for a new government! Talks for six hours! The convention is listless!</i>
US Constitution ratified	1788	
Washington inaugurated as President French Revolution begins	1789	Appointed first Secretary of the Treasury by George Washington
	1790	Writes <i>Report on the Public Credit</i> Compromise of 1790: Assumption of the debt for national capital on the Potomac <i>If we assume the debts, the union gets A new line of credit, a financial diuretic How do you not get it? —Alexander Hamilton</i>
	1791	Writes <i>Report on the Establishment of a Mint</i> and <i>Report on Manufacture</i> Begins affair with Maria Reynolds
	1795	Resigns as Secretary of the Treasury
	1796	Drafts Washington's Farewell Address <i>If I say good-bye, then nation learn to move on It outlives me when I'm gone —George Washington</i>
Adams inaugurated as second President <i>John Adams? !... That poor man, they're gonna eat him alive! —King George III</i>	1797	Admits affair in <i>Observation on Certain Documents</i> <i>My real crime is an Amorous connection with his wife For a considerable time With his knowing consent —Alexander Hamilton</i>
XYZ Affair, and Alien and Sedition Acts	1798	
	1800	Publishes attack on President Adams Tied Election of 1800: Endorses Jefferson over Burr <i>But when all is said and all is done Jefferson has beliefs. Burr has none —Alexander Hamilton</i>
Jefferson inaugurated as third President and Burr as Vice President	1801	Founds <i>New-York Evening Post</i> Eldest son, Philip, killed in duel <i>Look 'em in the eye, aim no higher Summon all the courage you require Then slowly and clearly aim your gun toward the sky</i>
	1804	Fights duel with Aaron Burr, and dies <i>I should've known The world was wide enough for both Hamilton and me—Aaron Burr If I throw away my shot, is this how you'll remember me? What if this bullet is my legacy?—Alexander Hamilton</i>

THEMES



LOOKING AT DOCUMENTS: A CLOSE READING OF PRIMARY SOURCES

Lin-Manuel Miranda took words and ideas from primary sources as the foundation for the story and the songs of *Hamilton*. In this section, you will do a close reading and analysis of excerpts from the two documents on which Miranda based the song “Farmer Refuted”:

- *Free Thoughts, on the Proceedings of the Continental Congress*,⁷ by Samuel Seabury, in which the loyalist argues against the plans of the Continental Congress to oppose Great-Britain
- *A Full Vindication of the Measures of the Congress*,⁸ by Alexander Hamilton, in which the 19-year-old Hamilton defends the actions of the Continental Congress

These are the first two attacks in an ongoing public debate between Seabury and Hamilton. Hamilton, a student at King’s College, dramatically demonstrates his gift for demolishing an opponent’s argument and constructing his own during the exchange.

Use the Primary Source Analysis worksheets on the next two pages as you read excerpts from the two texts. You will select key words and summarize the meaning of the excerpts, using first the author’s key words and then your own words. Once you have completed the worksheets, you will be able to identify:

1. Each author’s point of view
2. Each author’s reason for writing the document

You will use the same process later to analyze the documents you choose for your own performance piece.

⁷ : Excerpts from *Free Thoughts, on the Proceedings of the Continental Congress*, by “A. W. Farmer” [Samuel Seabury] [New York, 1774]: 1–2, 36, The Gilder Lehrman Institute of American History, New York NY, GLC09666.

⁸ : Excerpts from *A Full Vindication of the Measures of the Congress, from the Calumnies of Their Enemies ...*, by “A Friend to America” [Alexander Hamilton] [New York, 1774]: 4, 25–26. Available through the Sid Lapidus '59 Collection on Liberty and the American Revolution, Princeton University Digital Library, <http://pucl.princeton.edu/objects/6t053g71v.archive.org/stream/fullvindication00hami>.

PRIMARY SOURCE ANALYSIS

Free Thoughts, on the Proceedings of the Continental Congress, by the Reverend Samuel Seabury (excerpts):

Permit me to address you upon a subject, which, next to your eternal welfare in a future world, demands your most serious and dispassionate consideration. The American Colonies are unhappily involved in a scene of confusion and discord. The bands of civil society are broken; the authority of government weakened, and in some instances taken away: Individuals are deprived of their liberty; their property is frequently invaded by violence, and not a single Magistrate has had courage or virtue enough to interpose. From this distressed situation it was hoped, that the wisdom and prudence of the Congress lately assembled at Philadelphia, would have delivered us. The eyes of all men were turned to them. We ardently expected that some prudent scheme of accommodating our unhappy disputes with the Mother-Country, would have been adopted and pursued. But alas! they are broken up without ever attempting it: they have taken no one step that tended to peace: they have gone on from bad to worse, and have either ignorantly misunderstood, carelessly neglected, or basely betrayed the interests of all the Colonies. . . . Will you be instrumental in bringing the most abject slavery on yourselves? Will you choose such Committees? Will you submit to them, should they be chosen by the weak, foolish, turbulent part of the country people? —Do as you please: but, by HIM that made me, I will not. —No, if I must be enslaved, let it be by a KING at least, and not by a parcel of lawless upstart Committee-men. If I must be devoured, let me be devoured by the jaws of a lion, and not gnawed to death by rats and vermin.

Key Words:

Summary of the Author’s Words:

Restatement in Your Own Words:

PRIMARY SOURCE ANALYSIS

A Full Vindication of the Measures of the Congress, by Alexander Hamilton (excerpts):

... They endeavour to persuade us, that the absolute sovereignty of parliament does not imply our absolute slavery; that it is a Christian duty to submit to be plundered of all we have, merely because some of our fellowsubjects are wicked enough to require it of us, that slavery, so far from being a great evil, is a great blessing; and even, that our contest with Britain is founded entirely upon the petty duty of 3 pence per pound on East India tea; whereas the whole world knows, it is built upon this interesting question, whether the inhabitants of GreatBritain have a right to dispose of the lives and properties of the inhabitants of America, or not? ... The port of Boston is blocked up, and an army planted in the town. An act has been passed to alter its charter, to prohibit its assemblies, to license the murder of its inhabitants, and to convey them from their own country to Great-Britain, to be tried for their lives. What was all this for? Just because a small number of people, provoked by an open and dangerous attack upon their liberties, destroyed a parcel of Tea belonging to the East India Company. It was not public but private property they destroyed. It was not the act of the whole province, but the act of a part of the citizens; instead of trying to discover the perpetrators, and commencing a legal prosecution against them; the parliament of Great-Britain interfered in an unprecedented manner, and inflicted a punishment upon a whole province, “untried, unheard, unconvicted of any crime.” This may be justice, but it looks so much like cruelty, that a man of a humane heart would be more apt to call it by the latter, than the former name.

Key Words:

Summary of the Author’s Words:

Restatement in Your Own Words:

LYRICS FOR “FARMER REFUTED”

from the score of Hamilton by Lin-Manuel Miranda

SAMUEL SEABURY

Hear ye, hear ye! My name is Samuel Seabury, and I present
“Free Thoughts, on the Proceedings of the Continental Congress!”
Heed not the rabble who scream revolution, they have not your
interests at heart.

MULLIGAN

Oh my God. Tear this dude apart.

SEABURY

Chaos and bloodshed are not a solution.
Don’t let them lead you astray.
This Congress does not speak for me.

BURR

Let him be.

SEABURY

They’re playing a dangerous game.
I pray the king shows you his mercy.
For shame, for shame ...

HAMILTON

Yo!
He’d have you all unravel
at the
sound of screams but the
revolution is comin’. The
have-nots are gonna win
this, it’s
hard to listen to you with a
straight face.

Chaos and bloodshed already
haunt
us, honestly you shouldn’t
even
talk. And what about Boston?
Look at the
cost, n’ all that we’ve lost n’
you talk
about Congress?!

My dog speaks more
eloquently
than thee!
But strangely, your mange is
the same.

SEABURY

Heed not the rabble

Who scream
Revolution, they
Have not your interests at
heart.

Chaos and bloodshed are
not
A solution.

Don’t let them lead you
astray.

This Congress does not
speak
for
me,

they’re playing a dangerous
game.

HAMILTON

Is he in Jersey?
For the
revolution!

COMPANY

For the
revolution!

SEABURY

Heed—

HAMILTON

If you repeat yourself again I’m gonna—

SEABURY/HAMILTON

Scream—

HAMILTON

Honestly, look at me, please don’t read!

SEABURY

Not your interests—

HAMILTON

Don’t modulate the key then not debate with me!
Why should a tiny island across the sea regulate the
price of tea?

BURR

Alexander, please!

HAMILTON

Burr, I’d rather be divisive than indecisive, drop the
niceties.

ENSEMBLE

Silence! A message from the King!
A message from the King!

FULL COMPANY

A message from the King!

SIDE BY SIDE: COMPARE AND CONTRAST

Find lyrics from the song “Farmer Refuted” and quotations from the primary sources that reflect the same ideas, even if the words are not exactly the same. Write the lyrics in the left column and the matching text from a document in the right column. Identify the author of each quotation, either Hamilton or Seabury. Then consider the following question as you write your own rap, song, poem, monologue, or scene: How do the lyrics capture the meaning and message of the original texts?

SONG

[illegible]

PRIMARY SOURCES

[illegible]

CREATING YOUR PERFORMANCE

OVERVIEW

- A. What Story Do You Want to Tell?
- B. How Will You Tell Your Story?
- C. Write Your Performance Piece (no more than two minutes long!)
- D. Rehearse and Revise
- E. Perform for Your Class

A) WHAT STORY DO YOU WANT TO TELL?

- a) Based on your interests and research and the time allowed by the project, decide what story you want to tell and how to draw the audience into that story.
- b) Consider: What do you find interesting about the historical person, event, or document? What will move the audience? How will you use primary sources in your performance piece? Even if you choose an event or a document, your story is being told by a person (or several people). Keep in mind who is telling the story and his or her point of view.
- c) You are welcome to choose any Founding Era person, event, or document. You can pick from the list below or pick your own starting place. You will find background information and primary sources on the Hamilton Education Program Online website [hamilton.gilderlehrman.org] for selected people, events, and key documents. You can also supplement your research with additional resources. Use the Research Organizers on pages 18 and 19 to help you with this part of the project.

PEOPLE

- | | | |
|--|--|--|
| <input type="checkbox"/> Abigail Adams | <input type="checkbox"/> Alexander Hamilton | <input type="checkbox"/> Hercules Mulligan |
| <input type="checkbox"/> John Adams | <input type="checkbox"/> Elizabeth Schuyler Hamilton | <input type="checkbox"/> Thomas Paine |
| <input type="checkbox"/> Samuel Adams | <input type="checkbox"/> Philip Hamilton | <input type="checkbox"/> Paul Revere |
| <input type="checkbox"/> Richard Allen | <input type="checkbox"/> John Jay | <input type="checkbox"/> Philip Schuyler |
| <input type="checkbox"/> Theodosia Burr Alston | <input type="checkbox"/> Thomas Jefferson | <input type="checkbox"/> Margarita (Peggy) |
| <input type="checkbox"/> Aaron Burr | <input type="checkbox"/> Henry Knox | Schuyler Van Rensselaer |
| <input type="checkbox"/> Angelica Schuyler Church | <input type="checkbox"/> Lucy Knox | <input type="checkbox"/> George Washington |
| <input type="checkbox"/> Paul Cuffe | <input type="checkbox"/> The Marquis de Lafayette, | <input type="checkbox"/> Martha Washington |
| <input type="checkbox"/> Benjamin Franklin | John Laurens | <input type="checkbox"/> Phillis Wheatley |
| <input type="checkbox"/> George III, King of Great-Britain | <input type="checkbox"/> James Madison | |
| <input type="checkbox"/> Nathanael Greene | <input type="checkbox"/> Gouverneur Morris | |

EVENTS

- | | |
|---|--|
| <input type="checkbox"/> 1770 Boston Massacre | <input type="checkbox"/> 1786 Shays' Rebellion |
| <input type="checkbox"/> 1773 Boston Tea Party | <input type="checkbox"/> 1787 Constitutional Convention |
| <input type="checkbox"/> 1774 First Continental Congress | <input type="checkbox"/> 1790–1791 Debate on a National Bank |
| <input type="checkbox"/> 1775 Battles of Lexington and Concord | <input type="checkbox"/> 1794 Whiskey Rebellion |
| <input type="checkbox"/> 1776 New York and New Jersey Campaigns | <input type="checkbox"/> 1800 Presidential Election |
| <input type="checkbox"/> 1777–1778 Winter at Valley Forge | <input type="checkbox"/> 1804 <i>Hamilton</i> -Burr Duel |
| <input type="checkbox"/> 1781 Battle of Yorktown | |

KEY DOCUMENTS

- 1765 The Stamp Act
- 1772 Phillis Wheatley’s Poem on Tyranny and Slavery
- 1775 Patrick Henry’s Speech to the Second Virginia Convention (“Give Me Liberty or Give Me Death”)
- 1775 Olive Branch Petition
- 1775 Declaration of the Causes and Necessity of Taking Up Arms
- 1776 Declaration of Independence
- 1776 *Common Sense*
- 1781 The Articles of Confederation ratified
- 1785 James Madison, Memorial and Remonstrance Against Religious Assessments
- 1787 and 1788 Federalist Papers and Antifederalist Papers
- 1788 United States Constitution ratified
- 1789 George Washington’s First Inaugural Address
- 1789 *The Interesting Narrative of the Life of Olaudah Equiano*
- 1791 Bill of Rights
- 1791 Hamilton’s *Report on the Subject of Manufactures*
- 1796 George Washington’s Farewell Address

RESEARCH ORGANIZER: PERSON OR EVENT

Person or Event: _____

Background Summary: In 2–4 sentences, identify the most significant, interesting, or memorable facts or aspects of the person’s or event’s background story.

Primary Sources: Find at least three sources. Find powerful quotes in each document.

Primary Source 1: Cite the first document and source here.

Notes or Quotations: Place your quotation here. Include any notes to help you recall why you chose this quotation. Repeat the same process for Primary Sources 2 and 3.

Repeat the same process for Primary Sources 2 and 3.

Primary Source 2:

Notes or Quotations:

Primary Source 3:

Notes or Quotations:

The Big Finish: What aspect of this person or event “speaks” to you? How will your research help you tell your story?

RESEARCH ORGANIZER: KEY DOCUMENT

Identify the document: _____

Background Summary: In 2–4 sentences, identify the most significant, interesting, or memorable facts or aspects of the document’s background.

Select one excerpt from the document and explain its significance:

Select a second excerpt from the document and explain its significance

Select a third excerpt from the document and explain its significance

Select a fourth excerpt from the document and explain its significance

The Big Finish: What aspect of the document you selected “speaks” to you? How will your research help you tell your story?

B) HOW WILL YOU TELL YOUR STORY?

Which format should you use—rap, song, poem, monologue, or scene?

Lin-Manuel Miranda chose different musical voices and styles for different historical people based on their personality and their role in history. Hamilton was driven and unrelenting, traits that reflect hip-hop. Miranda identified the OldWorld King George III with 1960s British pop and the world-traveling Thomas Jefferson with jazz.

What style of artistic expression best tells your story?

C) WRITE YOUR PERFORMANCE PIECE

Remember to keep the following guidelines in mind when creating your performance piece:

- Must be based on your research
- A maximum of two minutes for your performance
- No more than three people in a group

Our Script

[illegible]

Character

Dialogue / Action

D) REHEARSE AND REVISE

Adequate rehearsal is vital. A two-minute presentation should be rehearsed a minimum of three hours, excluding time spent learning the material.

Polish your performance:

- Projection: Make sure the audience can hear and understand you
- Movement and Expression: Both should be used to help convey the message of your piece
- Revision: Be willing to make changes to your performance based on feedback from others

E) PERFORM FOR YOUR CLASS OR SCHOOL

PROJECT RUBRIC (15 Points)

Your performance piece will be evaluated based on your research and the historical integrity, originality, and artistic expression in your work.

	Research	Historical Integrity	Artistic Expression
1	Inadequate research shown	Lacks historical integrity	Little or no creative effort or originality
2	Needs more evidence of research	Very inconsistent in historical integrity	Some creative effort and originality
3	Good examples of historical research in primary sources	Historical integrity is generally maintained	The piece shows originality and artistic merit
4	Above-average quality of insightful research in primary sources	Above-average historical integrity	The piece is original, creative, and performance-ready
5	Clear evidence of exemplary research in primary sources	Clear evidence of exemplary historical integrity	Production is highly creative and original, well written, and well performed

What is meant by Research?	What is meant by Historical Integrity?	What is meant by Artistic Expression?	What is meant by Originality?
Use primary sources from the Hamilton Education Program Online website or independent research to understand your person, event, or document. You may need to use information you learned in class or from reading reputable sources.	Your performance piece captures the meaning and message of the primary sources, although artistic license may have been used to change specific facts.	Your performance piece provides an original interpretation of your topic through song, rhyme, or prose that conveys to the audience a clear, engaging message.	The performance piece does not copy another piece of work; the originality comes from choice of character, inventiveness of lyrics and music, and unique expression of ideas and story.

DESIGN

This lesson you will be exploring props, costumes and set

Do Now

What is the word ‘prop’ short for? _____

What are they? _____

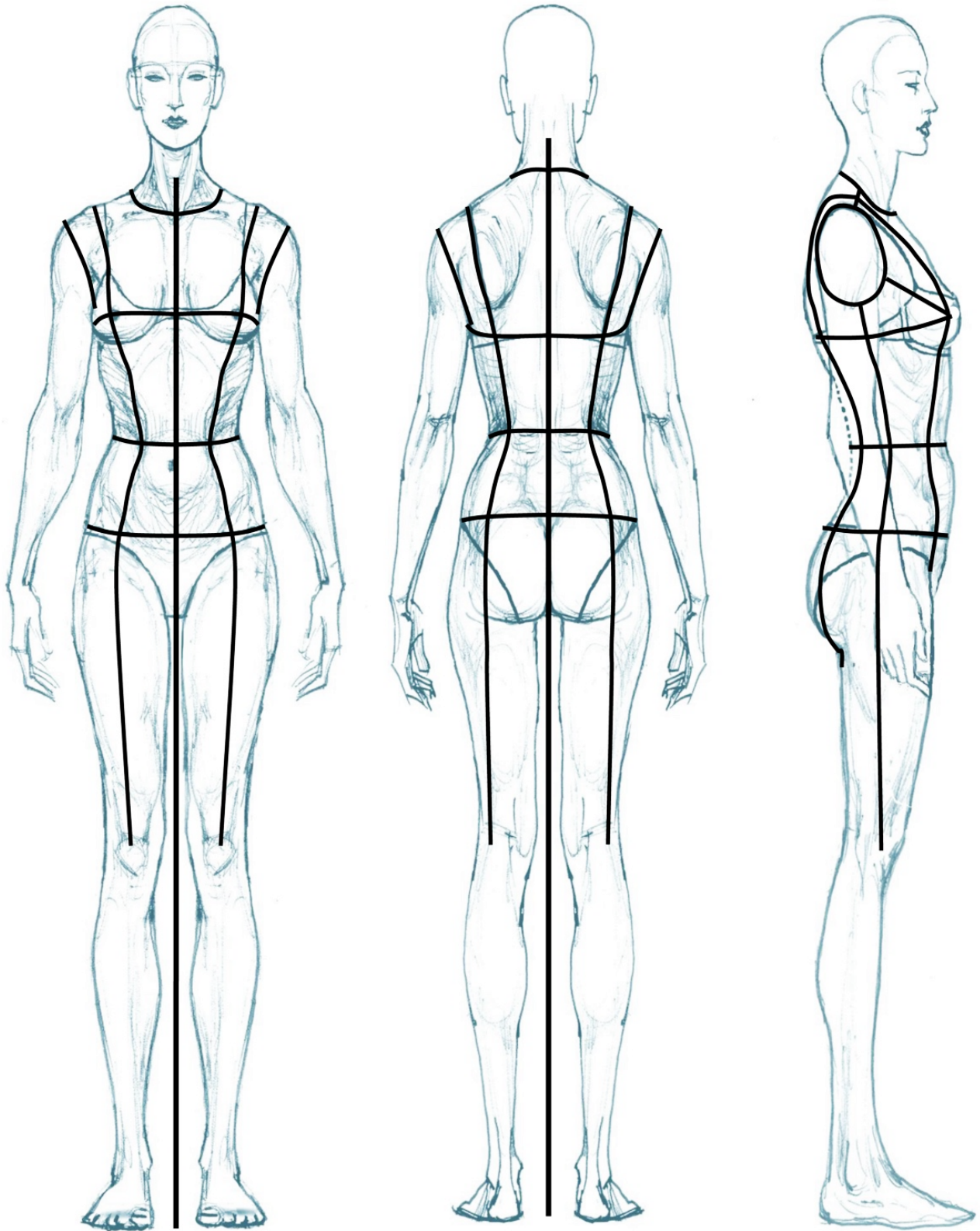
What’s the difference between a stage prop and a hand prop? _____

PROPS	SET DESIGN
List all of the key props that were used in the performance	Draw the set and label
COSTUME	
List all of the key costume elements that were used in the performance	

Tasks - Costumes

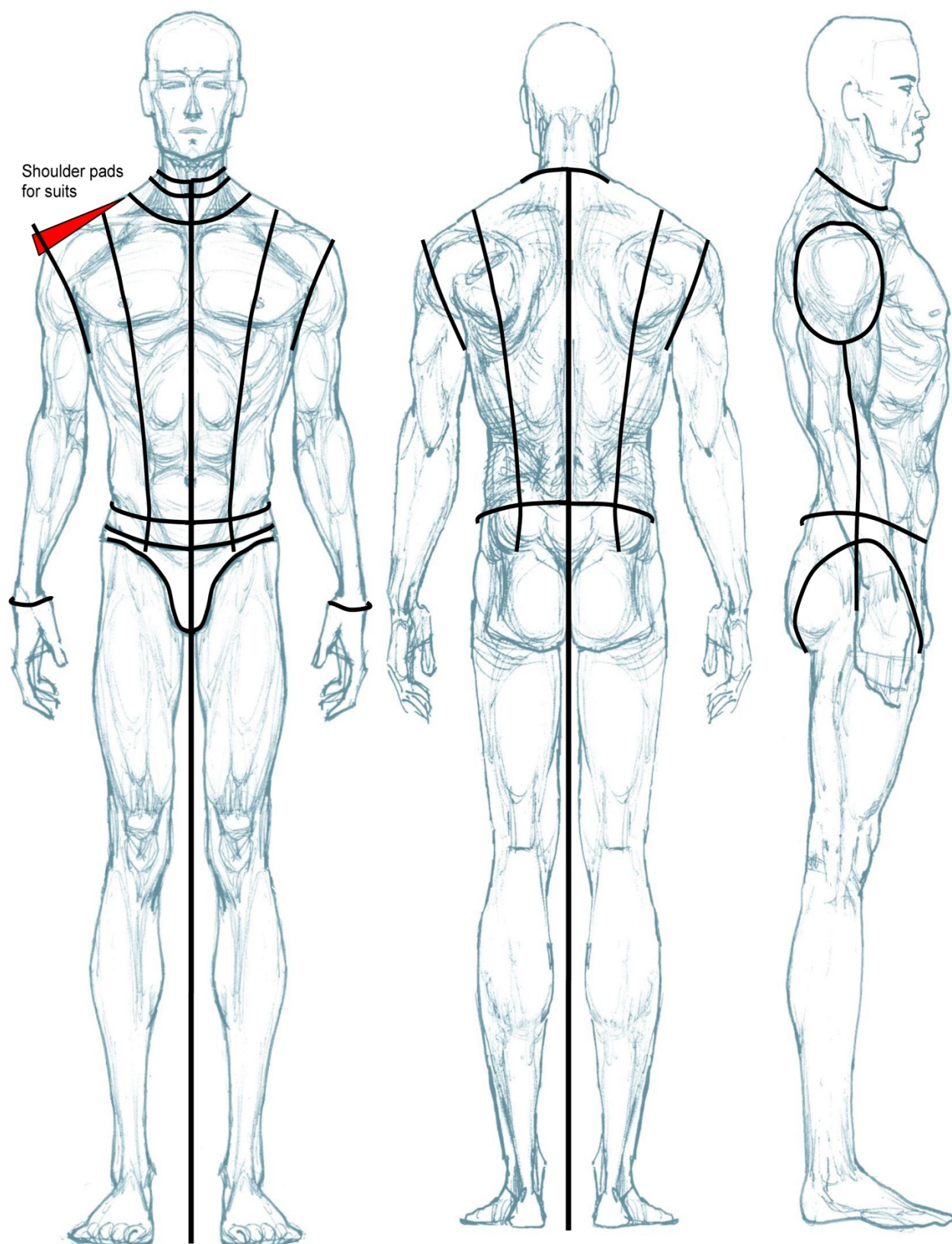
1. As a designer, draw the costumes for the one of the female characters from *Hamilton*. Explain the style, garments, colour, fabric, accessories, hair and make-up you have chosen and the reason for your choices.

My character costume design



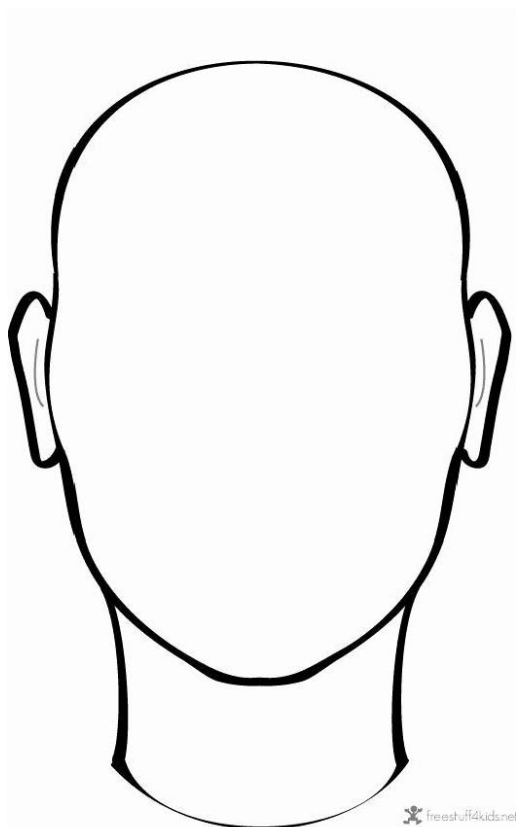
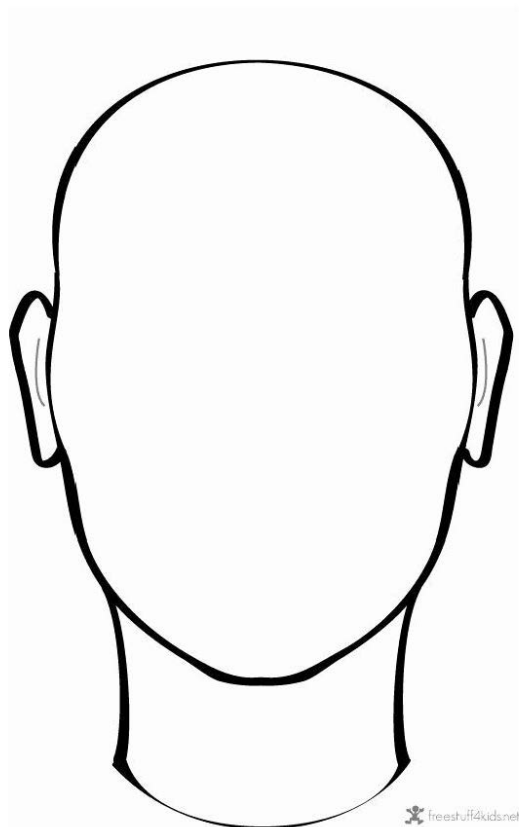
2. As a designer, draw the costumes for the one of the male characters from *Hamilton*. Explain the style, garments, colour, fabric, accessories, hair and make-up you have chosen and the reason for your choices.

My character costume design



3. Using this template, design the following:

- suitable stage makeup for the character of Eliza Hamilton
- an expressionistic mask for the character of King George III



Task - Props

Make a list of the props that appeared in the production of *Hamilton* and where in the play they were used.

Prop	Where was it used?

TECHNICAL DESIGN

What are the abbreviations of lighting and sound? _____

FX	LX
List all of the key sounds that were used in the performance	Re-draw the set with added lighting and label

Explain the reasons for the design choices

Task - Set

Below is the set design from the production of *Hamilton*.



Below identify 3 scenes where lighting changed and how it was used.

	What is happening	Atmosphere created by lighting	Effectiveness	Colour
1				
2				
3				

Performance

Use the following exercises to familiarise yourself with the characters within the play and how they were portrayed in the performance.

1. Create a list of all the characters within the play decide on three words that you think best describes each character.

Character Name	3 Words		
Alexander Hamilton			
Aaron Burr			
Eliza Hamilton			
Marquis de Lafayette			
Thomas Jefferson			
Angelica Schuyler			
George Washington			
John Laurens			
Philip Hamilton			
Hercules Mulligan			
James Madison			
King George III			
Peggy Schuyler			
Maria Reynolds			

2. Choose your favourite actor and write a character profile below. Include your reason or choosing them, what type of character they played, how they are portrayed their role and other characters that they are linked too

Movement



Look at the image above. After you have viewed the image carefully, answer the following questions:

1. What do the **facial expressions** of the Mulligan, Lafayette, Laurens and Hamilton communicate to the audience about their relationship?

2. What does the **body language** of both Mulligan, Lafayette, Laurens and Hamilton communicate to the audience about the atmosphere within the scene?

3. What does the **posture and proxemics** of both Mulligan, Lafayette, Laurens and Hamilton communicate to the audience about their relationship?

SECTION B

Answer **either** question .

1

You should base your answer on **one live theatre** production seen during the course. You must use a **different** text from the one used in Section A.

At the beginning of your answer, you should state the name of the production, the company and the venue.

Either,

1

Analyse and evaluate how costume, hair and make-up for **two** characters made an impact on you as a member of the audience.

[15]

In your answer include:

- a detailed description of the costume, hair and make-up
- how costume, hair and make-up were used to communicate meaning
- your response to the costume, hair and make-up as a member of the audience

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Or

7	1
---	---

Analyse and evaluate how **one** actor made an impact on you as a member of the audience.

[15]

In your answer include:

- reference to the acting style
- how the actor used vocal and physical skills to create character and communicate meaning
- your response to the actor's performance as a member of the audience

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal grey lines running across the width of the page, typical of notebook or legal stationery. The margins are consistent on all sides, and there is no handwriting or other markings present.



Key Words

Devising
Rehearse
Rehearsal
Script
Scene
Character
Narrator
Still Image

Stanislavski:

Given Circumstances
Units And Objectives
Through Line
Adaption
Motivation
Super Objective
Subtext
Imagination

Physical Actions
The Magic 'If'
Communion
Tempo Rhythm
Concentration
Relaxation
Emotion Memory

Vocal Skills

Pitch
Pace/ Tempo
Pause
Accent
Volume
Clarity

Physical Skills

Movement

Proxemics
Gesture
Posture
Stillness
Positioning
Blocking
Expression
Facial
Expressions

Lighting Design

Plotting LX
Intensity
Focus
Angle
Colour
Gobos
Fresnel Lantern

Parcan Lantern
Profile Spot
Lantern
LED
DMX
Moving Heads

Sound Design

Music
Sound Effects
Live Sounds
Recorded FX
Volume
Reverb/Echo
Amplification
Microphones
XLR/Jack/Phono

Set Design

Proscenium Arch
Traverse Stage
Thrust Stage
In-the-Round
Backdrop
Cyclorama
Props
Furniture
Entrances/Exits
Sight Lines

Costume Design

Material/Fabric
Garments
Hair Styles/Wigs
Make-Up
Accessories