



HAMILTON

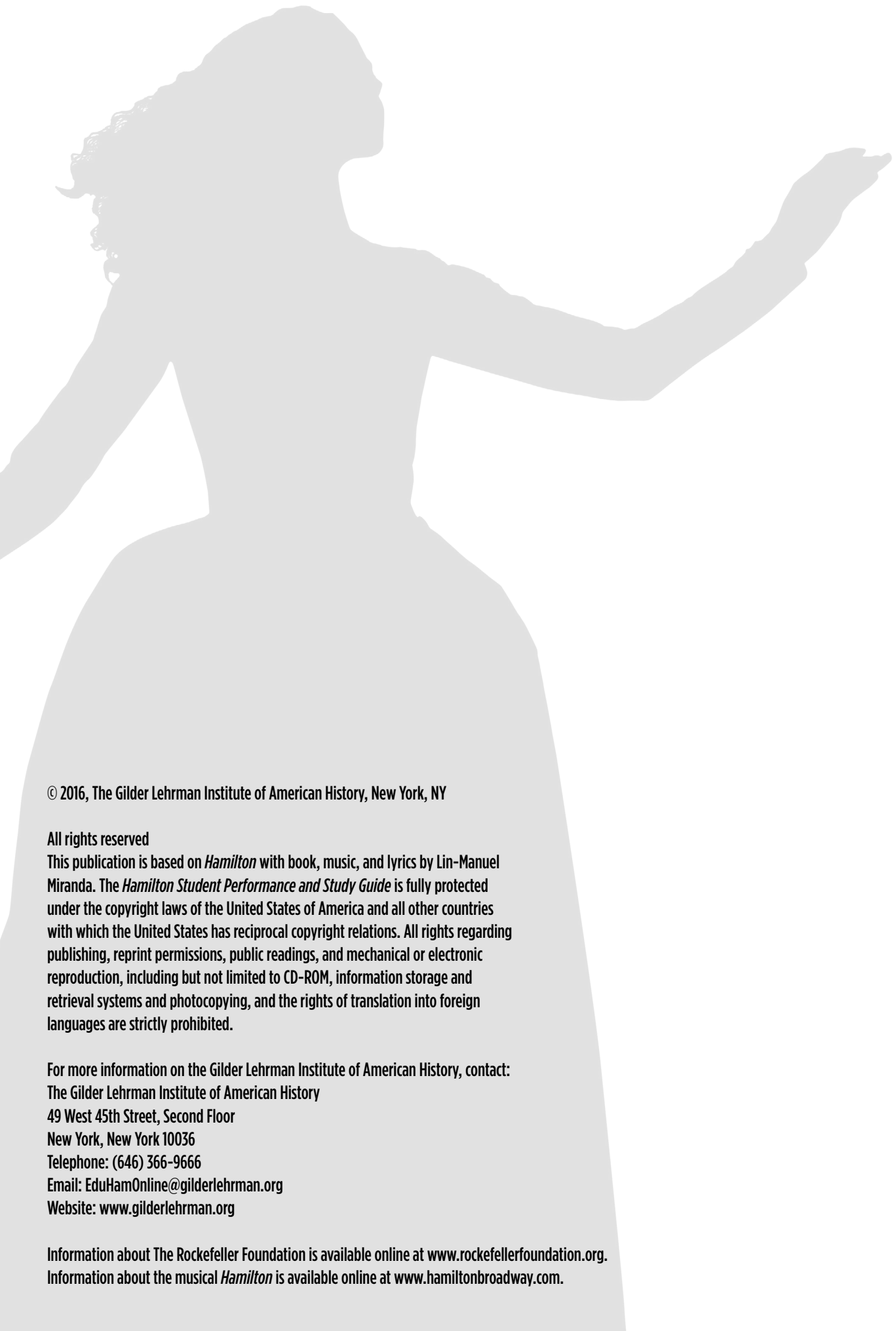
BY
LIN-MANUEL MIRANDA

STUDENT PERFORMANCE
AND STUDY GUIDE

THE GILDER LEHRMAN
INSTITUTE *of* AMERICAN HISTORY



The
ROCKEFELLER
FOUNDATION



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AN INTRODUCTION TO THIS GUIDE

Congratulations! This *Student Performance and Study Guide* will prepare you to create your own performance piece based on your research on a historical person, event, or document from the Founding Era.

Beyond the pages of this book, you can explore the Hamilton Education Program Online website [hamilton.gilderlehrman.org]. There, you will find resources that will help you create your performance piece—interviews with Lin-Manuel Miranda, Ron Chernow, and the cast of *Hamilton*; video clips from the show; background on historical people, events, and documents; primary sources; and more.

As you research, write, and perform your original work, you will go through the same creative process that Lin-Manuel Miranda followed when creating *Hamilton*.

A MESSAGE FROM LIN-MANUEL MIRANDA

Hi, I am Lin-Manuel Miranda, the writer and composer of the musical *Hamilton*. If you're reading this, you are about to dive into Alexander Hamilton's world. Enjoy the songs and the story from the musical as well as the educational materials on the Hamilton website.

As you prepare projects of your own with your class, my bit of advice to you is to find the drama in those stories. It's an insane story, the story of the founding of our country. We are still living out that story 200 some-odd years later. One of the themes of *Hamilton* is that the person telling the story shapes the story. So read every history book with that knowledge in mind. The person telling you the story has a very specific point of view, me included. Figure out what that person's story is and what your own point of view is, and then write your own story.

And most of all, have fun!

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, twelve 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 was 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 re-tells the story of Hamilton's life by drawing on extensive research in 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=TYy05uV66tI

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=TYy05uV66tI

4 • "Changing the Game: Lin-Manuel Miranda," Latin Post TV, November 8, 2015, www.youtube.com/watch?v=TYy05uV66tI

5 • "Alexander Hamilton Rap at the White House Evening of Poetry," May 12, 2009, www.youtube.com/watch?v=0aX3jY1ME

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 ten or twelve 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.



STUDENT PROJECT

How did Lin-Manuel Miranda create compelling theater 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.

STEP 1:

SETTING THE STAGE: ALEXANDER HAMILTON AND HIS ERA

Before beginning your projects, you will learn more about Alexander Hamilton and his era.

1755 or 1757	Alexander Hamilton born on Nevis, in Caribbean
Stamp Act	1765 Family moves to St. Croix
1766	Father abandons family <i>When he was ten his father split, full of it, debt-ridden</i>
1768	Mother dies, Begins clerking in St. Croix <i>The ten-dollar founding father without a father Got a lot farther by working a lot harder By being a lot smarter</i>
Boston Massacre	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 your education, don’t forget from whence you came, and The world is gonna know your name. What’s your name, man?</i>
<i>Why should a tiny island across the sea regulate the price of tea? –Alexander Hamilton</i>	1774 Publishes Full Vindication of the Measures of the Congress, his first Revolutionary pamphlet
American Revolution begins	1775 Joins NY militia company
Declaration of Independence	1776
France allies with United States	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>
John Laurens proposes “Black Regiment”	1778
1780	Marries Elizabeth Schuyler
1781	Leads regiment at Yorktown <i>We escort their men out of Yorktown They stagger home 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: The Synopsis of the Musical

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 Convention	1787	Attends Constitutional Convention Begins writing Federalist Papers
US Constitution ratified	1788	<i>Goes and proposes his own form of government! His own plan for a new form of government! Talks for six hours! The convention is listless!</i>
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 and Report on a National Bank</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 and Report on Manufactures</i> Begins affair with Maria Reynolds
	1795	Resigns as Secretary of the Treasury
	1796	Drafts Washington's Farewell Address <i>If I say goodbye, the nation learns to move on It outlives me when I'm gone -George Washington</i>
Adams inaugurated as second President <i>John Adams?!</i> . . . <i>That poor man, they're gonna eat him alive!</i> -King George III	1797	Admits affair in <i>Observations 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, 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 towards 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>

STEP 2:

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 and
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 Glilder Lehman 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/61055g71v.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 in 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 fellow-subjects 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 Great-Britain 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 in 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

Primary Sources



STEP 4:

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 or School

A) What Story Do You Want to Tell?

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.

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.

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 16 and 17 to help you with this part of the project.

PEOPLE

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



EVENTS

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

KEY DOCUMENTS

- ★ The Stamp Act, 1765
- ★ Phillis Wheatley's Poem on Tyranny and Slavery, 1772
- ★ Patrick Henry's Speech to 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, 1775
- ★ Declaration of Independence, 1776
- ★ *Common Sense*, 1776
- ★ The Articles of Confederation ratified, 1781
- ★ James Madison, Memorial and Remonstrance against Religious Assessments, 1785
- ★ Federalist Papers and Antifederalist Papers, 1787 and 1788
- ★ United States Constitution ratified, 1788
- ★ George Washington's First Inaugural Address, 1789
- ★ *The Interesting Narrative of the Life of Olaudah Equiano*, 1789
- ★ Bill of Rights, 1791
- ★ Hamilton's *Report on the Subject of Manufactures*, 1791
- ★ George Washington's Farewell Address, 1796

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.)

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: PERSON OR EVENT

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 Old-World 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

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 example 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?

Use primary sources from the Hamilton Education Program 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.

What is meant by Historical Integrity?

Your performance piece captures the meaning and message of the primary sources, although artistic license may have been used to change specific facts.

What is meant by Artistic Expression?

Your performance piece provides an original interpretation of your topic through song, rhyme, or prose that conveys to the audience a clear, engaging message.

What is meant by Originality?

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.