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This education guide has been written to accompany the Australian production of the musical, HAMILTON. HAMILTON is the story of American founding father Alexander Hamilton and features a score that blends hip-hop, jazz, R&B and Broadway, and is a revolution in itself in its approach to musical theatre. The activities in this guide have been designed to be completed pre-show and post-show. We encourage you to embed these activities into existing comprehensive units of work which include themes such as character, movement, music tone and rhythm, sounds, sets and costumes.

For schools attending the dedicated school matinee performances (see pg. 5, pt. 4.a), an activity is provided in this guide for the completion of a visual art piece for a ‘Revolution’ competition; where selected winners will be showcased in the foyer of the theatre during these specific performances.

Disclaimer: This resource has been developed for use by teachers in English, Drama, Music, Visual Art and Dance. Before relying on the material, users should carefully evaluate its accuracy, currency, completeness and relevance for their purposes, and should obtain appropriate professional advice relevant to their particular circumstances from specific State/Territory/Country and local educational sectors.

ABOUT THE WRITER

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With over 20 years experience in education, teaching, leading, facilitating and designing exciting resources for theatre, Government and Not For Profits across Australia, the USA and Europe, Sarah has a unique understanding of what works well in, and for schools. Highlights of Sarah’s work include education writer for ABC Commercial Education Packs, Michael Cassel Group (Harry Potter and the Cursed Child, Priscilla Queen of the Desert and Kinky Boots), Princess Pictures, the South Australian Wellbeing and Resilience Centre as well as key appointments within the NSW Department of Education and NSW Education Standards Authority.
### AUSTRALIAN CURRICULUM CONNECTIONS

| ENGLISH YEAR 7-8 | Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches. (ACELT1622) |
| DRAMA YEAR 7-8 | Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists. (ACADRM043)  
Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning. (ACADR045) |
| DRAMA YEAR 9-10 | Practice and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists. (ACADRM049)  
Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect. (ACADR052)  
Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts. (ACADR053) |
| DANCE YEAR 7-8 | Combine elements of dance and improvise by making literal movements into abstract movements. (ACADAM013)  
Analyse how choreographers use elements of dance and production elements to communicate intent. (ACADAR018) |
| DANCE YEAR 9-10 | Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent. (ACADAM021) |
AUSTRALIAN CURRICULUM CONNECTIONS

MUSIC
YEAR 7-8

- Structure compositions by combining and manipulating the elements of music using notation. (ACAMUM095)
- Analyse composers’ use of the elements of music and stylistic features when listening to and interpreting music. (ACAMUR097)

MUSIC
YEAR 9-10

- Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance. (ACAMUM099)
- Evaluate a range of music and compositions to inform and refine their own compositions and performances. (ACAMUR104)

VISUAL ARTS
YEAR 7-8

- Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist’s intention to an audience. (ACAVAM122)

VISUAL ARTS
YEAR 9-10

- Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions. (ACAVAM126)
- Plan and design artworks that represent artistic intention. (ACAVAM128)
DRAMA

STAGE 4 (YEAR 7 - 8)

* 4.1.1 identifies and explores the elements of drama to develop belief and clarity in character, role, situation and action.
* 4.2.1 uses performance skills to communicate dramatic meaning.
* 4.3.1 identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama.

STAGE 5 (YEAR 9 - 10)

* 5.2.1 applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning.
* 5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.

DANCE

STAGE 4 (YEAR 7 - 8)

* 4.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique in the performance of combinations, sequences and dances.
* 4.1.2 demonstrates aspects of the elements of dance in dance performance.
* 4.2.2 composes dance movement, using the elements of dance, that communicates ideas.

STAGE 5 (YEAR 9 - 10)

* 5.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique with increasing skill and complexity in the performance of combinations, sequences and dances.
* 5.1.2 demonstrates enhanced dance technique by manipulating aspects of the elements of dance.
* 5.2.2 composes and structures dance movement that communicates an idea
MUSIC

STAGE 4 (YEAR 7 - 8)

- 4.1 performs in a range of musical styles demonstrating an understanding of musical concepts.
- 4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing.
- 4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas.

STAGE 5 (YEAR 9 - 10)

- 5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts.
- 5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study.
- 5.7 demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts.

VISUAL ARTS

STAGE 4 (YEAR 7 - 8)

- 4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks.
- 4.2 explores the function of and relationships between artist – artwork – world – audience.
- 4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts.

STAGE 5 (YEAR 9 - 10)

- 5.1 develops range and autonomy in selecting and applying visual art conventions and procedures to make artworks.
- 5.2 makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience.
- 5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts.
IMPLEMENTATION GUIDE

1. DOWNLOAD THE EDUCATION RESOURCE
   hamiltonmusical.com.au/eduham

2. READ THROUGH AND ALIGN ACTIVITIES TO EXISTING UNITS OF WORK

3. SPEAK TO YOUR HEAD OF DEPARTMENT
   (HAMILTON maps to English, Dance, Drama, Music and Visual Arts)

4. BOOK YOUR SCHOOL TICKETS
   a. 2021 dedicated school matinee performances in Sydney
      i. Wed 28 July, 1pm
      ii. Wed 15 September, 1pm
   b. All tickets for these performances are priced at $77 including one free teacher ticket in every ten.
   c. Check HAMILTONMUSICAL.COM.AU for other performance dates and times

5. DELIVER PRE-SHOW ACTIVITIES

6. ATTEND THE PERFORMANCE

7. DELIVER POST-SHOW ACTIVITIES

8. SHARE YOUR EXPERIENCES AND LET YOUR COLLEAGUES KNOW ABOUT HAMILTON
PRE-SHOW

ACTIVITIES
BACKGROUND TO HAMILTON

ACTIVITY ONE: BACKGROUND ON HAMILTON

LEARNING AIM: To gauge students prior knowledge and provide them with context and background in order to understand the story of HAMILTON.

TIME: 45 minutes

Playing on Broadway since 2015 and now a movie on Disney+, HAMILTON has taken the world by storm! This activity will gauge students prior knowledge and understanding of the show.

1. In small groups, students discuss the following questions:
   a. What do you already know about the production?
b. What are you looking forward to?
c. Have you seen the HAMILTON film on Disney+? If so, how do you think it will be different from the stage performance?

2. Share responses as a whole class group.

3. Students research the history of HAMILTON using the following prompts:
   a. Who was Alexander Hamilton?
b. What is his significance to American history?
c. How is his story relevant to the 21st Century? Can you name people of significance in our current times whose story has followed a similar path to Alexander Hamilton?
BACKGROUND TO HAMILTON

ACTIVITY TWO:
HOW DID HAMILTON BECOME A MUSICAL?

LEARNING AIM: To provide context and background to understand the story of HAMILTON; building students' understanding of the importance of storytelling and Alexander Hamilton's story as one of the forgotten founding fathers of American history.

TIME: 20 minutes

TEACHERS NOTE:

★ A 'brainswarm' is a brainstorm conducted in silence with sticky notes. In brainswarming there is no critiquing of ideas, dominant voices or a reluctance to contribute.

★ The story of Hamilton as an immigrant to America was of resounding interest to Lin-Manuel Miranda; connecting his own family history of migration and their tenacity and achievements.

1. Students read through:
   a) ‘HAMILTON: from Book to Broadway’ (Appendix B).

2. Students complete a brainswarm: How did the story of Alexander Hamilton become a musical?
   a. Over a period of two minutes, students write as many thoughts/ideas on sticky notes for the following question: ‘How did HAMILTON become a musical?’
   b. Students work together to place each of their sticky notes on the board so there is a collection of ideas, placed into themes.

3. Whole class discussion.
ACTIVITY THREE:
STICKY-NOTE SLAM! WHO IS LIN-MANUEL MIRANDA?

LEARNING AIM: To provide students with a more in depth understanding of the musical through the eyes of Lin-Manuel Miranda (rapper, singer, actor, composer and playwright); exploring his choice of music styles, the richness of his lyrics and their translation to a modern musical production.

TIME: 45 minutes

1. Students read through:
   b. Sydney Morning Herald Article: Our own form of protest': How linking hip-hop and history turned Hamilton into a surprise hit musical.
   c. Cheat Sheet-Article: 'Hamilton': Lin-Manuel Miranda Had an Offbeat Habit When Writing Lyrics

2. Students complete a 'Sticky-note Slam':
   a. Students work in groups of three with a pile of sticky notes.
   b. On ‘go’, students have 30 seconds to generate a list of what they found interesting in Lin-Manuel Miranda's biography (one adjective per sticky note).
   c. The goal is to try and fill their table with as many sticky notes as possible.
   d. If no table has been filled it thoroughly, time can be extended.
   e. Compare table responses as a class.

3. Students register online: https://hamilton.gilderlehrman.org/

4. Watch the Video: “An introductory message from Lin-Manuel Miranda”
   https://hamilton.gilderlehrman.org/videos

5. Students have a brief discussion on the video, writing down five highlights they heard or saw.

6. Share with the class.
HERE COMES THE GENERAL AND HIS RIGHT HAND MAN
ACTIVITY ONE: A REVOLUTION!

LEARNING AIM: Students explore their knowledge and understanding of the concept of ‘revolution’, as a core component of the musical. Through group and individual tasks students will connect the theme of revolution in HAMILTON to the Australian context and the relationship between artistic expression and world concepts.

TIME: 60 minutes (Visual artwork may take more than one lesson to complete)

TEACHERS NOTE: All students are encouraged to complete this activity, and we encourage you to place student work around your classroom and wider school. For those students attending the dedicated school performances, selected artworks will be chosen to be showcased in the foyer of the theatre at these performances.

1. TEACHERS PRIOR ACTIVITY: To understand the extent of Alexander Hamilton’s revolutionary life story as one of the Founding Fathers of the United States of America, we invite teachers to read through his story. Teachers can register on the Gilder Lehrman Institute of American History site which displays images and snapshots of key points about Alexander Hamilton's life.
   https://www.gilderlehrman.org/history-resources/online-exhibitions/american-revolution-through-eyes-HAMILTON

   Teachers can also read through the historical character snapshots provided on pgs. 34-36 in this guide.

2. Teacher provides context to the theme of ‘revolution’ for students.

   a. Discussion prompts:

      i. Teachers bring forward a discussion about Hamilton’s major impact on American history.
      ii. The revolutionary style of production Lin-Manuel Miranda has created through its combination of Hip Hop, R&B, Jazz and classic Broadway tunes.
      iii. The casting of performers who are of different backgrounds to that of the historical characters in real life.

(Cont. on page 15)
ACTIVITY ONE (CONT.):
A REVOLUTION!

3. Students draw a large Y-Chart in their books. Students have one minute to talk about what they think revolution in Australia:

   a. Looks like.
   b. Feels like.
   c. Sounds like.

4. Students reflect on the following questions:
   a. How did Lin-Manuel Miranda create his own revolution in musical theatre?
   b. What revolutions have taken place in Australian History?
   c. What future revolutions are likely to take place in Australia?

5. Creative piece:

   a. Whole class discussion - what steps should be taken in the development of your creative pieces?

       i. What story do you want to tell?
       ii. How will your artwork tell a story about revolution?
       iii. Design your artwork.

6. Students complete a piece of creative art on 'REVOLUTION'. Students may want to draw upon art history and styles where revolution has also been a feature.

7. Students can submit artwork (scans, photograph or video files) to edu.ham@michaelcassel.com at least three weeks prior to the performance:

   a. 7 July deadline for 28 July performance.
   b. 25 Aug deadline for 15 Sept performance.

Please note: by submitting artwork to Michael Cassel Group students agree to have work used for display purposes at the Sydney Lyric Theatre and to be featured on HAMILTON Australia social media channels.
**ACTIVITY TWO:**
**ON THE MONEY!**

**LEARNING AIM:** Students explore their own knowledge of Australian currency and famous Australians in order to relate to the significance of the American based historical themes and narrative in the musical.

**TIME:** 15 minutes

**TEACHERS NOTE:** Enable students to think creatively by scaffolding the brainstorm in to modern/recent famous Australians such as Hugh Jackman, Margo Robbie or Chris Hemsworth, or further back in history such as Eddie Mabo (Indigenous Land Rights Activist). The US $10 note contains the image of Alexander Hamilton. In contrast, one side of the Australian $10 note contains the image of Dame Mary Gilmore who was an Australian journalist, poet and campaigner against injustice and deprivation.

1. Students brainstorm Australians they know who are historically significant.
   a. What makes these people significant to Australia?
   b. How does Australia tell their stories (written documents, film, their names on buildings, in museums, images on money, or legislation named after them, etc)?
   b. How would you tell their story?

2. Students complete a THINK-PAIR-SHARE activity by viewing the US and Australian $10 note/bills.

**THINK** - Students view the images of the notes/bills, and explore both Hamilton and Gilmore through online research. Students then write down their thoughts and ideas.

**PAIR** - Students share with a partner and combine ideas.

**SHARE** - Students share their combined information with the class group into a Venn Diagram.
POST-SHOW ACTIVITIES
WHAT DID YOU THINK?

ACTIVITY ONE:
BRAIN WRITING

LEARNING AIM: Students explore how the elements of drama and performance styles convey meaning and aesthetic effect through reviewing the musical performance. In addition, students studying Dance will explore how the elements of choreography have been used to communicate intent.

TIME: 25 minutes

HAMILTON has been described as:

“A THEATRICAL LANDMARK.” - The New York Times

“A REINVENTION OF THE MUSICAL” - Chicago Tribune

“A SINGULAR WORK OF BRILLIANCE.” - Rolling Stone

In this activity, students are to think of short phrases, like the examples above, to describe their feelings and opinions of the show.

1. Hand out small index cards (5x7) - one to each student.

2. Using only single words or two-word phrases, students have 2 minutes to record their first thoughts on the production on small index cards. Encourage them to be honest and link thoughts to their feelings and reactions first, before moving onto elements of the story or characters that stuck in their mind.

3. Students place cards up on the wall (This enables teachers to explore patterns and links in student responses).

4. Students walk around with sticky notes - putting their sticky notes on top of the card(s) they have in common about the production.

5. Whole class discussion on the top three responses.
WHAT DID YOU THINK?

ACTIVITY TWO:
CIRCLE HIGHLIGHTS: NARRATIVE AND STAGING

LEARNING AIM: Students respond to, reflect on and evaluate the elements of drama, theatre design and staging conventions in HAMILTON.

TIME: 25 minutes

1. Students sit in a circle.

2. First time around the circle each student should each offer one moment of the story they remember as a highlight.

3. Second time around the circle students should offer a moment of staging they remember as a highlight. How did this help to create the narrative of HAMILTON?

4. Third time around the circle students should add why they thought these moments were highlights and can offer input and suggestions to others, aiming to explore the details of how and why certain moments were effective or memorable.

ACTIVITY THREE:
CRITICAL RESPONSE: PERFORMERS AND ELEMENTS OF DRAMA

1. Whole class brainstorm on elements of drama.

TEACHERS NOTE: Elements include: Role and character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.

2. Students select two actors to focus on for an extended critical response, including a reflection statement. Encourage students to select two actors who are different in their performance style. For example, the two actors who play Burr and Hamilton and Eliza and Lafeyette. For each actor select up to five elements of drama and discuss how they engaged the audience.

TEACHERS NOTE: For additional recall and deep analysis, students can access the performance of HAMILTON on Disney+ or a detailed brainstorm of these characters may also precede this activity, led by the teacher.
WHAT DID YOU THINK?

ACTIVITY FOUR: STICKY NOTE STORM: FEELINGS

LEARNING AIM: Students work on identifying and describing the elements of drama, techniques and conventions to express meaning and connection in performance.

TIME: 10 minutes

Watching live theatre can evoke all different kinds of emotions, whether these be from the lighting and sounds used, the story itself or the lyrics and musical score.

PART A
1. Students work in groups of three with a pile of sticky notes.
2. On ‘go’, students have 30 seconds to generate a list of feelings and emotions they felt whilst watching the performance (one feeling per sticky note).
3. The goal is to try and fill their table with as many sticky notes as possible.
4. If no group has filled their table thoroughly, time can be extended.
5. Compare table responses as a class.

PART B
1. Using different coloured sticky notes, students create a list of the feelings and emotions seen onstage.
2. Discussion in small groups (maximum of 3 students):
   a. Think back to your expectations before the performance – does anything about the two lists surprise you?
   b. Did your feelings change throughout the performance? Explain your answer using specific examples from the production.
ACTIVITY FIVE:
DEBATE

LEARNING AIM: Students use the concept of debate to explore the purpose and appeal of different approaches to narrative, characterisation and events through musicals. Students debate whether HAMILTON is or isn't a reinvention of musical theatre.

TIME: 30 minutes

Debates are a key feature of HAMILTON as the story progresses audiences through the American Revolution and the beginnings of the United States, post British rule. One of these numbers includes, “Farmer Refuted” where we see Hamilton debate with Samuel Seabury. To explore the concept of debate, students will work in two groups to debate the following statement:

“HAMILTON IS A REINVENTION OF THE MUSICAL”
- The Chicago Tribune.

1. Students brainstorm:
   a. Students list musicals they have seen in the past (this could be at live theatre, online or TV).

TEACHERS NOTE: Draw students’ attention to various eras and examples of musicals across the ages. For example, Oklahoma!, Fiddler on the Roof, The King and I, Phantom of the Opera, Miss Saigon, Hairspray and Kinky Boots.

   b. Create a table on the board or using online share platforms such as Jamboard, students share the similarities and differences (approaches to narrative, style of music, characterisation and choice of events to explore in the production) between HAMILTON and these musicals.

2. Divide the class in half.

3. Half the class will debate ‘for’ the argument and the second half ‘against’ the argument.

4. Students work as individuals. Provide a ten-minute time allocation to write as many dot points for their side of the argument as possible.

5. Students form small groups of three to combine their dot points.

6. Alternating between for and against sides, each group takes it in turns (one student at a time) to read out their side of the argument.

7. Whole class discussion.
YOU WANT A REVOLUTION?

I WANT A REVELATION

©Matthew Murphy. HAMILTON London.
ACTIVITY ONE:
TWENTY THOUSAND HERTZ PODCAST

LEARNING AIM: Students develop knowledge of sound design concepts through listening to a podcast with HAMILTON's Sound Designer - Nevin Steinburg, Percussionist - Benny Reiner, and renowned Broadway Sound Designer - Abe Jacob.

TIME: 45 minutes

1. Students download and listen to https://www.20k.org/episodes/hamilton
2. During the podcast, students take notes of information they find interesting.
3. Students work in groups of four to complete the placemat activity template (Appendix C). Each student is allocated a corner of the page to describe how HAMILTON is brought to life through sound.
4. After 5 minutes, students share their thoughts with their group and write down the top responses in the middle box.
5. Share group answers with the class to make a combined list of ideas.
ACTIVITY TWO:
SOUNDSCAPE: ROW, ROW, ROW YOUR BOAT!

LEARNING AIM: Using the duel scene between Aaron Burr and Alexander Hamilton, students demonstrate an understanding of safe movement and appropriate dance techniques by creating movement sequences to communicate intent.

TIME: 25 minutes

TEACHERS NOTE: Encourage the actors to be creative, expressive and original with their sounds, without using dialogue. This activity explores how a soundscape supports narrative. Students use the track, “The World Was Wide Enough” (The song recounts the events of the 1804 duel in Weehawken, New Jersey between Burr and Hamilton) to promote their understanding of why Hamilton is taken by boat down the Hudson river.

1. Students read through the snapshot of lyrics (Appendix D) and listen to the song “The World Was Wide Enough”.

2. Divide students into groups of three.

3. Students are given 10 minutes to develop a twenty second soundscape that demonstrates Hamilton's trip down the Hudson following his duel with Burr.

4. All groups must have the same scene location (the rowboat) but each actor contributes a sound and/or movement that represents something happening within the boat or outside of the boat.

5. After 10 minutes, invite groups to share their soundscape.
ACTIVITY THREE:  
MUSIC AND MEANING

LEARNING AIM: Students explore analysing elements of music and stylistic features across two tracks that appear in HAMILTON.

TIME: 30 minutes

TEACHERS NOTE: The show takes us through Hamilton’s life and how from a young age he took chances and found opportunities to become a significant person in the history of the United States of America. The tracks, “Alexander Hamilton” and “My Shot” give the audience insight into his achievements, across his very short life.

PART A: Listening prompt
1. Students listen to the opening track of the production (on a streaming service of their choice), “Alexander Hamilton” as an overview of the events throughout his life.

PART B: THINK-PAIR-SHARE
1. THINK - Students now listen to “My Shot” on the soundtrack and read through the snapshot of the lyrics below:

   The problem is I got a lot of brains but no polish  
   I gotta holler just to be heard  
   With every word, I drop knowledge!  
   I’m a diamond in the rough, a shiny piece of coal  
   Tryin’ to reach my goal. My power of speech: unimpeachable  
   Only nineteen but my mind is older  
   These New York City streets get colder, I shoulder  
   Ev’ry burden, ev’ry disadvantage  
   I have learned to manage, I don’t have a gun to brandish  
   I walk these streets famished  
   The plan is to fan this spark into a flame

   a. Students identify:
      i. The sounds they can hear - why have they been chosen?  
      ii. What are you imagining as you listen to and read the lyrics to “My Shot”?  
      iii. The instruments they can hear - why do you think Alex Lacamoire (Orchestrator and Musical Director) chose these specific instruments?  
      iv. The rhythm (is it strong, tribal, uneven?).
ACTIVITY THREE (CONT.):
MUSIC AND MEANING

2. **PAIR** - Students find a partner and share their thoughts/ideas/answers and clarify any of their viewpoints.

3. **SHARE** - their answers with the whole class. As students are presenting, students build their knowledge base by writing down what’s discussed, with examples.

4. Students complete a written journal entry: ‘What will be your significant contribution to the world during your short time on this planet?”

ACTIVITY FOUR:
WRITTEN RESPONSE: COMPARING MUSIC TRACKS

**LEARNING AIM:** Students explore skills in analysing elements of music and stylistic features across two tracks that appear in HAMILTON.

**TIME:** 30 minutes

1. Students select two contrasting pieces of music from the score. (For example, “It’s Quiet Uptown” and “The Room Where It Happens” or “You’ll Be Back” and “My Shot”).

2. Students describe the tone, colour, dynamics and the expressive techniques used for each piece.

3. Using a Venn Diagram, students list the similarities and differences between the two pieces of music.
LOOK INTO YOUR EYES

AND THE SKY'S THE LIMIT
SOUNDS AND MUSIC

ACTIVITY FIVE: RESEARCH

LEARNING AIM: Students build their understanding of music concepts and stylistic features, including music dynamics, using two tracks from HAMILTON.

TIME: 25 minutes

Lin-Manuel Miranda and his Orchestrator and Musical Director, Alex Lacamoire use various sounds and styles of music to introduce and re-introduce characters throughout the show. For example, King George III and Samuel Seabury both have a harpsichord play as part of their tracks, Elizabeth Schuyler’s ballads are melodic in style and Alexander Hamilton’s, Hip-Hop.

1. Class brainstorm styles of music and instruments used throughout the production. (Examples include: Hip-Hop, R&B, Jazz, Jamaican, harpsichords, classic Broadway musicals)

TEACHERS NOTE: For example, The Pirates of Penzance song “I Am the Very Model of a Modern Major-General” is sampled in the HAMILTON track “Right Hand Man”. If relevant to your class context, you may also like to play this track and explore the style of musical that this song is from.

2. Students research the following questions and present their answers through written responses:
   a. Investigate and analyse two styles of music that have influenced the creation of the lyrics and score of HAMILTON.
   b. How do Lin-Manuel Miranda and Alex Lacamoire use specific music themes to introduce characters throughout the production? Choose two characters to describe the style and tone of music they are introduced to the show with.
   c. Why you think Lin-Manuel Miranda has used these combinations of music styles to create the production?
ACTIVITY SIX: RAP IT!

LEARNING AIM: Students explore the expressive capacity of their voice and movement to communicate ideas through structuring composition and manipulating the elements of music. Students build their knowledge and skills in aural recognition of texture and expression by exploring, analysing, composing and performing a rap.

TIME: 25 minutes

1. Whole group discussion on famous rappers (for example, The Notorious B.I.G, Travis Scott, Snoop Dog). Discussion is then focussed on famous Australian rap artists (for example, Iggy Azalea, Briggs, Hilltop Hoods etc).

2. Students complete the following to create their rap:
   a. Choose one of the following topics:
      i. Their experience at watching the performance of HAMILTON.
      ii. The concept of revolution.
      iii. An issue that is important to them.
   b. Brainstorm words, topics and phrases for your theme.
   c. Write your chorus:
      i. Choosing words and phrases from your brainstorm, create your chorus by writing four lines, with a ‘hook’ that is catchy and 16 beats in total.
   d. Write your verses (2-3 will work) with 16 beats in total.
   e. Choose your structure (there are a number of ways to structure a rap):
      i. VERSE, CHORUS, VERSE, CHORUS, VERSE, CHORUS
      ii. CHORUS, VERSE, VERSE, CHORUS, VERSE, CHORUS
      iii. VERSE, VERSE, CHORUS, CHORUS, VERSE, CHORUS
   f. Choose a backing track:
      i. Things to keep top of mind: flow, pauses, will you add instruments? Keep to the beat!
   g. Perform and record your work!
   h. Reflect on your performance:
      i. What did the audience like about your rap?
      ii. What worked well?
      iii. What would you do differently next time? Discuss how you engaged the audience.
ACTIVITY ONE:
INDIVIDUAL THOUGHTS: CHOREOGRAPHY

LEARNING AIM: Students use the Schuyler Sisters scene as a prompt to demonstrate safe dance practice and appropriate dance techniques. Using the elements of dance, students compose and structure a dance movement sequence which maintains the elements of the Schuyler Sister’s dance, whilst including the development of new movements.

TIME: 25 minutes


2. Students answer the following:
   
   i. Identify the choreographic elements such as variation, body, time and contrast to communicate intent.
   
   ii. Describe how movement is used by these performers to create narrative.

3. Students work in groups of three to re-create this movement sequence as if all three sisters were living in the 21st Century by creating a movement sequence involving at least two elements of dance and new dance movements.

4. Students perform the dance sequence.
ACTIVITY ONE:
GRAFFITI WALK: ANALYSING COSTUMES

LEARNING AIM: Students plan and design their own HAMILTON costumes by manipulating materials and techniques to develop and represent their own artistic intentions using the world as a source of ideas and reference.

TIME: 30 minutes

TEACHERS NOTE: In the song, “What Did I Miss?” we see Thomas Jefferson (the 3rd President and 2nd Vice President of the U.S.) in a vibrant purple coloured costume, presenting wealth, knowledge and power. As Hamilton rises up the ranks of wealth and status, we also see him don a vibrant green jacket and pants (green for money/wealth) from the neutral tone ensemble we see in Act One. This activity is designed to have students explore and share their thoughts on how the costumes support the narrative.

1. Create five graffiti sheets, (for example, five pieces of butcher's paper around the room) each with one of the tasks below.
   i. List ten adjectives that describe the costumes.
   ii. Describe the style of costumes that would be used if HAMILTON was a modern day story.
   iii. Choose one performer and detail how you believe the costume helps the performer become that character.
   iv. Are these costumes just for appearance or could they be worn everyday? Explain your answer.
   v. Describe how characters’ costume changes indicate social position, authority and power.

2. Students divide into groups of three:
   i. Student groups work through the five tasks on the graffiti sheets.
   ii. Each group spends 4 minutes at each graffiti sheet before moving to the next sheet.
   iii. When students have completed all sheets they report back to the class with the information written on their last graffiti sheet.

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ACTIVITY ONE (CONT.):
GRAFFITI WALK: ANALYSING COSTUMES

3. Students choose two characters (one male and one female) and complete an illustrated design that represents the characters status and age through hairstyle and clothing. The design brief:

   i. HAMILTON The Musical.
   ii. Modern day times (now).
   iii. New York City.
   iv. The costume is to encompass two variances to enable two different scenes to be conveyed to the audience.

4. Students present their illustrations to the class.
APPENDICES
CHARACTERS

OUTLINE OF MAJOR HISTORICAL CHARACTERS IN PRODUCTION
PROVIDED BY THE GILDER LEHRMAN INSTITUTE OF AMERICAN HISTORY

ALEXANDER HAMILTON

Alexander Hamilton (1757–1804) shaped the financial, political, and legal systems of the young United States. Raised in poverty in the Caribbean and orphaned at a young age, Hamilton was sent by sponsors to New York to receive an education. He joined the Revolution and in March 1777, Hamilton was appointed to George Washington's staff as an aide-de-camp and later distinguished himself at the Battle of Yorktown. He married Elizabeth Schuyler, a member of the eminent and patriotic Schuyler family, and went on to serve in the Continental Congress.

After the war, Hamilton distinguished himself as a lawyer. To ensure the ratification of the Constitution, he conceived of the Federalist Papers, writing at least 51 of the 85 papers. When the new government was established in 1789, Washington appointed Hamilton as the first secretary of the treasury.

In 1795, he resigned his office but remained a leader of the Federalist Party, while Thomas Jefferson and Madison created the Democratic-Republican Party to oppose Washington and Hamilton's Federalists. During the tied election of 1800, Hamilton lobbied strongly for Jefferson, although they were political enemies, making no secret of his disdain for Aaron Burr, who became vice president when Jefferson was chosen as president. Hamilton contributed to another of Burr's defeats in the 1804 New York gubernatorial election, in part through his statements on Burr's character. The conflict between the two men ultimately led to a duel in New Jersey, and on July 11, 1804 when Hamilton was mortally wounded by Burr.

AARON BURR

Aaron Burr (1756–1836) was an influential politician and the third Vice President of the United States. Though he had a prominent military, legal, and political career before his rivalry with Alexander Hamilton, Burr is best remembered for killing Hamilton in a duel in 1804.

Burr, who was orphaned at an early age, joined the Continental Army in 1775. During the American Revolution, he married Theodosia Prevost, the widow of a British officer. They had one surviving child, Theodosia. After the war, Aaron practiced law in New York and continued his political career in the US Senate as a Democratic-Republican. In 1796, he was Thomas Jefferson's running mate in the Virginian's unsuccessful first bid for the presidency. Burr ran with Jefferson again, and nearly became president himself in the tied election of 1800.

Knowing Jefferson was not going to support him for vice president in the election of 1804, Burr ran for governor of New York, and lost. During the campaign, Hamilton's alleged attacks on Burr's character were published in the press. Burr called on Hamilton to retract his statements, and Hamilton refused. Burr challenged Hamilton to a duel to settle the matter. On July 11, 1804, Burr shot and killed Hamilton. Although he was charged with murder, he was never prosecuted and returned to Washington to preside over the Senate as vice president. In 1807, Burr was charged with treason for allegedly attempting to separate the western states from the Atlantic states and create a new country. He was acquitted due to the lack of evidence, but he never regained political power and influence.

ELIZA HAMILTON

Elizabeth Schuyler Hamilton (1757–1854) was the second daughter of wealthy patriot Philip Schuyler. In 1780 Elizabeth Schuyler married Alexander Hamilton despite his lack of social standing or wealth. Elizabeth bore him eight children, the eldest of whom, Philip, was killed in a duel in November 1801.

Elizabeth stood by her husband during both personal and political scandals. After his death, she honoured his memory throughout half a century of widowhood. Elizabeth survived her husband by a full fifty years. She spent those decades doing charitable work and securing Hamilton's legacy. She co-founded and served as deputy director of New York's first private orphanage. In 1848, she and Dolley Madison raised funds to build the Washington Monument.
CHARACTERS

ANGELICA SCHUYLER

Angelica Schuyler Church (1756–1814) was the oldest daughter of wealthy patriot Philip Schuyler. She had three younger brothers and four younger sisters, including Elizabeth and Margaret (Peggy). Angelica eloped with John Barker Church, a wealthy British merchant with a somewhat shady past, in 1777. In 1783, Angelica and John moved to Europe with their four children. They did not return to live in New York until 1797.

Angelica was charming and intelligent, and frequently exchanged correspondence with the era's most notable statesmen, including Thomas Jefferson, George Washington, Benjamin Franklin, the Marquis de Lafayette, and Alexander Hamilton, her brother-in-law. Angelica's correspondence with Alexander Hamilton continued throughout her travels, and demonstrates a close friendship and affection between them. Historians debate whether Angelica and Alexander had a romantic relationship.

THOMAS JEFFERSON

Thomas Jefferson (1743–1826) was the primary author of the Declaration of Independence, a governor of Virginia, the first secretary of state, the second vice president, and the third president of the United States.

By the time Jefferson arrived at the Second Continental Congress he was recognized as an eloquent writer and a powerful advocate of liberty. He was selected to draft a declaration of independence, which he wrote in 17 days, that was adopted by Congress on July 4, 1776.

After his wife's death in 1782, Jefferson returned to Congress, and three years later he replaced Benjamin Franklin as minister to France. He remained in France for five years but returned to the United States to serve as George Washington's secretary of state. In that position, Jefferson clashed with Alexander Hamilton and founded the Democratic-Republican Party, which opposed Washington and Hamilton's Federalists. Jefferson entered the presidential race in 1796 to become John Adams' vice president.

In 1800, Jefferson and Adams faced off again for the presidency. Each ran a bitter, personal campaign against the other. The election resulted in a tie between Jefferson and his running mate, Aaron Burr. The decision over the presidency was put to Congress, and Jefferson was finally declared the winner. During his two terms, Jefferson worked to reverse Federalist policies and appointments. After leaving office, Jefferson returned to his home at Monticello and in retirement founded the University of Virginia and reconciled with his former political rival, John Adams.

HERCULES MULLIGAN

Hercules Mulligan (1740–1825) was an Irish immigrant and New York-based textile importer and tailor. In later years, Mulligan reported that Alexander Hamilton stayed at his house when Hamilton first came to New York. Mulligan owned a store in New York and was married to Elizabeth Sanders, the daughter of a British admiral. A member of the Sons of Liberty and the New York Committees of Correspondence and Observation, Mulligan was a devoted and active patriot. During the American Revolution, Mulligan served as a patriot spy. His profession as a tailor allowed him to go “behind enemy lines” to discover British intelligence, which he shared with the Continental Army. Mulligan's slave, Cato, was a famed patriot spy during the war.

MARQUIS DE LAFAYETTE

Gilbert de Motier, Marquis de Lafayette (1757–1834) was a French general and political leader. Born to an aristocratic family, Lafayette entered the army at a young age. Enthusiastic over the news of the American Revolution, he defied France's official neutrality and left his country to join George Washington's army. When he arrived in Philadelphia in 1777, Congress appointed him a major general. He quickly became a close friend of Washington's and shared the hardships of Valley Forge. After traveling to France in 1779 and 1780 to negotiate for French aid, he distinguished himself at the Battle of Yorktown, where the British General Cornwallis surrendered in 1781.

The Marquis de Lafayette returned to France after the war and played a prominent role in politics and the military early in the French Revolution. He was captured and imprisoned in Austria and did not return to Paris until 1799. In 1824, Lafayette made a triumphant tour of the United States.
CHARACTERS

GEORGE WASHINGTON

George Washington (1732–1799) was the commander in chief of the Continental Army during the American Revolution and the first president of the United States of America. Born in Virginia, he worked as a land surveyor and planter until he joined the Virginia militia and fought in the French and Indian War. As colonial anger over British rule rose in the 1760s, Washington became a supporter of American independence and served as a delegate to the First and Second Continental Congresses.

When the American Revolution began in 1775, he was appointed leader of colonial forces by the Second Continental Congress. Washington led his armies through harrowing defeats and major victories. At the end of the war, he reluctantly accepted the presidency of the nation. As president, he guided the evolution of the new nation’s government. Washington refused to run for a third term and retired in 1797. He enjoyed two years as a private citizen before his death in 1799.

PHILIP HAMILTON

Philip Hamilton (1782–1801) was the eldest son of Alexander and Elizabeth Hamilton. Philip graduated from his father’s alma mater, Columbia University, and went on to study law. Alexander Hamilton took great pride in his son’s academic achievements and expected Philip to become a great lawyer and statesman.

On November 20, 1801, Philip Hamilton attended a play in New York City. There, he confronted George Eacker—a Democratic-Republican lawyer who had given a Fourth of July speech questioning Alexander Hamilton’s role in the Quasi-War with France and his supposed support for Great Britain. Philip ended up in a duel with Eacker to defend his father’s name. On November 23, they met in New Jersey, with the same set of dueling pistols (owned by Philip’s uncle) that his father and Aaron Burr would use three years later. Philip was fatally shot by Eacker and died at age 19.

KING GEORGE III

George III (1738–1820) was the king of Great Britain during the American Revolution. In the 1760s, with the passage of economically oppressive acts, such as the taxation of many imported goods, many colonists in British America began to view the king as a tyrant, even though the king himself was not primarily responsible for the enactment of those policies.

By July 4, 1776, in the Declaration of Independence, the Continental Congress declared George III in “absolute tyranny over these states.” The king had become a hated symbol of imperial rule. After the British defeat in the American Revolution, George III continued to lead Great Britain until he was incapacitated by illness in 1810.
APPENDIX A

LIN-MANUEL MIRANDA
BOOK, MUSIC AND LYRICS

Lin-Manuel Miranda grew up in Washington Heights in New York City, the neighbourhood he made famous with his first Tony Award–winning musical, In the Heights. His father, Luis Miranda, came to New York from Puerto Rico for college where he met his future wife, Luz Towns, in a psychology class at NYU. Luz, whose parents were from Mexico and Puerto Rico, became a clinical psychologist, and Luis became a political consultant. Both of his parents instilled in Lin-Manuel a deep love of Upper Manhattan and Puerto Rico, where he spent summers with his grandparents as a child. His parents were also musical theatre fans and attended Broadway shows when they could, but more often, they played cast album records at home. The family’s favourite was Camelot; to this day the family can probably sing the whole show. Lin-Manuel's older sister introduced him to hip-hop, rap, and other types of music, so he credits his entire family for the many types of music that influenced him. Lin-Manuel went to Hunter College Campus Schools, and then Wesleyan University in Connecticut. He wrote an early version of his musical In the Heights while he was in college. After graduating, Lin-Manuel continued to develop the show over many years before it opened Off-Broadway. It then transferred to Broadway, where Miranda originated the lead role of Usnavi.

Following In the Heights, Lin-Manuel continued to write for many projects across stage, television, and film. He wrote songs for the Tony-nominated musical Bring It On: The Musical and the Grammy Award–winning feature film Moana, and won an Emmy for his song “Bigger” featured on the 2013 Tony Awards. Lin-Manuel's best-known hit is the Broadway musical HAMILTON, which won eleven Tony Awards including Best Musical, the Pulitzer Prize for Drama, and a Grammy Award for Best Musical Theatre Album, among other awards. As an actor he has appeared on Sesame Street, Saturday Night Live, and Disney’s Mary Poppins Returns. Supporting charitable organizations and using his global microphone to advocate for important issues are extremely important to Lin-Manuel and his family; helping Puerto Rico after Hurricane Maria has been a big focus, along with supporting many community arts organizations, since he knows first hand the transformative power of the arts. Among all the wonderful things that have come out of HAMILTON, he is proudest of the Hamilton Education Program. Lin-Manuel lives with his wife, two sons, Sebastian and Francisco, and their dog, Tobillo, in Washington Heights in New York City.
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”.

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. 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”.

Lin-Manuel Miranda set out to create a hip-hop album about Alexander Hamilton. He first received attention for the project when he performed one song, “Alexander Hamilton,” at the White House Poetry Jam on May 12, 2009. 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 Theatre 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”.

Miranda distils 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.
APPENDIX C

PLACEMAT ACTIVITY TEMPLATE
LOOK HIM IN THE EYE, AIM NO HIGHER.
SUMMON ALL THE COURAGE YOU REQUIRE.
THEN COUNT: (ONE-TWO-THREE-FOUR-
FIVE-SIX-SEVEN-EIGHT-NINE, NUMBER-TEN PACES! FIRE!)

....WAIT!
I STRIKE HIM RIGHT BETWEEN HIS RIBS.
I WALK TOWARDS HIM, BUT I AM USHERED AWAY.
THEY ROW HIM BACK ACROSS THE HUDSON.
I GET A DRINK.

I HEAR WAILING IN THE STREETS. (AAH, AAH, AAH)
SOMEBODY TELLS ME, “YOU’D BETTER HIDE.” (AAH, AAH, AAH)
THEY SAY ANGELICA AND ELIZA
WERE BOTH AT HIS SIDE WHEN HE DIED.
DEATH DOESN’T DISCRIMINATE
BETWEEN THE SINNERS AND THE SAINTS,
IT TAKES AND IT TAKES AND IT TAKES.
HISTORY OBLITERATES. IN EVERY PICTURE IT PAINTS,
IT PAINTS ME AND ALL MY MISTAKES.
WHEN ALEXANDER AIMED AT THE SKY,
HE MAY HAVE BEEN THE FIRST ONE TO DIE,
BUT I’M THE ONE WHO PAID FOR IT.

I SURVIVED, BUT I PAID FOR IT.
NOW I’M THE VILLAIN IN YOUR HISTORY.
I WAS TOO YOUNG AND BLIND TO SEE...
I SHOULD’VE KNOWN.
I SHOULD’VE KNOWN
THE WORLD WAS WIDE ENOUGH
FOR BOTH HAMILTON AND ME.
THE WORLD WAS WIDE ENOUGH FOR BOTH HAMILTON AND ME.