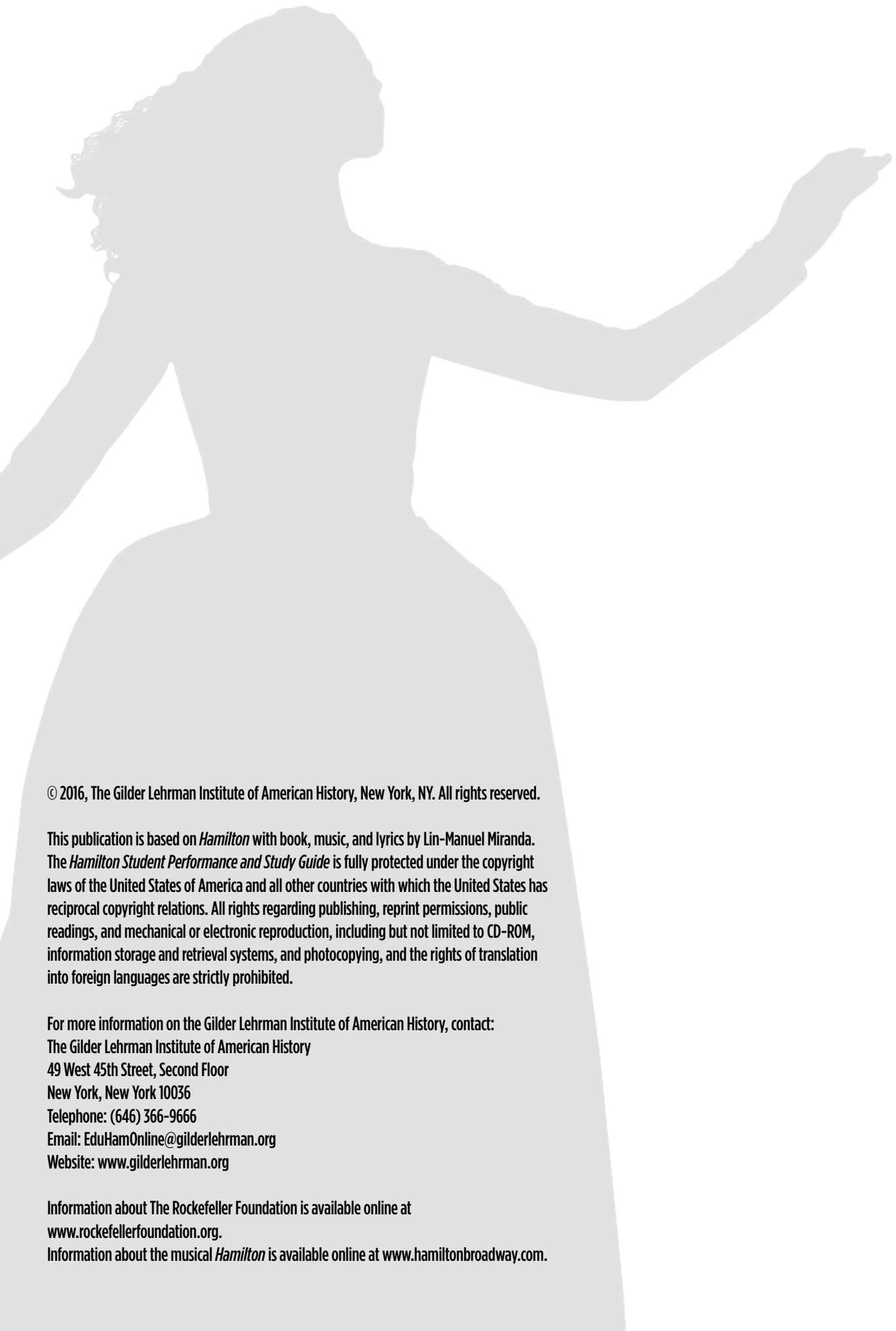




**HAMILTON EDUCATION PROGRAM ONLINE**  
**#EDUHAMONLINE**  
**TEACHER GUIDE**

THE GILDER LEHRMAN  
INSTITUTE of AMERICAN HISTORY





© 2016, The Gilder Lehrman Institute of American History, New York, NY. All rights reserved.

This publication is based on *Hamilton* with book, music, and lyrics by Lin-Manuel Miranda. The *Hamilton Student Performance and Study Guide* is fully protected under the copyright laws of the United States of America and all other countries with which the United States has reciprocal copyright relations. All rights regarding publishing, reprint permissions, public readings, and mechanical or electronic reproduction, including but not limited to CD-ROM, information storage and retrieval systems, and photocopying, and the rights of translation into foreign languages are strictly prohibited.

For more information on the Gilder Lehrman Institute of American History, contact:

The Gilder Lehrman Institute of American History

49 West 45th Street, Second Floor

New York, New York 10036

Telephone: (646) 366-9666

Email: [EduHamOnline@gilderlehrman.org](mailto:EduHamOnline@gilderlehrman.org)

Website: [www.gilderlehrman.org](http://www.gilderlehrman.org)

Information about The Rockefeller Foundation is available online at

[www.rockefellerfoundation.org](http://www.rockefellerfoundation.org).

Information about the musical *Hamilton* is available online at [www.hamiltonbroadway.com](http://www.hamiltonbroadway.com).

# CONTENTS

<b>AN OVERVIEW OF THE HAMILTON EDUCATION PROGRAM ONLINE LESSONS AND STUDENT PROJECT .....</b>	<b>4</b>
<b>LESSONS</b>	
<b>LESSON 1 ★ THE BACKGROUND OF THE MUSICAL <i>HAMILTON</i> .....</b>	<b>7</b>
<b>LESSON 2 ★ SETTING THE STAGE: ALEXANDER HAMILTON AND HIS ERA .....</b>	<b>10</b>
<b>LESSON 3 ★ LOOKING AT DOCUMENTS: A CLOSE READING OF PRIMARY SOURCES ..</b>	<b>11</b>
<b>LESSON 4 ★ HISTORY THROUGH ARTISTIC EXPRESSION .....</b>	<b>13</b>
<b>LESSON 5 ★ CREATING YOUR PERFORMANCE .....</b>	<b>14</b>
<b>EXAMPLES OF FILLED-IN ACTIVITY SHEETS .....</b>	<b>17</b>
<b>PROJECT RUBRIC .....</b>	<b>21</b>
<b>DIFFERENTIATED INSTRUCTIONAL ACTIVITIES .....</b>	<b>22</b>
<b>CHUNKED TEXTS WITH KEY WORDS .....</b>	<b>22</b>
<b>CHUNKED TEXTS WITH KEY WORDS OR GUIDING QUESTIONS .....</b>	<b>23</b>
<b>RESEARCH ORGANIZERS FOR IMAGE-BASED PRIMARY SOURCES .....</b>	<b>41</b>

The Hamilton Education Program Online, created through a partnership of  
the Gilder Lehrman Institute of American History, *Hamilton*, and The Rockefeller Foundation

# AN OVERVIEW OF THE HAMILTON EDUCATION PROGRAM ONLINE LESSONS AND STUDENT PROJECT

The Hamilton Education Program Online is a primer for studying Alexander Hamilton and the Founding Era. When the students have completed the activities in the Hamilton Education Program Online, they will have a greater knowledge of the Founding Era, familiarity with reading and understanding primary sources, and experience using primary sources to create their own interpretations of Founding Era events, as Lin-Manuel Miranda did in the musical *Hamilton*.

## OVERVIEW

Over the course of the program, the students will:

- ★ Read secondary sources and, as an option, watch video interviews to learn about the origins of the musical *Hamilton*, including Ron Chernow’s book *Alexander Hamilton* and how the book inspired Lin-Manuel Miranda to interpret Alexander Hamilton’s life in a hip-hop musical
- ★ Review their knowledge of the Founding Era using a timeline that locates events in Hamilton’s life within the Founding Era as a whole
- ★ Use key word strategies to examine the two primary source documents that served as the basis for “Farmer Refuted,” one of the songs in *Hamilton*:
  - ★ Samuel Seabury’s *Free Thoughts, on the Proceedings of the Continental Congress*
  - ★ Alexander Hamilton’s *A Full Vindication of the Measures of the Congress*
- ★ Understand the role of historical integrity in balancing historical accuracy and artistic license when creating a performance piece, as Lin-Manuel Miranda did in *Hamilton*
- ★ Find a Person, Event, or Key Document to use as the basis for their own performance piece—rap, song, poem, monologue, or scene—using the resources on the Hamilton Education Program Online website
- ★ Develop their one- to two-minute performance piece (individually or in groups of two or three) based on their knowledge of the Founding Era and research on a particular Person, Event, or Key Document, and perform it for their class or school

You may also choose to work with teachers in other departments, including English language arts, music, or drama. The amount of classroom time needed to complete these lessons may vary. You may do more than one lesson in a class period or assign some for homework.

## RESOURCES

- ★ The *Hamilton Student Performance and Study Guide* (Student Guide) provides readings, a timeline, and activity sheets for the students. A PDF of the Student Guide is available on the website.
- ★ This Teacher Guide (which is available as a PDF on the website) provides:
  - ★ Instructions to help you navigate the Student Guide
  - ★ Ideas for incorporating the videos and other materials on the website into the lessons
  - ★ Additional worksheets for differentiated instructional activities
- ★ The Hamilton Education Program Online website has a variety of materials for your students to explore and use, including:
  - ★ A wide selection of primary sources centered on a diverse group of People, Events, and Key Documents, including full transcripts and selected excerpts
  - ★ A downloadable Teacher Guide with lesson plans and strategies for close readings of primary sources
  - ★ A Student Guide with activity sheets that can be used to help students write their own creative pieces based on Lin-Manuel Miranda’s model
  - ★ Historical background for every person, event, and document on the website
  - ★ Clips from cast performance videos, plus interviews with Lin-Manuel Miranda; Ron Chernow, author of the biography *Alexander Hamilton*; and cast members
  - ★ Sample student performance videos

## DIFFERENTIATED INSTRUCTIONAL ACTIVITIES

Differentiated instructional activities for students who may benefit from an alternative approach:

- ★ Analysis activity sheets on pp. 22–39 provide chunked versions of the two texts, allowing more guided examination of the primary sources
- ★ Art analysis activity sheets on pp. 43–44 allow students to examine artistic representations of historical events.

## REQUIREMENTS FOR THE HAMILTON EDUCATION PROGRAM ONLINE COMPETITION

For complete information about the competition, please see the official rules on the Teacher Dashboard on the website. Every student participant in the Hamilton Education Program Online Competition should complete a creative piece incorporating primary sources as Lin-Manuel Miranda did in creating the musical *Hamilton*. Students may work together in groups of two or three (no more than three in a group). Each teacher will submit a video of the students performing the piece that they wrote.



## OBJECTIVES

Students will be able to:

- ★ Discuss important people, events, and key documents from the Founding Era
- ★ Closely read informational texts in order to perform critical analysis of the content
- ★ Accurately summarize primary source materials using text-based evidence
- ★ Compare and contrast original primary source materials with contemporary interpretations of that material
- ★ Write and perform an artistic piece based on primary source materials

## COMMON CORE STATE STANDARDS

CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.WHST.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

# LESSON 1

## THE BACKGROUND OF THE MUSICAL *HAMILTON*

This lesson will introduce students to the musical *Hamilton*; Lin-Manuel Miranda, the creator of the show; Ron Chernow, the author of *Alexander Hamilton*, the book that inspired Miranda; and the project that the students will be doing to replicate the way Miranda used primary sources as the foundation for the songs in the musical. Based on the time you have available, you may assign readings and videos for homework.

### OBJECTIVES

Students will be able to:

- ★ Discuss “A Message from Lin-Manuel Miranda” and the development of the musical *Hamilton*
- ★ Compare and contrast the topics addressed by Lin-Manuel Miranda and Ron Chernow in their interviews
- ★ Access the Hamilton Education Program Online website, [hamilton.gilderlehrman.org](http://hamilton.gilderlehrman.org)

### MATERIALS

- ★ Optional Teacher’s Resource: A brief biography of Lin-Manuel Miranda, creator of the musical *Hamilton*, Teacher Guide, p. 9
- ★ Reading: “A Message from Lin-Manuel Miranda,” *Hamilton Student Performance and Study Guide* (Student Guide), p. 4
- ★ Optional video: “An Introductory Message from Lin-Manuel Miranda,” on the home page of [hamilton.gilderlehrman.org](http://hamilton.gilderlehrman.org)
- ★ Reading: “*Hamilton*: From Book to Broadway,” Student Guide, p. 5
- ★ Reading: “Interviews with Lin-Manuel Miranda and Ron Chernow,” Student Guide, p. 6
- ★ Videos: “Lin-Manuel Miranda: How the Teller Determines the Story” and “Ron Chernow: Artistic License in Non-Fiction” from the Featured Videos on the website, [hamilton.gilderlehrman.org/content/videos](http://hamilton.gilderlehrman.org/content/videos)

## PROCEDURE

1. Hand out the readings and activity sheets from the *Hamilton Student Performance and Study Guide*.
2. You may choose to distribute and discuss the brief biography of Lin-Manuel Miranda with the students.
3. Ask students to read “A Message from Lin-Manuel Miranda.”
4. Optional video: Show students how to access the Hamilton Education Program Online website to watch Miranda’s videotaped message, “An Introductory Message from Lin-Manuel Miranda,” on the home page.
5. Ask the students to read “*Hamilton: From Book to Broadway*.” Depending on their skill level, you can ask them to read it silently to themselves or “share-read” it with the whole class. To share-read the text, ask the students to follow along silently while you begin to read aloud, modeling prosody, inflection, and punctuation. After reading a few sentences, ask the class to join in with the reading while you continue to serve as the model. This technique will support struggling readers as well as English language learners (ELL).
6. Ask the students to discuss in small groups or as a whole class how the story of Alexander Hamilton became a musical.
7. Have the students read “Interviews with Lin-Manuel Miranda and Ron Chernow.” You may also choose to have them watch the corresponding Featured Videos—“How the Teller Determines the Story” and “Artistic License in Non-Fiction”—on the website. Then have them discuss with partners or in small groups how these interviews show the different perspectives of the historian and the musical’s creator.
8. Some questions for the students to think about:
  - a. Why it is important for pop-culture representations, like musicals or movies, of history to have historical integrity?
  - b. Discuss the importance of primary source documents when studying history.
  - c. What are the possible impacts of studying history from only one source or point of view? What may happen to our understanding of historical events/people when we compare and contrast several sources and/or points of view when doing historical research?





## LIN-MANUEL MIRANDA

Lin-Manuel Miranda grew up in Washington Heights in New York City, the neighborhood 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 theater fans and attended Broadway shows when they could, but more often, they played cast album records at home. The family’s favorite 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 at 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 Theater 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 firsthand 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 and two sons, Sebastian and Francisco, and their dog, Tobillo, in Washington Heights in New York City.

# LESSON 2

## SETTING THE STAGE: ALEXANDER HAMILTON AND HIS ERA

This lesson provides timelines integrating major Founding Era events with events in Alexander Hamilton’s life. Integrating these events will help students understand the context of the readings in the next lesson as well as the context of the musical.

### OBJECTIVE

Students will be able to discuss the significant events in Alexander Hamilton’s life in the context of the Founding Era.

### MATERIALS

- ★ Optional (if you are completing the entire project including the student performance):  
“Student Project,” Student Guide, p. 7
- ★ “Setting the Stage: Alexander Hamilton and His Era,” Student Guide, pp. 8–9

### PROCEDURE

1. Have the students read “Student Project” and discuss the project with them, including:
  - a. Placing Alexander Hamilton’s life in the context of the Founding Era
  - b. Reading and interpreting primary sources
  - c. Choosing the focus of their own topic (Person, Event, or Key Document)
  - d. Writing a creative piece using primary source documents
  - e. Performing their rap, song, poem, or scene
2. Students will examine the timeline in “Setting the Stage: Alexander Hamilton and His Era.” Point out the major events in the Founding Era on the left side, the major events in Alexander Hamilton’s life on the right side, and the associated lyrics (in red) from *Hamilton*.
3. Individually or in small groups, students will select the five most significant events on the timeline. Have the students or student groups compare their choices to get an overall understanding of the Founding Era and the life of Alexander Hamilton.

Note: These activities can be done outside of class. You may have the students return written feedback on the most important dates instead of discussing them in class.

# LESSON 3

## LOOKING AT DOCUMENTS: A CLOSE READING OF PRIMARY SOURCES

This lesson will introduce students to two primary source documents that Lin-Manuel Miranda used to write the song “Farmer Refuted.” Understanding the meaning of primary sources is critical to the success of students’ performance pieces, and 18th-century language can be difficult to understand, so a very careful reading of the primary source documents is critical. The students will read the documents, choose key words, and use those words to summarize the text and then restate the text in their own words. You may choose to use the Differentiated Instructional Activities provided in this Teacher Guide.

### OBJECTIVES

Students will be able to:

- ★ Explain and summarize the meaning and purpose of two primary source documents
- ★ Share, explain, and defend their interpretations of the original text

### MATERIALS

- ★ “Step 2: Looking at Documents: A Close Reading of Primary Sources,” Student Guide, p. 10
- ★ “Primary Source Analysis: *Free Thoughts, on the Proceedings of the Continental Congress*,” Student Guide, p. 11
- ★ “Primary Source Analysis: *A Full Vindication of the Measures of the Congress*,” Student Guide, p. 12
- ★ Optional: “Glossary Terms,” Teacher Guide, p. 12
- ★ Optional: Differentiated Instructional Activities with chunked readings and image analysis options (beginning on p. 23 in this Teacher Guide)

### PROCEDURE

1. The students will read “Step 2: Looking at Documents: A Close Reading of Primary Sources” from the Student Guide. Discuss the importance of accurate analysis of primary sources.
2. Read aloud the excerpts from *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury.
3. Now share-read the excerpts from *Free Thoughts* with the students as described in the first lesson (p. 6 in this Teacher Guide).
4. Discuss vocabulary that the students find confusing or difficult. You may choose to distribute the “Glossary Terms” provided in this Teacher Guide.
5. Review the activity sheet with the students. Explain that the objective is to select “key words” from the text and then use those words to create a brief summary of the text. Differentiated Instructional Activities have been provided starting on p. 23 of this Teacher Guide. You may replace the activities from the Student Guide with either of the provided options—the chunked versions of the text or the image analysis option.

6. **Guidelines for Selecting Key Words:** Key words are important contributors to understanding the text. They are usually nouns, adjectives, or verbs. Tell the students not to pick “connector” words (are, is, the, and, so, etc.). The number of key words depends on the length of the selection. This selection is 279 words long, so the students can pick up to 10 words. The students must know what their key words mean. They may be able to figure out meanings through context, a dictionary, or the provided glossary. If not, you may help them with definitions. However, they should not select key words they did not previously know because they need to be familiar enough with the words to use them in a sentence.
7. Ask the students to select up to 10 key words from the text and write them in the Key Words section of the activity sheet.
8. Survey the class for the most popular choices. After some discussion, and with your guidance, the class should decide on 10 key words. For example, the class might pick American Colonies (two words that together make up a single idea may be selected as one key word), unhappy, disputes, Mother-Country, Congress, worse, slavery, Committees, enslaved, and King. Have the students write the words agreed upon by the class into the Key Words list.
9. Guide the class through using the key words to write a brief summary that demonstrates an understanding of Seabury’s text. For example:  

“The American Colonies are unhappy and in disputes with the Mother-Country. Congress has made things worse and brought us under the slavery of Committees. It would be better if we were enslaved to the King.”

This exercise should be a discussion and negotiation process. You might find that the class does not need some of the key words, which will make the summary more streamlined. The students might also decide to exchange words after beginning to write the summary. The final sentence(s) should be copied into the Summary in the Author’s Words section of the activity sheet.
10. Guide the students in restating the summary in their own words. For example, “Congress is making a bad situation worse, and we would be better off with the King.” Again, this is a negotiation process. The final sentence(s) should be copied into the Restatement in Your Own Words section of the activity sheet. This process will help the students recognize each author’s point of view and the author’s reason for writing the document.
11. Have your students repeat this process with *A Full Vindication of the Measures of the Congress*, by Alexander Hamilton, in class or for homework. You may choose to have them complete the activity sheet individually, in small groups, or as a whole class.

## GLOSSARY TERMS

*Free Thoughts, on the Proceedings of the Continental Congress*, by the Reverend Samuel Seabury

**magistrate** – a government official or judge who makes decisions in court cases

**interpose** – intervene in a dispute

**prudence** – caution

**abject** – completely without pride or dignity

*A Full Vindication of the Measures of the Congress*, by Alexander Hamilton

**endeavour (endeavor)** – attempt to achieve a goal

**sovereignty** – power or authority

**plundered** – robbed of goods from (a place or person), typically using force and in a time of war or civil disorder

**dispose** – get rid of by throwing away

# LESSON 4

## HISTORY THROUGH ARTISTIC EXPRESSION

In this lesson, students will compare the original primary sources by Seabury and Hamilton with the lyrics Lin-Manuel Miranda wrote for “Farmer Refuted.” They will consider how to establish historical integrity in a creative piece through a combination of historical accuracy and artistic license.

### OBJECTIVES

Students will be able to:

- ★ Compare and contrast primary source documents with lyrics from *Hamilton*
- ★ Understand the concepts of historical accuracy, historical integrity, and artistic license

### MATERIALS

- ★ Step 3: History Through Artistic Expression, Student Guide, p. 13
- ★ Lyrics for “Farmer Refuted,” Student Guide, p. 14
- ★ Side by Side: Compare and Contrast, Student Guide, p. 15
- ★ Optional: Annotated lyrics provided through Genius, [hamilton.gilderlehrman.org/content/genius-song-analysis](https://www.genius.com/hamilton-gilderlehrman/content/genius-song-analysis)

### PROCEDURE

1. Students will now look at “Step 3: History Through Artistic Expression.” Lead a discussion about historical accuracy versus historical integrity and the role of artistic license. You may want to refer to the “Interview with Ron Chernow,” which the students read previously, or the video “Artistic License in Non-Fiction.”

*Historical accuracy* is being factually correct. Names, places, dates, and quotations are not changed at all. This is in contrast to *historical integrity* in which, although the presentation of a person, event, or document may not be precisely factual, the spirit of that aspect of history is maintained. Lin-Manuel Miranda used *artistic license* to alter the facts while maintaining historical integrity.

This is demonstrated in the scene in *Hamilton* in which Alexander Hamilton meets the Marquis de Lafayette, Hercules Mulligan, and John Laurens at the same time in New York City, when in reality Hamilton met the three men at different times and places. Miranda changed the historical accuracy of their meeting but maintained historical integrity in showing Hamilton’s relationship with them.

2. Ask the students to read the lyrics of the song “Farmer Refuted” from *Hamilton*.
3. Using the Side by Side activity sheet, the students will match lyrics from “Farmer Refuted” with quotations from the primary sources that reflect the same ideas. They will write the lyrics in the left column and the matching quotation in the right column. Make sure that the students record the speaker’s name (for the song) or the author’s name (for the document), either Seabury or Hamilton, in each case.
4. Now that the students have done their own analysis of “Farmer Refuted,” they can listen to a clip from the song and look at an analysis of the lyrics on Genius.
5. Finally, to help the students begin to think about creating their own performance pieces, ask them to discuss or write a response to the question “How do the lyrics capture the meaning and message of the original texts?”

# LESSON 5

## CREATING YOUR PERFORMANCE

### A. WHAT STORY DO YOU WANT TO TELL?

In this lesson, students will research People, Events, or Key Documents to identify the subject they want to use for their own creative performance piece based on primary sources.

### OBJECTIVES

Students will be able to:

- ★ Accurately quote and cite evidence from primary- and secondary-source texts
- ★ Determine importance by summarizing primary source documents
- ★ Synthesize related information to develop a central theme

### MATERIALS

- ★ “Step 4: Creating Your Performance,” Student Guide, p. 16
- ★ “What Story Do You Want to Tell?” Student Guide, pp. 16–17
- ★ Optional: Lin-Manuel Miranda, “Research Advice,” Featured Videos, [hamilton.gilderlehrman.org/content/videos](http://hamilton.gilderlehrman.org/content/videos)
- ★ Research Organizers (students will be using only one of the organizers provided)
  - ★ Person or Event, Student Guide, p. 16–17
  - ★ Key Document, Student Guide, p. 16–17
- ★ Teacher’s Resource: “Examples of Filled-in Research Organizers,” Teacher Guide, pp. 17–19
- ★ Optional: Video interviews with cast members or clips from *Hamilton*, [hamilton.gilderlehrman.org/content/videos](http://hamilton.gilderlehrman.org/content/videos)
- ★ Optional: Song lyric analysis on Genius, [hamilton.gilderlehrman.org/content/genius-song-analysis](http://hamilton.gilderlehrman.org/content/genius-song-analysis)
- ★ Optional: “Differentiated Instructional Activities: Image Analysis,” Teacher Guide, pp. 23–44

### PROCEDURE

1. Students will read “Step 4: Creating Your Performance” from the Student Guide. Discuss with students the five steps in the development of their presentations:
  - ★ STEP 1: What Story Do You Want to Tell?
  - ★ STEP 2: How Will You Tell Your Story?
  - ★ STEP 3: Write Your Performance Piece
  - ★ STEP 4: Rehearse and Revise
  - ★ STEP 5: Perform for Your Class or School

2. Inform the students that they will research and develop their performance pieces around a Person, Event, or Key Document from the Founding Era and that all of their research can be done through the website. Students can select topics and use resources that are not included on the website, but they must ensure that the work is based on primary sources from reputable websites and books, and follows the guidelines of this project.
  - ★ Students can work in groups of up to three.
  - ★ Student performances must be no more than two minutes long.
3. Have the students explore the People, Events, and Key Documents on the website. Click on the Research button at the top of the home page to access the People, Events, and Key Documents links. Give students 20–30 minutes to read through People, Events, and Key Documents. Have them select one to three People, Events, or Key Documents to focus on.
  - ★ The landing page for each Person, Event, and Key Document provides a brief background.
  - ★ At the bottom of the page for each Person or Event, they will find at least three Related Documents and they may also find a Video that pertains to the person or event.
  - ★ Each page for a Related Document includes background information, a full transcript, and selected excerpts that focus on the most important section of the document, plus images of the original document when available.
  - ★ Each page for a Key Document provides a transcript of the full document or selected excerpts, plus images of the original document when available.
4. After explaining the research process to the students, have them watch the video of Lin-Manuel Miranda’s “Research Advice.”
5. The students will now look at the Research Organizers. These organizers are designed to help students focus their research. Be sure that students consider the following:
  - ★ What is compelling about your chosen Person, Event, or Key Document that you can communicate in a two-minute performance?
  - ★ How will you integrate primary sources and biographical/historical information?
  - ★ What makes you want to tell the story of this Person, Event, or Key Document?
6. There are two different Research Organizers. One is for students who base their work on People or Events; the other is for Key Documents. To fill out the Research Organizer: Person or Event, students will:
  - a. Write the name of a Person or Event on the top line.
  - b. Read the brief background of the Person or Event and write in the Background Summary several facts that are compelling.
  - c. Locate and record information about three primary sources and carefully read each primary source, locate and write down important or interesting quotations, and note their significance. You can differentiate this activity by asking students to analyze only one or two documents.
  - d. Create an idea for The Big Finish based on their notes. This is the overall message that the students want their performance piece to convey to the audience. To reinforce this idea, discuss with them the song “Farmer Refuted.” What major theme or idea does the song communicate? Patriots vs. loyalists? Self-rule leads to anarchy vs. self-rule is freedom from tyranny? These are the kinds of questions students will need to ask themselves as they build strong performance pieces, since they only have two minutes to get their point across.

7. You can guide your students through the entire process of filling in a Research Organizer using the examples of partially completed Research Organizers in this Teacher Guide (pp. 17–19). If you have time, you can follow up with relevant videos. For example, you can pair the Research Organizer on Elizabeth Schuyler Hamilton with an interview with Phillipa Soo, the actress who originated the role of Eliza in *Hamilton* on Broadway, or with the clip of “The Schuyler Sisters” from *Hamilton*.
8. The process of researching an Event is similar to researching a Person, although there are interesting opportunities to explore differing points of view about a single Event. The rap battle between Hamilton and Jefferson based on the National Bank Debates of 1790–1791 is a great example of using an Event as the basis for a performance piece. Students can listen to the song “Cabinet Battle #1,” watch an interview with Daveed Diggs, who originated Thomas Jefferson in *Hamilton*, or read an analysis of “Cabinet Battle #1” on Genius, looking at the historical resources for the highlighted phrases in the song.
9. Students who choose to use a Key Document as the source for their performance piece will have a tight focus for their research and their presentation since they will pull all their information from one document. In *Hamilton*, Washington’s “Farewell Address” is the primary source for the song “One Last Time.” Lin-Manuel Miranda chose to use quotations taken directly from the actual “Farewell Address” in that song. Students can watch a clip from a performance of “One Last Time” and read an analysis of the song on Genius.
10. Once the students are familiar with the resources on the Hamilton Education Program Online website and know how to fill in the Research Organizers, they can begin to gather the materials for their performance piece. This work may be assigned for completion outside of class.



# RESEARCH ORGANIZER: PERSON OR EVENT

Start by finding interesting facts.

Person or Event: Elizabeth Schuyler Hamilton

**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.

She was the second daughter of Revolutionary War general Philip Schuyler. She married Hamilton when she was 24.

Find at least three primary-sources.

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

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

A letter from Alexander Hamilton to Elizabeth Hamilton, July 4, 1804 (National Archives)

Find powerful quotes in the document.

**Notes or Quotations:** Place your quotation here. Include any notes to help you recall why you chose this quotation.

“I shall have terminated my earthly career...” “I shall cherish the sweet hope of meeting you in a better world.” (This is a letter written right before the duel.)

Repeat the same process for Primary Sources 2 and 3.

**Primary Source 2:**

**Notes or Quotations:**

**Primary Source 3:**

**Notes or Quotations:**

Pull it all together: What story do you want to tell?

**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

Start by finding interesting facts.

Person or Event: 1790-1791 National Bank Debates

**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.

First Bank of the United States established by Congress Feb. 25, 1791. Championed by Alexander Hamilton, Sec. of the Treasury, and opposed by Thomas Jefferson, Sec. of State, and James Madison. The bank would assume Revolutionary War debt ...

Find at least three primary-sources.

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

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

Hamilton’s opinion on the Constitutionality of the Bank of the US, 1791 (Avalon Project)

Find powerful quotes in the document.

**Notes or Quotations:** Place your quotation here. Include any notes to help you recall why you chose this quotation.

“A bank has a direct relation to the power of borrowing money...and in certain emergencies an essential, instrument in obtaining loans to government.” “The institution of a bank has also a natural relation to the regulation of trade between the states ...”

Repeat the same process for Primary Sources 2 and 3.

**Primary Source 2:**

\_\_\_\_\_

**Notes or Quotations:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Primary Source 3:**

\_\_\_\_\_

**Notes or Quotations:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Pull it all together: What story do you want to tell?

**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: Washington's Farewell Address

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

*The Farewell Address was a letter to the American people. It warned of many dangers the young country faced, both internal and external. Hamilton helped Washington write the letter.*

**Select one excerpt from the document and explain its significance:**

*"...avoiding in the exercise of powers of one department to encroach upon another...": This is why the separation of powers in government is so important and how checks and balances keep one branch of government from having too much influence over the other two branches.*

**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?

---

---

---

---

Start by finding interesting facts.

Find at least three powerful quotes in the document.

Pull it all together: What story do you want to tell?

# CREATING YOUR PERFORMANCE

## B. WRITE YOUR PERFORMANCE PIECE

## C. REHEARSE AND REVISE

## D. PERFORM FOR YOUR CLASS

The individual students or student groups will use their ability to read and understand primary sources, their own interests in Founding Era history, and their creativity to write and perform a song, rap, poem, monologue, or scene. They should maintain historical integrity and use direct quotations from primary sources in their creative pieces.

## OBJECTIVES

Students will be able to:

- ★ Show evidence of research about a Person, an Event, or a Key Document from the Founding Era
- ★ Demonstrate an understanding of their chosen topic through an original performance piece
- ★ Show evidence of maintaining historical integrity in the development of their performance piece

## MATERIALS

- ★ “How Will You Tell Your Story?” Student Guide, p. 20
- ★ Project Rubric, Student Guide, p. 21 and in this Teacher Guide, p. 21
- ★ Optional: Sample student performance videos on the Hamilton Education Program Online website. Go to [hamilton.gilderlehrman.org/content/videos](http://hamilton.gilderlehrman.org/content/videos) and scroll to Student Videos.
- ★ Optional: Lin-Manuel Miranda, “Different Musical Styles for Different Characters.” Go to Featured Videos on [hamilton.gilderlehrman.org/content/videos](http://hamilton.gilderlehrman.org/content/videos).
- ★ Optional: “Defining Creativity,” “Writing a Scene,” and “Writing a Rap” tutorial videos. Go to [hamilton.gilderlehrman.org/dashboard](http://hamilton.gilderlehrman.org/dashboard) and scroll to the How-To Videos.

## PROCEDURE

1. Have the students review the information in the section “How Will You Tell Your Story?” You may also choose to have them watch Lin-Manuel Miranda’s explanation of why he chose certain musical styles for specific characters in the video “Different Musical Styles for Different Characters” in Featured Videos.
2. Students will use their research to develop an original performance piece. This can be a rap, song, poem, monologue, or scene. Remember that the piece must be no longer than two minutes and can be produced by no more than three students in a group.
3. Help facilitate the students’ performance pieces by working with the appropriate departments in the school. The English, drama, and music teachers could be valuable resources for the students.
4. For inspiration, students can use the Hamilton Education Program Online website to see clips from *Hamilton*, listen to music from the show, and watch interviews with the cast and examples of student videos.
5. Student preparation and rehearsal time must be taken into consideration as well as time for some constructive criticism to revise and polish their presentations.
6. All student pieces may be performed in the classroom or another venue at a time chosen by you or the school.
7. Use the Project Rubric to score or grade the student performance projects. For more information on the Competition, please refer to the Official Rules.

# 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?

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.

### 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.

# DIFFERENTIATED INSTRUCTIONAL ACTIVITIES

## OBJECTIVES

The differentiated instructional activities provided here can be used to supplement or replace:

- ★ Primary Source Analysis activity sheets, Student Guide, pp. 10–12
- ★ Research Organizers for People, Events, and Key Documents, Student Guide, pp. 16–19

## CHUNKED TEXTS WITH KEY WORDS OR GUIDING QUESTIONS

### MATERIALS

- ★ Handouts for Chunked Texts with Key Words:
  - ★ “Introduction to a Close Reading of Primary Sources: Key Words”
  - ★ “Primary Source Analysis: *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury”
  - ★ “Primary Source Analysis: *A Full Vindication of the Measures of the Congress*, by Alexander Hamilton”
  - ★ Each page for a Key Document provides a transcript of the full document or selected excerpts and images of the original document when available
- ★ Teacher’s Resource: “Examples of Responses for Chunked Texts with Key Words”
- ★ Handouts for Chunked Texts with Guiding Questions:
  - ★ “Introduction to a Close Reading of Primary Sources: Key Words”
  - ★ “Primary Source Analysis: Guiding Questions for *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury”
  - ★ “Primary Source Analysis: Guiding Questions for *A Full Vindication of the Measures of the Congress*, by Alexander Hamilton”

## PROCEDURE FOR CHUNKED TEXTS WITH KEY WORDS

1. You can choose to do either this activity or the chunked texts with guiding questions, which follows, to replace or supplement the Primary Source Analysis activity in “Looking at Documents: A Close Reading of Primary Sources” (pp. 8–10 in the Student Guide). This option provides shorter excerpts from the two texts, *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury and *A Full Vindication of the Measures of the Congress*, by Alexander Hamilton, than are in the Student Guide. The text is broken down into chunks.
2. Instead of choosing key words from the entire text at once, the students will select key words from each chunk separately and then create a short sentence summarizing the chunk using those key words. They will go on to use their short sentences as the basis for a brief summary of the entire reading. Finally, they will restate the summary in their own words.
3. Discuss the importance of close reading and analysis of primary sources to understanding history and to creating the students’ performance pieces. Distribute “Introduction to a Close Reading of Primary Sources” and read aloud or ask the students to read to themselves the introduction to the activity. Review each of the steps in the Directions.
4. Model the activity for the first chunk of Samuel Seabury’s *Free Thoughts* with the class. Have the students work individually or in pairs or small groups, but each student must complete his or her own activity sheet. You may choose to model the summary and restatement activities for the Samuel Seabury text before directing the students to complete the Hamilton text, *A Full Vindication*, on their own. Examples of answers are provided in the Teacher’s Resources below (pp. 30–33) for your information. Depending on time, you may ask the students to discuss their summaries and restatements with the whole class.

## PROCEDURE FOR CHUNKED TEXTS WITH GUIDING QUESTIONS

1. This option provides shorter chunks of text accompanied by guiding questions to lead students to the important parts of the text while allowing them to explore their own interpretations of the significant points. Each chunk has two questions. The first, Gathering Evidence, requires the students to select an exact quotation from the text. The second, Guiding Questions, requires the students to answer in their own words.
2. Distribute “Primary Source Analysis: Guiding Questions for *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury” and “Primary Source Analysis: Guiding Questions for *A Full Vindication of the Measures of the Congress*, by Alexander Hamilton.” Read the text aloud with the students or ask them to read it to themselves.
3. Model the activity for the first chunk of Samuel Seabury’s *Free Thoughts* with the students. They can work individually or in pairs or small groups, but each student must complete his or her own activity sheet. Students may discuss their answers to the Guiding Questions for Seabury’s text with the whole class before moving on to Hamilton’s text.

# INTRODUCTION TO A CLOSE READING OF PRIMARY SOURCES: KEY WORDS

Many of the songs from *Hamilton* are based on primary source documents. In this section, you will complete a close reading of two documents that inspired Lin-Manuel Miranda to write the song “Farmer Refuted”:

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

These are the first two of many bitter and conflicting statements between Seabury and Hamilton, and they represent the exchanges that were happening during the American colonial period between loyalists and patriots in all thirteen colonies.

The goal of this activity is to recognize the main arguments being made by each of the writers.

## DIRECTIONS

1. Each primary source is broken up into chunks of text. Read the chunks closely.
2. Pick three or four key words from each chunk of text from Samuel Seabury’s *Free Thoughts, on the Proceedings of the Continental Congress*. A key word is very important to the meaning of the sentence. Do not choose a word if you do not know what it means.
3. Write down your key words next to the text.
4. Use the words that you picked from Seabury’s text in a short sentence to summarize what Seabury was saying in that chunk.
5. In the space provided, summarize what Seabury was saying using the short sentences you wrote for each chunk.
6. Finally, restate the summary of Samuel Seabury’s ideas in your own words.
7. Follow steps 1–6 using Alexander Hamilton’s *A Full Vindication of the Measures of the Congress*.



# PRIMARY SOURCE ANALYSIS: EXCERPTS FROM *FREE THOUGHTS, ON THE PROCEEDINGS OF THE CONTINENTAL CONGRESS*, BY SAMUEL SEABURY

“... 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.”

Key Words

---

---

Summary Statement

---

---

“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.”

Key Words

---

---

Summary Statement

---

---

“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 ...”

Key Words

---

---

Summary Statement

---

---

“No, if I must be enslaved, let it be by a KING at least, and not by a parcel of upstart lawless 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 Statement

---

---

Use the key words from *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury to summarize the meaning of the document.

---

---

---

---

---

As a final step, restate in your own words the summary of what Samuel Seabury was saying.

---

---

---

---

---

---

# PRIMARY SOURCE ANALYSIS: EXCERPTS FROM *A FULL VINDICATION OF THE MEASURES OF THE CONGRESS*, BY ALEXANDER HAMILTON

“... The whole world knows, [our contest with Great-Britain] 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?”

Key Words

---

---

Summary Statement

---

---

---

“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.”

Key Words

---

---

Summary Statement

---

---

---

“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, unconvinced of any crime.’ ”

Key Words

---

---

Summary Statement

---

---

---

“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 Statement

---

---

---

Use the key words from *A Full Vindication of the Measures of the Congress*, by Alexander Hamilton to summarize the meaning of the document.

---

---

---

---

---

As a final step, restate in your own words the summary of what Alexander Hamilton was saying.

---

---

---

---

---

---

# EXAMPLES OF RESPONSES FOR PRIMARY SOURCE ANALYSIS: EXCERPTS FROM *FREE THOUGHTS, ON THE PROCEEDINGS OF THE CONTINENTAL CONGRESS*, BY SAMUEL SEABURY

“... 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.”

## Key Words

American Colonies, confusion, authority  
weakened

## Summary Statement

There is confusion in the American  
Colonies.

“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.”

## Key Words

hoped, Congress, scheme, disputes

## Summary Statement

I hope Congress has a scheme to settle the  
dispute.

“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 ...”

## Key Words

neglected, betrayed, interests, Colonies

## Summary Statement

The interests of the Colonies have been  
neglected and betrayed.

“No, if I must be enslaved, let it be by a KING at least, and not by a parcel of upstart lawless 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

enslaved, King, lawless

## Summary Statement

I would rather be enslaved by a King than  
by the Lawless Congress.

Use the key words from *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury to summarize the meaning of the document.

There is confusion in the American colonies. I hope Congress has a scheme to settle the dispute. Congress has neglected and betrayed the interests of the colonies. I would rather be enslaved by a King than by the Lawless Congress.

---

---

---

As a final step, restate in your own words the summary of what Samuel Seabury was saying.

The representatives of the American colonies are not meeting the needs of the People. The assembly's inability to fix the problems between colonies and the British Crown is more dangerous than anything King George III has done.

---

---

---

---

# EXAMPLES OF RESPONSES FOR PRIMARY SOURCE ANALYSIS: EXCERPTS FROM *A FULL VINDICATION OF THE MEASURES OF THE CONGRESS* BY, ALEXANDER HAMILTON

“... The whole world knows, [our contest with Great-Britain] 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? ...”

## Key Words

Great-Britain, dispose, lives, properties

---

## Summary Statement

Great-Britain has disposed of our lives and properties.

---

“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.”

## Key Words

port of Boston, blocked, army, murder, inhabitants

---

## Summary Statement

The port of Boston has been blocked by the army and its inhabitants murdered.

---

“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, unconvinced of any crime.’”

## Key Words

attack, liberties, parliament, punishment

---

## Summary Statement

Parliament has attacked our liberties and punished us.

---

“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

cruelty

---

## Summary Statement

This is just cruelty.

---

**Use the key words from *A Full Vindication of the Measures of the Congress* by, Alexander Hamilton to summarize the meaning of the document.**

Great-Britain has disposed of our lives and properties. The port of Boston has been blocked and the army has murdered its inhabitants. This attack on our liberties was a punishment from parliament that was filled with cruelty.

---

---

---

**As a final step, restate in your own words the summary of what Alexander Hamilton was saying.**

The British are threatening the lives and property of the people of Boston. The punishment for the Boston Tea Party went too far, and it cannot be called anything but cruel.

---

---

---

---



# INTRODUCTION TO A CLOSE READING OF PRIMARY SOURCES: GUIDING QUESTIONS

Many of the songs from *Hamilton* are based on primary source documents. In this section, you will complete a close reading of two documents that inspired Lin-Manuel Miranda to write the song “Farmer Refuted”:

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

These are the first two of many bitter and conflicting statements between Seabury and Hamilton, and they represent the exchanges that were happening during the American colonial period between loyalists and patriots in all thirteen colonies.

The goal of this activity is to recognize the main arguments being made by each of the writers.

## DIRECTIONS

1. Each primary source is broken up into chunks of text. Read *Free Thoughts, on the Proceedings of the Continental Congress*, by Samuel Seabury first.
2. Each chunk of text is followed by two questions:
  - ★ In Gathering Evidence, pick an exact quotation directly from the text to answer the question.
  - ★ In Guiding Questions, answer the question in your own words based on evidence in the text.
3. Follow steps 1–2 for the other activity sheet, *A Full Vindication of the Measures of the Congress* by, Alexander Hamilton.

# PRIMARY SOURCE ANALYSIS: GUIDING QUESTIONS FOR *FREE THOUGHTS, ON THE PROCEEDINGS OF THE CONTINENTAL CONGRESS*, BY SAMUEL SEABURY

“... 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.”

## Gathering Evidence

Answer the following question using a direct quotation from *Free Thoughts*.

## Guiding Questions

Answer the following question in your own words.

**What are the most powerful words Seabury uses to describe life in the colonies?**

**What is happening in the American colonies? Identify three problems Seabury says exist in the colonies.**

**“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.”**

**Gathering Evidence**

Answer the following question using a direct quotation from *Free Thoughts*.

**Guiding Questions**

Answer the following question in your own words.

**What does Seabury hope Congress will do after they meet in Philadelphia?**

**According to Seabury, what do the Americans want from Congress?**

**“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 mis-understood, carelessly neglected, or basely betrayed the interests of all the Colonies ...”**

**Gathering Evidence**

Answer the following question using a direct quotation from *Free Thoughts*.

**Guiding Questions**

Answer the following question in your own words.

**What has Seabury accused Congress of doing to the colonies?**

**Does Seabury believe that Congress is addressing the concerns of the colonies?**

**“No, if I must be enslaved, let it be by a KING at least, and not by a parcel of upstart lawless 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.”**

**Gathering Evidence**

Answer the following question using a direct quotation from *Free Thoughts*.

**Guiding Questions**

Answer the following question in your own words.

**Which animal does Seabury use to describe the king? Which animals are used to describe Congress?**

**King:**

**Congress:**

**Who does Seabury trust more: the American Congress or the king?**

# PRIMARY SOURCE ANALYSIS: GUIDING QUESTIONS FOR A *FULL VINDICATION OF THE MEASURES OF THE CONGRESS*, BY ALEXANDER HAMILTON

“... The whole world knows, [our contest with Great-Britain] 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? ...”

## Gathering Evidence

Answer the following question using a direct quotation from *A Full Vindication*.

## Guiding Questions

Answer the following question in your own words.

What question does Hamilton think is facing the whole world?

Can you restate Hamilton’s question in your own words?

**“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.”**

**Gathering Evidence**

Answer the following question using a direct quotation from *A Full Vindication*.

**Guiding Questions**

Answer the following question in your own words.

**What are three different things that are happening in Boston?**

**Which of these actions do you think was the worst one? Explain your answer.**

**“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, unconvinced of any crime.’ ”**

**Gathering Evidence**

Answer the following question using a direct quotation from *A Full Vindication*.

**Guiding Questions**

Answer the following question in your own words.

**What was the British government's response to the Boston Tea Party?**

**Does Hamilton think that the British Parliament went too far when they punished Massachusetts for the Boston Tea Party? Explain your answer.**

**“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.”**

**Finish the following sentence based on the quotation above:  
In simple terms, Hamilton thinks that the British government is:**

**Do you agree with Hamilton’s concluding thought? Explain your answer.**



# CREATING YOUR PERFORMANCE: RESEARCH ORGANIZERS FOR IMAGE-BASED PRIMARY SOURCES

This activity can replace or supplement the Research Organizers in Creating Your Performance. The Research Organizers in the Student Guide are designed for a close reading of texts. However, students can also base their research and their performance pieces on an 18th-century image. You can find 18th-century images illustrating People and Events in the Hamilton Education Program Online website by choosing Images in the Themes section of the website. Many of these images were designed as propaganda to convey a particular perspective.

This activity focuses on a broadside, “The Bostonian’s Paying the Excise-man, or Tarring and Feathering,” attributed to an English cartoonist. You can find this image on the Hamilton Education Program Online website as the illustration for the Boston Tea Party. Right-click on the image on the right and open the image in a new tab [hamilton.gilderlehrman.org/event/boston-tea-party-1773](http://hamilton.gilderlehrman.org/event/boston-tea-party-1773).

This lesson provides one example of using an image to understand a historical event. However, these methods can be used with any image the students may choose as their primary source. There are two different activity sheets provided for image analysis:

- ★ “Image Analysis Organizer” provides more guidance for a whole class or small group activity.
- ★ “Art Analysis” can be used as a group activity or by individual students who wish to include an image as the basis for their research.

## OBJECTIVES

Students will be able to:

- ★ Explain the actions of central figures in a historical image by completing an image analysis activity and participating in a class discussion
- ★ Identify the perspective of the artist using details from the primary source document

## MATERIALS

- ★ “The Bostonian’s Paying the Excise-man, or Tarring & Feathering,” attributed to Philip Dawe, London, October 31, 1774 (The Gilder Lehrman Institute of American History, GLC04961.01). The image is provided below, but it can also be seen on the Hamilton Education Program Online website: [hamilton.gilderlehrman.org/event/boston-tea-party-1773](http://hamilton.gilderlehrman.org/event/boston-tea-party-1773).
- ★ Teacher’s Resource: “Background to the Incident Depicted in ‘The Bostonian’s Paying the Excise-man, or Tarring & Feathering’”
- ★ “Image Analysis Organizer” (this lesson is built around use of the Image Analysis Organizer, but you can choose to use “Analyzing Art” [below] instead)
- ★ “Analyzing Art” (for use with any image)
- ★ Screen to display the image for a whole-class discussion

## PROCEDURE

1. Begin class with an introductory discussion of some of the British policies that led to the passage of the Tea Act and eventually to the Boston Tea Party. Remind students that British officials and loyalists were living in the same colonial towns and cities as patriots. Be sure to underscore the importance of particular incidents in Boston, such as mass protests against the Stamp Act, the burning of Royal Governor Hutchinson's home, and the Boston Massacre.
2. Instruct students that they will be looking at a primary source image that focuses on an event in Boston that they have not heard about yet. Tell students that they will examine the image and answer questions about it to draw conclusions about the artist and the artist's perspective on the people of Boston.
3. Give them time to silently look at the image and fill out Step 1 on the Image Analysis Organizer, noting all that they see in the picture. Remind them that they are not drawing conclusions about the image yet. They are just describing the objects and activities that they see.
4. Come together as a whole class and invite several students to point out one of the things they saw. Remind them that they are not drawing any conclusions. Tell students that they are completing this step because different students may have noticed different things in the picture. Direct students to add details in Step 2 if other students point out new things in the image.
5. Explain the title of the image and point out who the Excise-man is. Describe the job of a British customs official.
6. Have students choose a partner to complete Step 3. Students will focus on the central figure in the picture. If the two students disagree about who the central figure is, they should discuss it and come to an agreement. Emphasize that students need to write down the evidence from the image that led them to their conclusions.
7. Have the whole class convene and discuss what they think is happening in the image. You could have students point out their evidence on the screen.
8. Try to get the students to come to a consensus about who drew the picture and why they might have drawn it. Connect these ideas back to key concepts of the period, such as loyalists vs. patriots, or taxation without representation.
9. Tell students they might want to explore other images from the Founding Era to help get a sense of how artists expressed themselves and their political views in different ways. Ask them to compare the different ways the artist, who was British, and Samuel Seabury, who was a colonial loyalist, expressed their ideas. Ask students which approach they think is more powerful—text or images.
10. Some students may choose to use what they see in an image as a source for their original performance piece.

## BACKGROUND TO THE INCIDENT DEPICTED IN “THE BOSTONIAN’S PAYING THE EXCISE-MAN, OR TARRING & FEATHERING”

In the years leading up to the American Revolution, both the British and the colonists used broadsides to influence public opinion. This broadside, “The Bostonian’s Paying the Excise-man, or Tarring & Feathering,” printed in London in 1774, is a British depiction of the Bostonians’ treatment of a British customs officer, John Malcom.

In Boston in January 1774, John Malcom argued with Bostonian George Hewes over Malcom’s rough treatment of a boy in the street. Malcom struck Hewes with his cane and fled the scene. Word of the assault spread, and Bostonians congregated at Malcom’s home, eventually dragging him outside. He was thrown into a cart and driven through the city streets. The crowd had Malcom stripped and covered first with tar and then feathers, giving him a “modern jacket.” The riotous parade continued through the city, stopping periodically to demand Malcom renounce British authority, which he refused to do. The mob drove on past the Liberty Tree, where they threatened to hang Malcom. They put a rope around his neck, tied him to the gallows, and beat him with clubs. Malcom, severely injured, was eventually driven back to his home and unceremoniously rolled off the cart.

In this depiction of the events, the artist portrays the Bostonians with menacing faces, violently pouring tea down Malcom’s throat. Items representing events from the daylong assault are compressed into one scene, including the tar and feathers, a club, and a noose hanging from the Liberty Tree. The Boston Tea Party, which occurred a month before the attack on Malcom, appears in the background, linking the two events for the British audience. The Stamp Act is also depicted upside down on the Liberty Tree, serving as a reminder of the Stamp Act protests of 1765.



The Gilder Lehrman Institute of American History

# ANALYZING ART

**Title of the Image:**

---

**Artist/Credited to :**

---

**Setting of the Artwork:**

---

**What is the significance of the central figure(s) or object(s)?**

---

---

---

---

**What action is taking place in the image?**

---

---

---

---

**What mood or tone is created by the artwork, and what in the picture is creating that mood or tone?**

---

---

---

---

**What message is the artist giving to the viewer?**

---

---

---

---