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Where Did Young Chautauqua Come From? Why Do We Call it Chautauqua?

To answer this question, we get to take a quick trip through history. “Chautauqua” (shaw-Talk-wah) is the Seneca Indian name for a lake in what is now upstate New York. It means, “Where the fish was taken out.” In the 19th century Lake Chautauqua became a summer resort destination for Americans.

“The Chautauqua movement was founded in 1874 on the banks of New York’s Lake Chautauqua. The original intent was simply to edify rural teachers, but it soon became a place where thousands of families could gather together for several days of inspiration, education, and enjoyment. People came from miles around to hear speakers of national renown, enjoy bands and plays, and engage in an open forum on the great issues of their day. The idea spread... At the turn of the century, Traveling Chautauquans were first introduced, and in their heyday there were 21 such troupes operating on 93 circuits, reaching a phenomenal 35 million people a year!”

When radio came along in the 1930s, and television shortly thereafter, many Chautauquans faded away. Some people though, “Why go listen to a lecture outside when I can sit in my living room?” Perhaps the Depression also took its toll. “Why pay for each program, when I can listen for free at home?” TV and radio have offered access to distant information that Chautauqua could never reach. And yet, over time, people realized that something was lost when the original Chautauqua movement declined. Luckily, that “something” is possible to recreate.

Today the word “Chautauqua” has two uses beyond the use of geographical places in upstate New York: One is for centers that still host concerts, lectures, and performances – such as Chautauqua Park in Boulder, Colorado. The other is a movement, just a couple of decades old, whereby adult actor/scholars research and present live first-person portrayals of historical characters. These Chatauqua presentations are generally comprised of a monologue in character, followed by a Q&A period with the historical person, followed by a Q&A period with the scholar/presenter out of character. Chautauqua performances recapture the mental and emotional involvement and the opportunity to engage in conversation with the speaker inherent in the original Chautauqua movement from the 19th century.

Young Chautauqua gives young scholars a chance to research and represent a historical figure themselves.

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1 http://www.nancho.net/newchau/arc/histry.html
From the Young Chautauqua Teacher Handbook p.6
Questions To Ask Yourself When Developing a Living History

1. **Selecting the personage.** Pick someone you love or you connect with, or are passionate about. You don’t have to know why you picked this person when you start. You will discover reasons why as you do the work. But you do have to have the drive. Have you picked a real historical personage or are you representing an unknown class of person, such as a soldier or maid?

2. **Research.** Read, read, read, read, and read. Re-read, re-read, re-read –AND TAKE NOTES. Read at least one real book, biography or autobiography. Seek primary sources. Expect inconsistencies. Be-ware of Internet and film sources. Study the person’s writing, study the person’s speech patterns. Learn about the era in which the person lived. What happened in history during your person’s life? Look at paintings, photographs from the era. What other famous people did your person know? Find out about them.

3. **Asking “Why?”** Why are you telling this story? Why does this person’s story need to be heard? What is universally human about this person’s story? How will humanity benefit from knowing this story? Why is the world a different place because this person lived? Don’t try to get the perfect answer to these questions the first time you ask, but do give it your best shot. Then revisit this step frequently.

4. **Choosing your context.** How old are you pretending to be as you are presenting? Where are you? What is your time point of view? Are you or are you not aware of the modern world? Are you aware of your own death?

5. **Identifying turning points or key events.** List key events in your person’s life that you wish to cover. What does the audience need to know to appreciate the significance of these turning points? Develop small pieces or episodes around each such event.

6. **Emotional Content and Subtext.** How did the character feel during each of the turning points or key events. Feel that way when you speak about it. Expose your character’s emotional state.
Good Chautauqua Choices: Men

Adam Smith  Charlemagne  Franz Liszt
Akira Kurosawa  Charles Darwin  Franz Schubert
Albert Camus  Charles de Gaulle  Fred Astaire
Albert Einstein  Charles Dickens  Fred Rogers
Aldous Huxley  Charles Goodyear  Frederic Chopin
Alec Guinness  Charles Lindbergh  Frederick Douglass
Aleksandr Solzhenitsyn  Charlie Chaplin  Friedrich Nietzsche
Alessandro Volta  Cicero  Fyodor Dostoyevsky
Alexander Fleming  Clark Gable  Galileo Galilei
Alexander Graham Bell  Claude Debussy  George 'Machine Gun' Kelly
Alexander Hamilton  Claude Monet  George Armstrong Custer
Alexander Pope  Confucius  George Bernard Shaw
Alexander the Great  Daniel Boone  George Friedrich Handel
Alexandre Dumas  Daniel Webster  George Orwell
Alfred Bernhard Nobel  Daniel Williams  George Washington
Alfred Hitchcock  David Hume  George Washington Carver
Alfred Tennyson  Davy Crockett  Georges Bizet
Alvin C. York  Desi Arnaz  Georges Seurat
Ambrose Bierce  Diego Rivera  Geronimo
André the Giant  Douglas MacArthur  Giacomo Casanova
Andrew Jackson  Dr. Seuss  Giacomo Puccini
Andy Warhol  Dred Scott  Gregor Mendel
Antonio Salieri  Duke Ellington  Gregory Peck
Antonio Vivaldi  E. B. White  Groucho Marx
Arthur Conan Doyle  Edgar Allan Poe  Grover Cleveland
Arthur Miller  Edmund Hillary  Guglielmo Marconi
Audie Murphy  Edouard Manet  Gustave Eiffel
Augustus Caesar  Edvard Munch  Guy Fawkes
Babe Ruth  Edwin Hubble  H. G. Wells
Bela Lugosi  Elliot Ness  Hank Aaron
Benjamin Franklin  Elvis Presley  Hank Greenberg
Bernard Law Montgomery  Ernest Hemingway  Hans Christian Andersen
Billy the Kid  Erasmus  Hans Fischer
Bing Crosby  Erwin Rommel  Harry Houdini
Bob Hope  Erwin Schrödinger  Harry Truman
Booker T. Washington  Euripides  Henri Becquerel
Bruce Lee  F. Scott Fitzgerald  Henri Matisse
Buddy Holly  Francis Bacon  Henry David Thoreau
Butch Cassidy  Frank Lloyd Wright  Henry Ford
Calvin Coolidge  Frank Sinatra  Herbert Hoover
Carl Gustav Jung  Franklin D. Roosevelt  Herman Melville
Cesar Chavez  Franz Kafka  Horace
Howard Carter
Igor Stravinsky
Ingmar Bergman
Irving Berlin
Isaac Newton
J. Edgar Hoover
J. R. R. Tolkien
J.E.B. Stuart
Jack Dempsey
Jack Kerouac
Jack Kirby
Jackie Robinson
Jacques Cousteau
James Cash Penney
James Cook
James Dean
James Joyce
James Knox Polk
Jan Vermeer
Jean-Paul Sartre
Jesse James
Jim Henson
Jim Morrison
Jim Hendrix
Joe DiMaggio
Johann Sebastian Bach
Johann Wolfgang von Goethe
Johannes Kepler
John Brown
John Coltrane
John D. Rockefeller
John Deere
John Dewey
John F. Kennedy
John Fairfax
John Hancock
John Jay
John Lennon
John Locke
John Milton
John Philip Sousa
John Steinbeck
John Stuart Mill
John Wayne
Jonas Salk
Jonathan Swift
Jorge Luis Borges
Julius Caesar
Karl Marx
Kurt Cobain
Langston Hughes
Leon Trotsky
Leonardo da Vinci
Dr. Leonid Rogozov
Levi Strauss
Lou Costello
Lou Gehrig
Louis Armstrong
Louis Leakey
Louis Pasteur
Ludwig van Beethoven
Lyndon B. Johnson
“Mad” Jack Churchill
Madame C. J. Walker
Madame Tussaud
Mahatma Gandhi
Malcolm X
Mark Twain
Martin Luther
Martin Luther King Jr.
Marvin Gaye
Meriwether Lewis
Michelangelo
Miguel de Cervantes
Miles Davis
Milton S. Hershey
Moctezuma II
Moe Howard
Napoleon Bonaparte
Nat King Cole
Niccolo Machiavelli
Niels Bohr
Nikola Tesla
Noah Webster
Nostradamus
Oliver Cromwell
Orson Welles
Orville Redenbacher
Orville Wright
Oscar Wilde
Oskar Schindler
Pablo Picasso
Paul Cézanne
Paul Revere
Pierre Auguste Renoir
Pierre Charles L’Enfant
Pyotr Ilyich Tchaikovsky
Rabindranath Tagore
Ray Charles
Rembrandt van Rijn
Richard Nixon
Richard Wagner
Robert Crumb
Robert E. Lee
Robert Francis Kennedy
Robert Frost
Rocky Marciano
Rube Goldberg
Rudolph Valentino
Rudyard Kipling
Salvador Dalí
Sam Cooke
Samuel Adams
Samuel Colt
Samuel Morse
Sigmund Freud
Simon Bolivar
Stanley Kubrick
Stephen F. Austin
Sugar Ray Robinson
Syd Barrett
T. S. Eliot
Tamerlane
Tennessee Williams
Tenzing Norgay
The Red Baron
Theodore Roosevelt
Thomas Becket
Thomas Edison
Thomas Hobbes
Thomas Jefferson
Thurgood Marshall
<table>
<thead>
<tr>
<th>Tupac Shakur</th>
<th>Walt Disney</th>
<th>William Penn</th>
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<tbody>
<tr>
<td>Tycho Brahe</td>
<td>Wild Bill Hickok</td>
<td>William Shakespeare</td>
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<tr>
<td>Ulysses S. Grant</td>
<td>Will Rogers</td>
<td>Wilson Pickett</td>
</tr>
<tr>
<td>Upton Beall Sinclair</td>
<td>William Faulkner</td>
<td>Winston Churchill</td>
</tr>
<tr>
<td>Victor Hugo</td>
<td>William Hanna</td>
<td>Wolfgang Amadeus Mozart</td>
</tr>
<tr>
<td>Virgil</td>
<td>William Kidd</td>
<td>Woodrow Wilson</td>
</tr>
<tr>
<td>Vladimir Lenin</td>
<td>William Lloyd Garrison</td>
<td>Wyatt Earp</td>
</tr>
<tr>
<td>Voltaire</td>
<td>William McKinley</td>
<td></td>
</tr>
</tbody>
</table>
### Good Chautauqua Choices: Women

<table>
<thead>
<tr>
<th>Abigail Adams</th>
<th>Cleopatra</th>
<th>Harriet Beecher Stowe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agatha Christie</td>
<td>Daisy Bates</td>
<td>Harriet Tubman</td>
</tr>
<tr>
<td>Agustina de Aragon</td>
<td>Dolley Madison</td>
<td>Hedy Lamarr</td>
</tr>
<tr>
<td>Aleksandra Mikhailovna Kollontai</td>
<td>Dorothy Mary Crowfoot Hodgkin</td>
<td>Helen Keller</td>
</tr>
<tr>
<td>Amielia Earhart</td>
<td>Dorothy Parker</td>
<td>Huda Shaarawi</td>
</tr>
<tr>
<td>Amy Johnson</td>
<td>Dorothy Woolfolk</td>
<td>Indira Gandhi</td>
</tr>
<tr>
<td>Amy Lowell</td>
<td>Edith Bolling Galt Wilson</td>
<td>Isabella Bird</td>
</tr>
<tr>
<td>Ana Mendietta</td>
<td>Edith Cavel</td>
<td>Jackie “Moms” Mabley</td>
</tr>
<tr>
<td>Angelina Weld Grimke</td>
<td>Edna St. Vincent Millay</td>
<td>Jacqueline Kennedy</td>
</tr>
<tr>
<td>Anne Bradstreet</td>
<td>Eleanor of Aquitaine</td>
<td>Jane Addams</td>
</tr>
<tr>
<td>Anne Frank</td>
<td>Eleanor Roosevelt</td>
<td>Jane Austen</td>
</tr>
<tr>
<td>Anne Sexton</td>
<td>Elizabeth Blackwell</td>
<td>Janis Joplin</td>
</tr>
<tr>
<td>Anne Sullivan Macy</td>
<td>Elizabeth Cady Stanton</td>
<td>Jeanne Baret</td>
</tr>
<tr>
<td>Annie Oakley</td>
<td>Elizabeth Fry</td>
<td>Jessica “Decca” Mitford</td>
</tr>
<tr>
<td>Antonia Maria Theresa Mirabal</td>
<td>Elizabeth Holloway Marston</td>
<td>Joan of Arc</td>
</tr>
<tr>
<td>Aphra Behn</td>
<td>Elizabeth II</td>
<td>Jovita Idair</td>
</tr>
<tr>
<td>Ariel Hollinshead</td>
<td>Ella Baker</td>
<td>Judy Garland</td>
</tr>
<tr>
<td>Artemisia I of Caria</td>
<td>Ella Fitzgerald</td>
<td>Julia Ward Howe</td>
</tr>
<tr>
<td>Audre Lorde</td>
<td>Ella Flagg Young</td>
<td>Julie D’Aubigny</td>
</tr>
<tr>
<td>Audrey Hepburn</td>
<td>Emily Dickinson</td>
<td>Juliette Gordon Low</td>
</tr>
<tr>
<td>Ayn Rand</td>
<td>Emily Jane Bronte</td>
<td>Kate Marsden</td>
</tr>
<tr>
<td>Babe Didrikson Zaharias</td>
<td>Emmeline Pankhurst</td>
<td>Kate Sheppard</td>
</tr>
<tr>
<td>Barbara McClintock</td>
<td>Estée Lauder</td>
<td>Khutulun</td>
</tr>
<tr>
<td>Beatrix Potter</td>
<td>Ester Peterson</td>
<td>Leigh Brackett</td>
</tr>
<tr>
<td>Bessie “Queen Bess” Coleman</td>
<td>Eva Peron-Duarte</td>
<td>Lillian Smith</td>
</tr>
<tr>
<td>Bette Davis</td>
<td>Fannie Lou Hamer</td>
<td>Lise Meitner</td>
</tr>
<tr>
<td>Billie Holiday</td>
<td>Faye Dunaway</td>
<td>Louisa May Alcott</td>
</tr>
<tr>
<td>Boudica</td>
<td>Florence Bascom</td>
<td>Louise Arner Boyd</td>
</tr>
<tr>
<td>Calamity Jane</td>
<td>Florence Nightingale</td>
<td>Louise Bourgeois</td>
</tr>
<tr>
<td>Caroline Harrison</td>
<td>Frida Kahlo</td>
<td>Lucille Ball</td>
</tr>
<tr>
<td>Caroline Lucretia Herschel</td>
<td>Georgia O’Keefe</td>
<td>Lucy Parsons</td>
</tr>
<tr>
<td>Carrie Chapman Catt</td>
<td>Gertrude Bell</td>
<td>Lucy Parsons</td>
</tr>
<tr>
<td>Catherine de Medici</td>
<td>Gertrude Stein</td>
<td>Lucy Stone</td>
</tr>
<tr>
<td>Catherine Maria Sedgwick</td>
<td>Ginger Rogers</td>
<td>Luisa Capetillo</td>
</tr>
<tr>
<td>Catherine of Aragon</td>
<td>Golda Meir</td>
<td>Madame Tussaud</td>
</tr>
<tr>
<td>Charlotte Angas Scott</td>
<td>Grace Hopper</td>
<td>Majorie Lee Brown</td>
</tr>
<tr>
<td>Charlotte Forten Grimke</td>
<td>Grace Kelly</td>
<td>Manuela Saenz</td>
</tr>
<tr>
<td>Charlotte Mason</td>
<td>Grandma Moses</td>
<td>Margaret Fuller</td>
</tr>
<tr>
<td>Chien-Shiung Wu</td>
<td>Greta Garbo</td>
<td>Margaret Mead</td>
</tr>
<tr>
<td>Ching Shih</td>
<td>Gwendolyn Brooks</td>
<td>Margaret Sanger</td>
</tr>
<tr>
<td>Christa McAuliffe</td>
<td>Hallie Quinn Brown</td>
<td>Maria Bochkareva</td>
</tr>
<tr>
<td>Clara Barton</td>
<td>Harriette Martineau</td>
<td></td>
</tr>
</tbody>
</table>
Maria Mitchell
Maria Montessori
Marie Anne de Cupis de Camargo
Marie Antoinette
Marie Curie
Marilyn Monroe
Marion Wong
Martha Wadsworth Brewster
Martha Washington
Mary Baker Eddy
Mary Cassatt
Mary Ellen Richmond
Mary Pickford
Mary Shelley
Mary Todd Lincoln
Mary Wollstonecraft
Mina Loy
Minerva Argentina Mirabal
Molly Brown
Mother Jones
Mother Teresa
Nana Asma’u
Nancy Astor
Nancy Wake
“Nelly Bly” Cochran
Nelly Sachs
Olivia de Havilland
Omú Okwei
Pearl S. Buck
Phillis Wheatley
Pocahontas
Policarpa “La Pola” Salavarrieta
Queen Draga
Queen Elizabeth I
Queen Isabella of France
Queen Nefertiti
Rachel Carson
Rani Lakshmi
Rosa Bonheur
Sakajawea
Salome Urena de Henriquez
Sappho
Sarah Polk
Septima Zenobia
Simone de Beauvoir
Sojourner Truth
Sophia Elisabet Brenner
Susan Brownell Anthony
Susette La Flesche Tibbles
Sylvia Plath
Tamar of Georgia
Tomoe Gozen
Vera Figner
Victoria Woodhull
Vijaya Lakshimi Pandit
Virginia Woolf
Zelda Fitzgerald
Inquiry Questions for Chautauqua Scholars

Name and Character_______________________________________________________________

1. Why am I remembered in history?

2. What hardships did I face, and how did I overcome them?

3. How did different social, political, and cultural views affect my life? How did I affect those issues?

4. What are three significant events in their character’s life?

5. Why does this person’s story need to be heard?

6. What is universally human about this person’s story?

7. How will the audience benefit from knowing this story?

8. Why is the world a different place because this person lived?

Student-Generated Questions:

9. ___________________________________________________________________________

10. ___________________________________________________________________________

11. ___________________________________________________________________________
Citation Basics

When researching, it is important to cite your sources so that someone reading or viewing your final project can double-check the accuracy of your research. Here’s a guide for what information you need for common sources.

<table>
<thead>
<tr>
<th>What you need</th>
<th>BOOK</th>
<th>PRINT ARTICLE</th>
<th>WEB ARTICLE</th>
<th>VIDEO</th>
</tr>
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<tbody>
<tr>
<td><strong>What is it called?</strong></td>
<td>book title</td>
<td>article title</td>
<td>article title</td>
<td>video title</td>
</tr>
<tr>
<td><strong>Who created it?</strong></td>
<td>author</td>
<td>author</td>
<td>poster</td>
<td>director/creator</td>
</tr>
<tr>
<td><strong>Where did the source come from?</strong></td>
<td>publisher name and publisher city</td>
<td>publication title, issue number, and page numbers</td>
<td>web domain/site</td>
<td>studio name</td>
</tr>
<tr>
<td><strong>When was it created?</strong></td>
<td>copyright year</td>
<td>publishing date</td>
<td>original posting date</td>
<td>copyright year</td>
</tr>
</tbody>
</table>

Be aware of different combinations of these sources (for example, an article out of a book requires both book and article information). If you cannot find a piece of information, note that. Here are the most common sources:

**PRINT BOOK**
Author name (last, first). *Book Title*. Publishing city: publisher, copyright date. Print.


**WEB ARTICLE**
Poster name (if any). “Article Title.” *Name of site*. Site owner, posting date. Web. Date you accessed it.


**SONG**
Artist name. “Song.” *Album*. Studio, year. Medium.


**FILM**
*Name of Film*. Dir. *Director*. Studio, copyright date. Film.


**WEB VIDEO**


**ARTWORK**
Artist name (last, first). *Name of image*, date. Museum with work, city. *Site name*. Web. Date accessed


**IMAGE ONLY FOUND ON WEB**


**PERSONAL INTERVIEW**
Interviewee (last, first). Personal interview. Date of interview.

Coon, Brandon. Personal interview. 1 May 2014.

This information is important for every citation style (MLA, APA, and Chicago). For additional information on citation, check the only style guides of Purdue University’s Online Writing Lab ([owl.english.purdue.edu/owl/](http://owl.english.purdue.edu/owl/)).
Analyzing Your Character

Character’s Name_______________________________________________________________

Character’s Age:______  Height:___________  Weight_____________

How will you change yourself to physically fit the character better?
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________

List ten adjectives which describe your character.

1. ________________________________
2. ________________________________
3. ________________________________
4. ________________________________
5. ________________________________
6. ________________________________
7. ________________________________
8. ________________________________
9. ________________________________
10. ________________________________

Describe ten ways you are LIKE your character:  
1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

Describe ten ways you are UNLIKE your character:  
1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10.
How does your character move? ____________________________________________________________
__________________________________________________________
__________________________________________________________

What physical mannerisms does your character have? (use of hands, shifting feet, etc.) ________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

What is your character’s basic facial expression? Does he or she do anything different with eyes/mouth?
__________________________________________________________
__________________________________________________________
__________________________________________________________

Describe the character’s family and relationship with family. __________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

What is this character’s attitude toward life? ____________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

What are your character’s goals in life? ____________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

What are your character’s greatest fears? ____________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

What hand prop(s) would help you establish this character? ____________________________________________
__________________________________________________________
__________________________________________________________
Character Inside and Out

Character’s Name _______________________________________________________________

I. Internal Aspects (What’s inside the character, makes him or her tick?)

Mental (How smart is he or she? How does she or he learn?)
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

Spiritual (What are his or her beliefs, values, and life ideals?)
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

Emotional (How does your character feel most of the time?)
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

Social (How does he or she get along with others and why?)
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

Motives (What drives him or her to act or be the way he or she is?)
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
II. Externals (What the audience sees as result of internal aspects)

Posture (How does he or she stand?)

Movement (How does he or she move?)

Age (How old is he or she?)

Dress (Describe typical outfit)

Voice (Describe range and quality)

Habits (Repetitive actions)

III. Symbolic (Objects or ideas representing your character's essence)

Name you character’s....

animal_________________________  month ______________________
color___________________________  plant_______________________
drink of choice ___________________  sports team ___________________
food___________________________  tool_______________________
holiday_________________________  way to get around ___________________

Pattern or design
Young Chautauqua Project  
Character Monologue

A monologue is a dramatic speech made by a single character. For Young Chautauqua, you must recite a self-written monologue to an audience. To build your monologue, you will tell and connect the important stories of your figure, turning them from a historical figure into a character. Don’t start with a character’s birth—start with one of the big events of their life. Use the short stories we wrote in class to help you. The monologue should cover the major events of a person’s life, both personal and career or professional milestones.

Your monologue should not just be facts, but should also incorporate the feelings and opinions of the character. You should sound like the character, including slang and dialects the character would have. Since you will be acting as the character, the monologue should be written from the character’s first person perspective. The character should be speaking as if they were plucked out of a single moment in time, so pick the exact moment of that time the character is from. This will be important because, while he or she can recount past events, he or she should not know of future events (including his or her own death).

Your monologue should by at least two pages long (about 500 words typed). Like all writing, the monologue should have clear writing with proper grammar and formatting.

<table>
<thead>
<tr>
<th>Outstanding</th>
<th>Acceptable</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monologue is between two and three pages long (500-750 words)</td>
<td>Monologue is over three pages long (over 750 words)</td>
<td>Monologue is under two pages long (under 500 words)</td>
</tr>
<tr>
<td>Monologue sounds like it was originally written by the character.</td>
<td>Monologue is written in first person from the character’s perspective.</td>
<td>Monologue is not written in first person or from character perspective.</td>
</tr>
<tr>
<td>Monologue details the character’s life in great depth.</td>
<td>Monologue discusses the character’s life up to a certain point of time.</td>
<td>Monologue lacks a clear, sequential narrative of character’s life.</td>
</tr>
<tr>
<td>Monologue always stays in the “present” of the character’s perspective</td>
<td>Monologue does not discuss events or knowledge the character would not have historically known</td>
<td>Monologue discusses events or knowledge the character would not have historically known</td>
</tr>
<tr>
<td>Monologue is completely historically accurate</td>
<td>Monologue is mostly historically accurate</td>
<td>Monologue has historically inaccuracies</td>
</tr>
<tr>
<td>Monologue clearly demonstrates why character is historically significant</td>
<td>Monologue implies why character was historically significant.</td>
<td>Monologue does not imply why character was historically significant.</td>
</tr>
<tr>
<td>Monologue has a strong opening and closing</td>
<td>Monologue has a decent opening and closing</td>
<td>Monologue lacks a sufficient opening and/or closing</td>
</tr>
<tr>
<td>Few errors in grammar (0-4 errors)</td>
<td>Some errors in grammar (5-8 errors)</td>
<td>Many errors in grammar (9+ errors)</td>
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<td>Monologue is typed in appropriate font and has 1” margins.</td>
<td>Monologue is neatly handwritten and has 1” margins.</td>
<td>Monologue is poorly handwritten; margins are not 1”.</td>
</tr>
</tbody>
</table>
Writing Openings and Closings

Your opening and closing are often the last things you figure out. Get to know your character first.

Your opening should create a bridge to speaking about the fundamental “Why?” for your character’s existence. Why does it matter that this person lived?

“I don’t want to be like everyone else and start with, ‘My name is________. I was born on (such and such a date in year...).’ But what else can I say?” Here are a few alternatives:

- “What you probably know about me is___________. But something you may not know is________________.”
- “In the papers they said that I was ________, but what they didn’t know was__________.” OR, “My enemies called me ____________, but what they didn’t give me credit for was________.” Where possible, quote a true contemporary reference.
- Start with a key quote by the historical character, and then identify the context. For example, “That is what I said to the reporters when they pestered me.” Or “That is what I wrote to my mother when______” or “That is how I got the attention of______.”
- Start with a very exciting episode in the character’s life. “There I was, face to face with ________. I wondered if I would ever have a chance to tell my story...”

Your closing clinches the deal. The reason for a closing is to reinforce the “Why.”

- “Before I die I hope that________.”
- “If I am remembered I hope it will be for________.”
- “I wonder if my grandchildren will remember that I ________.”
- “I’m glad that at least I was able to __________.”
- “If only I had known sooner that__________.”
- “My next goal is to __________.”
- “I am thankful that__________.”

The opening sentence and the closing sentence are good sentences to memorize. If you know how you are going to end, you won’t find yourself shrugging and saying “And that’s all.”

Courtesy of Susan Marie Frontcza, Speaker/Writer/Actor/Storyteller, 3664 Chase Court, Boulder CO 80305, 303 442-4052, www.storysmith.org, susanmarie@storysmith.org
Developing Stage Presence

- Most important first step: Be comfortable with your monologue!

- Voice
  - Speak s-l-o-w-l-y and enunciate
  - Speak LOUDLY
  - Avoid using “space filler words” such as: us, you know, like, umm
  - Talk to the audience, not at them.

- Eyes
  - Look at the audience, or at least their foreheads/above their heads
  - Shift your attention from place to place in the audience

- Hands
  - Use hands to help create an emotion – clasp them to chest to show fear or heartbreak, put them to your head to show discouragement, shake a fist to show anger or action.
  - Don’t allow your hands to “wander”. This can distract and show you’re nervous.
  - Use props. A letter, a book, a model for an invention, something that adds to one of your stories might enhance your words and give you a stronger stage presence.

- Feet
  - In general, it’s best just to stand in one place unless you have purposeful movement – cross to place a paper on a table, imagine you are looking for someone out of a window.
  - Be careful not to shuffle your feet or shift noticeably from foot to foot. Any movement needs to express an emotion or action.

- Becoming the Character
  - How did your character feel about each of the stories you are using in the monologue?
  - Learn to see, think, and feel the way the character did.
  - Know your material so well, you can focus on the more “human” aspects of your character.
  - Keep reading material by or about your figure to know them well.
TIPS FOR MEMORIZING LINES


Write your lines down on paper
This helps your brain commit them to memory because the act of transferring them to paper requires you to process the material instead of just seeing it. In fact, research shows this can help you memorize things 45% faster. Write out lines correctly; if you mess up, strike out the line and start over, never just erase. Always handwrite, as typing has shown to be less effective. You will also memorize words written in your own handwriting faster than other fonts.

Don’t make flash cards of your lines
This is a popular but ineffective method. Lines in a play are best memorized in order. Studies have shown memorizing lines in a random order hurts comprehension of the play as a whole.

Memorize your cues as well
Even if you can recite your lines flawlessly, it won’t mean squat if you don’t know when to say them. Memorize all your cues, whether it’s an entrance line by another actor, a physical action onstage, or a change in lighting.

Think like the character
Think about the character’s motivations. It sounds clichéd, but it works. It’s called “active experiencing,” and research backs up its effectiveness. By memorizing the spine of a play, an actor can find where they are if they get lost and forget their lines.

Become a broken record
Say the lines over and over—and over! Repetition trains the brain by prompting it to expect the words to follow in a certain way.

Move while reciting lines
When studying the lines at home, move as you would on the stage. In one study, people who memorized lines while in motion later remembered them better than those who stood still. This will also help you remember your blocking.

Tape yourself
If you can, record yourself saying your lines and play it at bedtime. Your brain is most programmable right before you fall asleep, when it’s most primed for suggestion and memory retention.

Get a line buddy
Practice lines with a friend or fellow actor who is holding the script. They can catch when you make a mistake and a fellow actor can memorize lines at the same time

BUDDY #1: ________________________________ PHONE: ________________________________
BUDDY #2: ________________________________ PHONE: ________________________________
BUDDY #3: ________________________________ PHONE: ________________________________

TIP: Try memorizing your lines on an empty stomach, when the memory hormone is most active!
Techniques for Memorization

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Decide what kind of memorization is important to you. You might want to learn poetry word-for-word. In some vernacular you might want to memorize just certain sentences. For some folk talks you may only need to memorize stages of the plot. There may be phrases or special moments in the story that you want to learn more accurately. For a personal anecdote, the introduction and closing may be the most important to word most carefully, and to rehearse until you know them cold.

- Break the story into scenes.
  - Name each scene
  - List the scenes in order
  - See if you can name the scenes in backwards order.
  - Draw a cartoon or simple sketch to represent each scene.
  - Pick a symbol that represents each scene. Name the symbols in order.

- Concentrate on learning one small piece at a time – maybe just one sentence, or just one phrase.

- Repeat that one small piece six to ten times, out loud, before trying to learn more.

- Practice bridging sentences or beats. That is, recite the last few words of one sentence and the beginning of another sentence, instead of whole sentences. Repeat one bridge over and over six to ten times, and out loud. You will be surprised how this works!

- Practice out loud, for mouth muscle-memory and audio-memory, and to find spots that are tongue tripping. When you find a trouble spot, say it slowly and gradually increase tempo. Repeat the bridge of that trouble spot out loud multiple times.

- Practice by acting it out for body muscle memory. Associate transitions with physical movement.

- Try to recite the story very fast – faster than you would normally tell it, either just to yourself or to someone else. (Discard actions and vocal expression for this.) This will help you identify trouble spots, places where you forget what is next. Then practice transitions (from a little before to a little after that spot) several times.

- Tell the story backwards. Always know what comes just before. Justify each transition.

- Try starting in the middle, or at random spots in the story.

- Practice everywhere: In the grocery line, in the car, walking to school, wherever. Combine this and the last point of starting at different places in the story.

- Tell the story to different people. Even imagine telling the story to different people: to your mother, to your boss, to your best friend, to your pet. When you imagine a specific person you know as the audience, new insights emerge.

Courtesy of Susan Marie Frontczak, Speaker/Writer/Actor/Storyteller, 3664 Chase Court, Boulder CO 80305, 303 442-4052, www.storysmith.org, susanmarie@storysmith.org
Vocal Projection

Projection in a theater is about being heard, but not necessarily about getting louder.

Acoustics is the study of sound and its uses. Sound consists of vibrational waves between 20 Hz and 20,000 Hz. Below this range is something called infrasound, which can be sensed by humans but not heard; above is called ultrasound, and can be used by machines to turn vibrations into a picture.

If sound is vibrations, then to be heard on stage is more about resonance than volume. Resonance is how vibrations interact. Volume is how loud (i.e. strong) a vibration is. Strong vibrations aren’t always a good thing. Think about the last time you were at a sporting event. How much shouting was there? The usual answer is “a lot.” Now, if you joined in the shouting how did your voice feel afterwards? Sore. Shouting creates very strong vibrations in the throat, which damage tissues, giving you a sore throat or (if you shout often) lesions.

Instead of being loud, be resonant. By working with different positions of your posture, tongue, cheeks, lips, head, and neck, you can fill a room with mild vibrations by increasing its resonance. The following exercises will help you increase your body’s natural renounce:

Correct breathing

1. Lie on the floor with your back and feet flat against the ground, your knees bent, and your head resting on an inch-thick book. Place your hands on your hips. Take five minutes and just breathe as you normally do. Notice all the movements your chest, diaphragm, throat, back, shoulders, and head make.

2. Stand up straight. Perfect posture is one of the keys to resonance. If you are less than perfect, stand against a wall, and roll back your shoulders each time you lean forward. The middle of your chest should be expanded and perpendicular to your back. Get a back brace and see a chiropractor for severe misalignment.

3. Put your hands on your waist with your middle fingers touching at your belly button. Slide your hands back one inch. Breathe in. Your waist should expand and shift down (this is diaphragm movement). Only your fingers should move with your breath; if your palm moves, your posture is wrong. Your throat and shoulders should also not move, though they should vibrate. If these move, you need to relax these by rolling your shoulders and head from side to side while wiggling your toes. There should be a hallow feeling in both the back of your throat and your chest cavity, but a fullness in your waist.

4. Now breathe out. Your waist should contract and shift up. Again, only your fingers should move with your breath; if your palm moves, your posture is wrong. Neither your throat nor shoulders should move or vibrate, as expelling breath should be more gradual than intake. If these move, you need to relax these by rolling your shoulders and head from side to side while wiggling your toes. There should be fullness in your waist, chest, and throat, the same you feel when you swallow. Repeat this series 10 times.
Vocal resonance-- humming

1. Stand up straight. Your eyes should be forward, perpendicular to your spine. Wiggle your toes for 20 second. Open your mouth as if to yawn, then slowly raise your jaw as if it is a castle drawbridge closing. Your neck should carry no tension, and your tongue should rest at the bottom of your mouth. Hold this relaxes position for 10 seconds. Repeat 5 times.

2. Close your lips, and, with a relaxed face, hum for 30 seconds. This is a base hum.

3. Keep humming, but raise your eyebrows. Lightly touch your forehead; you should feel vibration. This is a raised hum. Do this for 30 seconds.

4. Return to base hum. Keep humming, but pucker your lips as if you are sipping through a straw. Touch your lips; there should be little vibration. Now lightly touch the side of your nose; you should feel a lot of vibration. This is a forward hum. Do this for 30 seconds.

5. Return to base hum. Keep humming, but draw your lips back over your teeth. You should feel your cheeks tighten. Touch where your neck meets with your chin; you should feel a lot of vibration here. This is a sunk hum. Do this for 30 seconds.

6. Return to base hum. Put your hand on your chest right under your collarbone. Imagine the vibration moving here, and, while NOT MOVING, hum until the vibration does.

7. Keep to the base hum. Put your hand on your waist right under your solar plexus but above your pubic bone. Imagine the vibration moving here, and, while NOT MOVING, hum until the vibration does. This vibration will be light, and is the hardest to master.

Vocal resonance-- vowels

1. Start with a relaxed jaw. Say “ah” as in “start.” Do this for 10 seconds. Then, moving your lips but not your tongue or jaw, say “or” as in “four” for 10 seconds. Then, again moving the lips but not the tongue or jaw, say “oo” as in “moon” for 10 seconds. Repeat this sequence ten times.

2. Start with a relaxed jaw. Say “ah” as in “start.” Do this for 10 seconds. Then, moving your lips and jaw but not your tongue, say “ae” as in “hay” for 10 seconds. Then, again moving the lips and jaw but not the tongue, say “ee” as in “teeth” for 10 seconds. Repeat this sequence ten times, but place a finger on your chin, pulling it towards your neck. Though your jaw must move to make these sounds, use resistance to make it move as little as possible when making the desired sounds.
Vocal resonance--consonant diction

1. Say each of the plosive sounds: “buh” as in “boy,” “puh” and in “punk,” “fuh” as in “fumble,” “guh” as in “gunk,” and “muh” as in “mother.” Place your open palm an inch from your nose and say these words again, and feel how much breath hits your hand. Move your lips until each sound releases as little air as possible. Repeat this 5 times.

2. Say “ch” as in “champ,” “ss” as in “missing,” “sh” as in “shut,” “st” as in “stutter,” “k” as in “can’t,” and “pr” as in “print”. Place your open palm an inch from your nose and say these words again, and feel how much spit hits your hand. Move your lips until each sound releases as little spit as possible. Repeat this 5 times.

3. The classic Three Stooges short “Violence is the Word for Curly” has the stooges teaching a song to students the first line is “b-ay-bay, b-ee-bee, b-eye, bicky-bye, b-oh-bow-bicky-bye, b-you-boo bicky-bye-bow-boo.” This takes care of b. The next line is “c-ay-cay, c-ee-cee, c-eye, cicky-cye, c-oh-co-cicky-cye, c-you-cooicky-cye-cocco.” This exercise is helpful the more musically intelligent learners. Repeat with all the consonant letters, and the sounds “ch,” “pr,” “sh,” and “st.” If you do a foreign accent, include umlauts and foreign consonants you run into (for example, if you were playing a Jewish cantor, you would recite the glottal “ch” as in “chutzpah”).

4. Pick up a book of tongue twisters and read a few several times. Or, pick up a Dr. Seuss book and read it cover to cover. If you botch a word on either of these, take a breath, have a sip of water, and start from the beginning. If you feel tension, stop and realign your posture, wiggle your toes, and move into a relaxed position.

To take care of the voice, one should:

- Have the voice float on the breath
- Be supported by the diaphragm
- Drink warm water or herbal tea to sooth vocal chords
- Perform posture exercises at signs of hoarseness (The Alexander Technique)

To take care of the voice, one should not:

- Shout unless necessary
- Drink alcohol, caffeine, or sodas with high fructose corn syrup
- Eat too much chocolate or dairy
- Drink ice-cold drinks or eat very hot soups
- Eat salty snacks or other diuretics that constrict the vocal chords

Developed from 100 Projects To Strengthen Your Acting Skills by Jona Howl, Quartro Inc., 2008.

Costuming for Chautauqua
1. Find pictures (photographs, portraits, or paintings) of your character.

2. ANSWER: How did people dress during the time, in the geographical region in which your character lived?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. ANSWER: How did people of your character’s social class and job dress?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Where you can find costumes

1. Patterns for period costumes, if someone in your family sews
2. Clothes in your grandparent’s or parent’s closets
3. Your own closet
4. Second-hand or thrift stores, such as ARC or Salvation Army
5. Costume shops or community theater rentals
6. Greeley Museum of History
7. If presenting at Centennial Village, Chappelow (smaller sizes) or Northridge High School (larger sizes)

Costumes are fun, help you inhabit your character, and help your audience learn something about the time period in which your character lived.
# Young Chautauqua Oral Monologue Presentation Rubric

<table>
<thead>
<tr>
<th>TASK</th>
<th>Unsatisfactory (1 point)</th>
<th>Acceptable (2 points)</th>
<th>Satisfactory (3 points)</th>
<th>Exemplary (4 points)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION PREPAREDNESS</td>
<td>I only remembered part of my presentation.</td>
<td>I remembered most of the episodes I intended to present.</td>
<td>I remembered all the episodes I intended to present.</td>
<td>All scenes flowed easily from one episode to another.</td>
</tr>
<tr>
<td>PRESENTATION CONTENT</td>
<td>I told mostly facts about my character’s life.</td>
<td>I told about several key moments from my character’s life, but they weren’t connected.</td>
<td>I told of several key moments from my character’s life. I included enough contexts for people to understand why these moments were important.</td>
<td>I told of several key moments from my character’s life. I included enough contexts for people to understand why these moments were important. All my key moments supported a central theme or message.</td>
</tr>
<tr>
<td>PRESENTATION OPENING</td>
<td>I started by telling the audience when I was born.</td>
<td>I began with ordinary facts.</td>
<td>I started with an interesting fact about or quote by my character.</td>
<td>My first sentence really grabbed people’s attention.</td>
</tr>
<tr>
<td>PRESENTATION CLOSING</td>
<td>My ending was abrupt. I said something like “And that’s all” or “That’s it” at the end.</td>
<td>My conclusion was somewhat ordinary. It partly connected to my opening &amp; life’s contributions.</td>
<td>My closing left the audience with a good understanding of my character’s contributions.</td>
<td>My closing gave the audience a real feel for why it is important my character existed. I delivered my closing with clarity and strength.</td>
</tr>
<tr>
<td>PRESENTATION TECHNIQUE</td>
<td>People could not hear me. I did not use eye contact to connect with my audience.</td>
<td>People could hear me most of the time. I used eye contact some of the time.</td>
<td>People could hear and understand all the words. I used eye contact regularly, except when re-enacting a key moment.</td>
<td>People could hear and understand all the words. I used eye contact regularly, except when re-enacting a key moment. My vocal pitch and pace varied with the mood.</td>
</tr>
<tr>
<td>PRESENTATION VERBAL STYLE</td>
<td>Almost all my sentences began with the word “I.”</td>
<td>I talked about a couple of the five senses, but I didn’t imagine sensing them during the presentation.</td>
<td>Sometimes I spoke about what was happening around me instead of just about myself. I included a few examples of sensory experience</td>
<td>My sentence structure was rich and varied. I gave many sensory examples and imagined those senses (while describing them).</td>
</tr>
<tr>
<td>PRESENTATION EMOTIONAL STYLE</td>
<td>I didn’t present the emotional state of my character.</td>
<td>I used simple emotions (e.g., happy, sad). I discussed emotions without feeling them while presenting.</td>
<td>I conveyed both emotions and information. My audience could tell how my character felt.</td>
<td>I portrayed a rich sense of my character’s emotions, integrated with the information.</td>
</tr>
<tr>
<td>Q&amp;A PROFICIENCY</td>
<td>I usually answered &quot;I don’t know.&quot; or &quot;I don’t remember.&quot;</td>
<td>I could answer some questions.</td>
<td>I was able to handle most questions with useful information. I stayed in character.</td>
<td>I answered all questions while staying in character. I didn’t just answer the question, but also added related knowledge to give the audience more insight to my character’s life.</td>
</tr>
</tbody>
</table>
Total Score _____/32
Young Chautauqua Final Performance Reflection

Name: ___________________________ Character: ___________________________

How well prepared do you think you were for the performance?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

How effective do you think your stage presence was?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

How well do you think you represented your character?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

How well do you think you did during the question and answer portion?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
If you could change one thing about your presentation, what would it be? Why?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Name another student whose performance was excellent. Why was his or her performance so great?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Did you enjoy the Young Chautauqua project? Why so or why not?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How is the Young Chautauqua project an effective way to learn history?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

List some ways the instructor can improve the Young Chautauqua project.

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
**Young Chautauqua Project**

*Historical Figure Timeline*

A *timeline* is a secondary source graphic that places brief summations of events on a line in chronological order. Timelines help people visualize when events in history took place in relation to the present and in relation to other events. For Young Chautauqua, you will be creating a timeline based on your research.

The first step in creating a timeline is to draw a line and figure out how many years are represented by that line. If your figure lived 76 years, you probably want your timeline to cover 80 or 85 years. Decide how you want to divide that time (units of 5, 10, or 15 years) place these equal divisions along the line. Label each division by what year it represents. Make sure you have arrows on either side of the line, as time moves in both directions.

![Timeline Diagram]

Your line will divide the page into two sides, top/bottom or left/right. On one side of the timeline, you need to chart at least seven events from your historical figure’s life. On the other side of the timeline, you must add at least five global or national events that would have impacted or influenced the person’s life. Each event should be labeled with a date (month, day, and year if possible) and a full sentence explanation of the event. All events must be historically accurate and important. Here are examples.

*Jan. 19, 1807:* Robert E. Lee is born.  
*Dec. 1860:* South Carolina secedes from U.S., starting the Civil War.

You will get more points if you add more events or make your timeline colorful.

<table>
<thead>
<tr>
<th>Outstanding</th>
<th>Acceptable</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline has title and exact labels</td>
<td>Student has title and labels</td>
<td>Timeline lack title and labels</td>
</tr>
<tr>
<td>Student has eight or more events from figure’s life on one side</td>
<td>Student has seven events from figure’s life on one side</td>
<td>Student has six or less events from figure’s life on one side</td>
</tr>
<tr>
<td>Student has six or more events from historical context on other side</td>
<td>Student has five events from historical context on other side</td>
<td>Student has four or less events from historical context on other side</td>
</tr>
<tr>
<td>Every event included has a clear historical connection to figure.</td>
<td>Almost every event included has some historical connection to figure.</td>
<td>Many events included have no clear historical connection to figure.</td>
</tr>
<tr>
<td>All events are historically accurate and significant</td>
<td>All events are historically accurate</td>
<td>Some events are historically inaccurate</td>
</tr>
<tr>
<td>Every event entry is labeled by month and year (and date if possible)</td>
<td>Every event entry is labeled by year</td>
<td>Some events are not labeled by year</td>
</tr>
<tr>
<td>All events are in chronological order</td>
<td>Most events are in chronological order</td>
<td>Few events are in chronological order</td>
</tr>
<tr>
<td>Timeline is typed, neat, and colorful.</td>
<td>Timeline is nicely handwritten, neat, and easy to read.</td>
<td>Timeline is poorly handwritten, sloppy, and hard to read.</td>
</tr>
<tr>
<td>Few errors in grammar (0-4 errors)</td>
<td>Some errors in grammar (5-8 errors)</td>
<td>Many errors in grammar (9+ errors)</td>
</tr>
</tbody>
</table>
Young Chautauqua Project
Annotated Bibliography

A bibliography, or works cited page, is a page that follows a research essay that lists all sources that were used to create the essay. Each source is listed alphabetically using proper MLA citation. However, not all research ends in an essay; annotated bibliographies are used to list sources for non-essay research projects, such as presentations or experiments. An annotated bibliography is similar to a regular bibliography, but each citation is followed by a short paragraph, which has three parts:

**FIRST PART:** Give a brief summary of the source, including any main ideas or arguments.

**SECOND PART:** How did this contribute to your research? Was it very useful or only good for a couple facts? Easy to read? Hard to read? What inquiry questions did it answer?

**THIRD PART:** Why is the source credible? Is it a primary or secondary source? Did you find any bias? Do you agree with the author’s argument or observations?

For your research, you will have to write an annotated bibliography. For your annotated bibliography, you will need at least five sources with annotations, including a mix of primary and secondary sources. You may not use more than one encyclopedia (online or print), and you may not use any wiki sources (sorry, no Wikipedia). You must list your citations in alphabetical order, and the bibliography must be your own work—any direct copying is plagiarism. Use the bibliography frequently asked questions on the back to assist you.

<table>
<thead>
<tr>
<th>Outstanding</th>
<th>Acceptable</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student has over 5 sources.</td>
<td>Student has 5 sources.</td>
<td>Student has under 5 sources.</td>
</tr>
<tr>
<td>Student balances between primary and secondary sources.</td>
<td>Student used both primary and one secondary source.</td>
<td>Student lacks either primary or secondary sources.</td>
</tr>
<tr>
<td>Annotations have detailed yet short summaries of the source</td>
<td>Annotations all have brief summary of the source</td>
<td>Some annotations lack a summary of the source</td>
</tr>
<tr>
<td>All annotations detail how the source contributed to research</td>
<td>Most annotations tell how the source contributed to research</td>
<td>Few annotations tell how the source contributed to research</td>
</tr>
<tr>
<td>All annotations explain the credibility and bias of source</td>
<td>Most annotations explain why the source is credible</td>
<td>Few annotations explain why the source is credible</td>
</tr>
<tr>
<td>Few errors in grammar or MLA format (0-2 per citation set)</td>
<td>Some errors in grammar or MLA (3-5 per citation set)</td>
<td>Many errors in grammar or MLA (6+ per citation set)</td>
</tr>
<tr>
<td>All citation sets are listed in alphabetical order.</td>
<td>Most citation sets are listed in alphabetical order.</td>
<td>Citation sets are clearly not listed in alphabetical order.</td>
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<tr>
<td>AB is typed in appropriate font and has 1” margins.</td>
<td>AB is neatly handwritten and has 1” margins.</td>
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</tr>
</tbody>
</table>
Annotated Bibliography FAQ

What is MLA?
MLA is short for Modern Language Association, which is a group that sets and revises rules on writing conventions, such as punctuation rules, page formatting, and research citation. MLA style is important because it sets standards for writing, which makes it easier to read with consistency. Write for an audience. There are other style guides—APA, AP, Turabian—yet MLA is the most common style guide.

What are special formatting rules for a bibliography?
It must start as a new page with its own title (“Works Cited”) and all entries must be alphabetized by the author’s last name. If the author’s name is unknown, alphabetize by the title, ignoring any A, An, or The.

How do I write dates in a citation?
Use the day-month-year style (22 July 1999) and abbreviate all months except for May, June, and July.

How do I indent my bibliography entries?
MLA citations use hanging indents: the first line of an entry should be flush left, and the subsequent lines should be indented ½. You can set this on MS Word by clicking Home > Paragraph > Special. Do not indent annotations.

Underlining or Italic?
When reports were written on typewriters, the names of publications were underlined because most typewriters had no way to print italics. If you write a bibliography by hand, you should still underline the names of publications. But if you use a computer, then publication names should be in italics as they are below. Always check with your instructor regarding their preference of using italics or underlining.

What if I have multiple sources by the same author?
List the author for the first citation, then list the author as ----- for subsequent citations?

What if I have two or three author?
List both or all three others, separating the names with commas?

What about four or more authors?
List the first author, then place a comma with the words “et al.”

What if there is no author?
If there is no author, skip to title. If there is no publication date, write n.d. If there is no publisher, write n.p.

Do I have to cite the web address?
No. In the early days of the internet, students had to cite full web addresses. As web addresses became longer, this became more impractical, so in 2009, the MLA Board decided that web addresses do not have to be included as long as the page name, domain name, and publisher are present.

Can I really cite any text? For example, can I cite a Tweet?
You can cite anything, including a sculpture, a commercial, a nutritional label, a photograph, a painting, a warranty, and yes, a Tweet. While 95% of sources are books, print articles, poems, websites and videos, films, web images, and interviews, there are some sources most people would never think to cite, such as a game board or a t-shirt. Such texts are usually not in the MLA Style Guide, but you can correctly cite these texts by contacting an MLA authority, like the Online Writing Lab at Purdue University (owl.purdue.edu).
Annotated Bibliography: The Beat Generation


This article summarizes the Beat generation, how it started, and the legacy it has on today. The article goes into great depth and uses several photographs and illustrations from the period. This secondary source is the one I used the most for my outline information. Voice of East Anglia is a blog on different eras of fashion and subculture that is professionally funded and fact-checked, so I know it is a credible source.


*Post Office* is an autobiographical novel about Bukowski’s life working at the Post Office. Written in 1971, this was Bukowski’s first novel and summarized many of his ideas on how the Beat Generation was still around, fighting against government institutions and looking for meaning. This primary source gives great insight on what the life of this Beat legend was like during the 1950s and 1960s, though it wasn’t the most contributive source. As Bukowski was one of the most well-known Beat poets, I know this source is credible.


This article shows the usual style trappings of the Beat: what clothes they wear, the popular activities, etc. It also demonstrates that there is still a desire to dress and act like a Beat. Though this secondary source isn’t the most credible (being from a wiki), all of the details in it are supported by more credible sources I’ve found. The advantage it has over those other sources is that it is more visual and thus easier to read.


Dylan’s song is about how he hates the people who create the wars that kill young men. A reaction to World War II, he tells the makers of war that they “aren’t worth the blood in your veins” and that he “hope that you die/and your death will come soon.” Like most folk songs, it is just Dylan’s vocals and an acoustic guitar. This primary source really helped me understand the antiwar sentiments of the Beats were angrier and more intense than those of later hippies. I know the source is credible because every secondary source I’ve read has mentioned Bob Dylan as a Beat artist.


This article from *Mental Floss* lists twenty-six words in Beatnik lingo and what they mean. While this isn’t the most contributive source, it was easy to read and listed the Beat lingo better than any other site I’ve found, which I can use in presenting. As *Mental Floss* is one of the top-read and cited internet magazines, I know that this is a credible secondary source.

Ginsberg’s “Howl” is considered one of the most important poems of the Beat generation. “Howl,” originally published in 1955, starts with his anger toward World War II killing so many of his peers, and then discusses his experiences in the Beat community. Almost every stanza reveals the Beat culture in detail, including their drug use and instances of homosexuality; these scenes are so descriptive that Ginsberg was put on trial for obscenity. This primary source provides an insider’s look into the Beat culture, and while it is a bit biased in favor of the Beats, it still portrays their activities and values in a way that contributes much to understanding their culture.


“Kaddish” is a long-form poem that describes Ginsberg’s reaction to the death of his father. He finds himself saying the traditional Jewish prayer for his father, caught between the idea of doubting his faith while embracing its practices. This primary source really shows the conflict the Beats had between wanting to be religious and disliking religious institutions. I know it is credible because Ginsberg is one of the most well-known Beat poets; though it is a bit hard to read, it is mired in the Beat style.


Holmes’ article describes the Beat generation to national readers in print for the first time. He compares the Beats to the Lost Generation, and criticizes them for their drug use and lack of caring. This primary source contributed to my research by showing me how the mainstream society of the 1950s saw the Beats. While it is credible source and shows how Beats were seen by others, it is biased against the Beats and describes them as a bad influence.


On the Road details Kerouac’s journeys through the American West in the late 1940s. Kerouac talks about his search for identity, and expresses the Beat ideals of distrusting mainstream society and sharing resources as a community. The book highlights Beat pastimes, like going to jazz clubs and traveling to abandoned places. This contributed to my research by showing me what Beat culture was like through Kerouac’s eyes. This primary source is considered “the Beat Bible” that inspired tons of teens to join the Beats. The source is very credible; though Kerouac changes character names, On the Road is a true story.


“Village Sunday” is a 1963 documentary by Stewart Wilensky showing the Beats living in Greenwich Village in New York City. The documentary shows how the Beats spend their Sundays talking and reading in the park, making music, and reading poetry. This primary source is credible, as it was shot by an objective filmmaker and does not say if the Beat are good or bad but merely describes them. While the source did not contribute too much new information, it did illustrate many ideas about the Beats I found in other sources.


This article, from the book Bob Dylan in America, explores the connection between the Beat poets and Bob Dylan. Both Dylan and the Beats were inspired by Woody Guthrie, and as they both became popular at the same time, Dylan fell into the Beat attitude. Dylan loved the poetry of Ginsberg (later becoming his friend) and based some of his songs off Kerouac’s On the Road. This secondary source is credible because it comes from a published, fully researched book, and the article contributes to my understanding of Dylan as a Beat.
Independent Reading Project

STEP ONE: Choose the Book
You may choose a narrative text, informational text, advanced graphic novel, or play. However, your book must be at least 150 pages in length and you must get your book approved by your instructor. Your book must be chosen by __________________________. If you need a recommendation, let your instructor know.

STEP TWO: Read the Book
To ensure you get the book read by the project deadline, set some reading checkpoints below. Keep in mind your projects in other classes and other major events in your life while setting these goals.

<table>
<thead>
<tr>
<th></th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
<th>#6</th>
<th>#7</th>
<th>#8</th>
<th>#9</th>
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<td>Date</td>
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<td>Page Reached</td>
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</tr>
</tbody>
</table>

While you are reading your book, you will keep a double-entry journal while you read. To create a double-entry journal, make two columns on a piece of notebook paper. In the left column, write at least ten quotations from the text that really struck you as interesting or revealing (make sure to include page number and character who says it). In the right column, explain why you feel the quotation is interesting or revealing. Include your name with the book title, author, and publication year. Below is an example:

**Name:** Mr. Coon   **Text:** The Fault in Our Stars by John Green (2011)

<table>
<thead>
<tr>
<th>QUOTATION</th>
<th>SO WHAT ABOUT IT?</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;It's a metaphor, see: You put the killing thing [cigarette] right between your teeth, but you don't give it the power to do its killing.&quot; (Augustus Waters, 7)</td>
<td>This quotation reveals that Augustus is very intelligent and sees metaphors in everything. It also shows that he thinks a lot about killing and death, and may foreshadow that he or Hazel will die.</td>
</tr>
<tr>
<td>“Some infinites are bigger than others.” (Peter Van Houten, 145)</td>
<td>This quotation is another example of reality defying expectations, just like how Hazel’s cancer remission and Hazel and Augustus’ love defy logic</td>
</tr>
</tbody>
</table>

STEP THREE: Analyze the Book
Write an objective summary of the book on your own sheet, and answer the questions about the literary elements of the book on the attached book analysis page.

*YOUR DOUBLE-ENTRY JOURNAL, SUMMARY, AND BOOK ANALYSIS PAGE ARE DUE ON __________________________.*
Young Chautauqua Book Questions

CONNECT: How has reading this text contributed to the development of your Young Chautauqua character?
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

STYLE: Describe the style of the author’s writing (tone, imagery, diction, syntax). Cite examples from the text.
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

CRITIQUE: Would you recommend this book to a friend? Explain why so or why not?
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Developed by B. Coon, May 2014
# Independent Reading Project

## STEP FOUR: Make a Creative Project

Choose one of the projects below and fulfill the project requirements, which you can get from your instructor.

<table>
<thead>
<tr>
<th>Creative Writing</th>
<th>New View</th>
<th>Switching Styles</th>
<th>Swapped Settings</th>
<th>Alternate Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kidnapping the Author</td>
<td>Long Division</td>
<td>Ten Years Later</td>
<td>Deleted Scene</td>
<td></td>
</tr>
</tbody>
</table>

### CREATIVE WRITING PROJECTS

- **New View**: Rewrite a scene from your book from the point of view of a different character.

- **Switching Styles**: What would *The Hunger Games* sound like if written by Mark Twain? What if *Romeo and Juliet* was written by Stephanie Meyer? You will rewrite a key scene from your book using the style of a different famous author.

- **Swapping Settings**: You will choose a scene from your book, but will rewrite it with a different setting (both when and where). Ex: *Pride and Prejudice* in modern Utah, or *Huck Finn* in space.

- **Alternate Ending**: Rewrite the ending of the story.

- **Kidnapping the Author**: The author of your book wakes up alone in a warehouse and tied to a chair...he or she has been kidnapped by a character from their book! Tell the story of the kidnapping.

- **Long Division**: Write a piece where two characters are splitting something between them.

- **Ten Years Later**: Write a short story about the characters 10 years after the book’s last page.

- **Deleted Scene**: Write a short scene that doesn’t appear in your book but is referred to in the plot.

### PROJECTS

- **Museum of Literature Artifact**: You will create an artifact for the museum based on your book. Your museum piece can be any sort of artwork (sculpture, painting, mobile, etc.). You will also create a placard discussing what your piece depicts as well as your artistic process. You will be evaluated on artistic craftsmanship and a complete, grammatically-correct placard.

- **Literary Cookbook**: You will make a recipe that reflects your story or food eaten by characters in your book, and explain why you created that particular dish. Then, you will make your recipe and bring the dish in to share. You will be evaluated on quality of your recipe, connection to your book, and how delicious your dish is.

- **Book Trailer**: Make an original video trailer for a book, similar to the trailers made for upcoming films. A good trailer introduces characters and the main conflict without revealing the ending.

- **Book Soundtrack**: Many of us listen to music while reading. You will create the perfect playlist of 10-15 songs to match your book. With each song on your playlist, you must describe why that song perfectly suits your book. You must also provide a copy of the soundtrack, whether on CD or uploaded to Spotify or 8tracks.

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**Creative Reading Response:**

*Developed by B. Coon, May 2014*
Rewriting Projects

All of the following reading response projects require you to select an important scene in the story (like the point of no return or climax) and rewrite it in some way. Remember that you are changing only a single element of the story, yet the other elements (style, setting, perspective, dialogue, plot, etc) should remain consistent with the original. Your writing must be at least 500 words (two pages). Use the rubric at the bottom.

New View
You will rewrite an important scene from your book, but tell the story from the point of view of a different character that the one originally in the book. For example, if the scene is told by a narrator, you will tell it through one of the characters eyes. The events and dialogue will remain the same, but the inner thoughts and motivations of characters will change.

Switching Styles
Imagine if your book were written by another author. What would The Hunger Games sound like if written by Mark Twain? What if Romeo and Juliet was written by Stephanie Meyer? You will rewrite a key scene from your book using the style of a famous author different from the book’s original author. Remember to begin with the title of your book as written by the new author for clarity (e.g., “Harry Potter, as written by Ayn Rand”). While the tone, imagery, diction, and syntax of the story will change, the plot should not.

Swapping Settings
You will choose a scene from your book, but will rewrite it with a different setting (both when and where). For example, you could put Pride and Prejudice in modern California, or Huck Finn in future space. Your newly written scene must incorporate the original characters and writing style of the book, though plot events may be altered to reflect the altered environment.

Alternate Ending
Rewrite the ending of the story. Maybe a character lives instead of dies, or dies instead of lives. Maybe a character chooses the other person to love, or maybe the villain wins. Remember, you are only changing plot; the style and setting of the piece may remain the same.

<table>
<thead>
<tr>
<th>Needs Improvement</th>
<th>Acceptable</th>
<th>Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Story has a poor or missing title;</td>
<td>Story has decent title, with a subtitle that states</td>
<td>Story has great title, with a subtitle that</td>
</tr>
<tr>
<td>does not state altered element</td>
<td>altered element</td>
<td>states altered element</td>
</tr>
<tr>
<td>Student alters an unimportant or forgettable scene</td>
<td>Student alters a scene of some importance from</td>
<td>Student successfully alters a critical scene</td>
</tr>
<tr>
<td>from original text</td>
<td>original text</td>
<td>from original text</td>
</tr>
<tr>
<td>Story does not use the altered element well, and the</td>
<td>Story is complete and uses altered element well,</td>
<td>Story could fit into original</td>
</tr>
<tr>
<td>writing is nothing like the original</td>
<td>though there are noticeable differences in style</td>
<td>seamlessly apart from the one altered element.</td>
</tr>
<tr>
<td>Story is under 500 words (2 pages)</td>
<td>Story is over 1200 words (6 pages)</td>
<td>Story is 500-1200 words (2-5 pages)</td>
</tr>
<tr>
<td>Story is poorly handwritten.</td>
<td>Story is nicely handwritten.</td>
<td>Story is typed in approved font</td>
</tr>
<tr>
<td>Many errors in grammar (9+ errors per page)</td>
<td>Some errors in grammar (5-8 errors per page)</td>
<td>Few errors in grammar (0-4 errors per page)</td>
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</table>

Developed by B. Coon, May 2014
Creative Reading Response:  
*Original Writing Projects*

All of the following reading response projects require you to create a scene that was not in your original story but could fit into the story (meaning your story should keep the same style, point of view, and characterization of the original). However, you will have to create plot events, planning a scene that has a definite conflict, rising action, and ending. Your writing must be at least **500 words** (two pages). Use the rubric at the bottom.

**Kidnapping the Author**
The author of your book wakes up alone in a warehouse, tied to a chair with a bag over his or her head. The bag is removed, and... he or she has been kidnapped by a character from their book! In a short story, tell the story of the kidnapping. Which character kidnapped the author? What does the character want from the author (e.g., revenge, answers, a rewrite)? How is the situation resolved?

**Long Division**
You will write a scene where two of the book’s characters are splitting something between themselves (e.g., a DVD collection, a treasure, a pizza, a bowl of popcorn, etc). Do they both want it? Do neither want it? What is behind the tension—a flirtation, an old hurt or rivalry, a joint feeling of sadness, etc? The scene could fit somewhere inside the main story or happen on it own (like a flashback).

**Ten Years Later**
Write a short story about the lives of the characters 10 years after the last page of the story. Who is still in a romantic relationship? Who has had kids? Who has died? What are the new conflicts the characters face? Write this as an epilogue to your book, meaning your story should fit into the ending of the book.

**Deleted Scene**
Sometimes, the author leaves out scenes to save on space or to create suspense. Write a short scene that doesn’t appear in your book but is referred to in the plot. This could be when two characters met in the past, when a character makes a decision, or what a character does immediately after a scene. Indicate where in the book this scene would exist.

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<td>Story has great title.</td>
</tr>
<tr>
<td>Student does not follow prompt guidelines.</td>
<td>Student decently follows prompt guidelines.</td>
<td>Student successfully follows prompt guidelines.</td>
</tr>
<tr>
<td>Story does not tell a complete story or scene, and the writing is nothing like the original</td>
<td>Story is complete and tells a complete story, though there are noticeable differences in style</td>
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*Developed by B. Coon, May 2014*
Creative Reading Response:  
*Create a Museum Piece*

For your novel, you will create a visually artistic piece that embodies your novel based on what you developed in your double-entry journal. Your art piece may be a painting, collage, sketch, photograph, or sculpture.

Included with your piece will be a display card, which will have the following information:

- **Title of piece** (Name of your artwork, NOT title of book)
- **Artist** (you)
- **Medium**—watercolor, sketch, photograph, sculpture, etc
- **Text**—your book title, followed by a quotation from your book that goes with the piece
- **My process**—a brief statement on how you created the piece, why you chose your quotation, and why you depicted the book the way that you did

Your display card has two fold lines: we will fold these as a class on presentation day. *Do not pre-fold your card,* as it will get crushed in your backpack. You have been provided lines on your display card: *do not write more than the lines provided.* This is not only to improve your skills of brevity, but to also make the display cards uniform. You may truncate quotations with ellipses.

Your visual piece should be a carefully crafted and finished project. You will present your piece to the class by reading your display card. We will then have your museum pieces decorate our classroom and possibly other areas of the school for a couple of weeks (so make something that you can leave at school for a while). Like all projects, your piece must be school appropriate. If you have questions about your piece, feel free to ask.

**Ideas for Museum Pieces**

- Pick a symbol from the book, and use it as the basis of the sculpture.
- Create a set of postcards depicting locations in the book. On the back of each postcard, have a message from character to another.
- Create a new book jacket for your novel, complete with your own synopsis of the book on the back.
- Create a costume piece that a character might wear, such as a hat, jewelry, or dress.
- Think of another artwork to parody with your characters. You could recreate *Starry Night* with your book’s setting or make a *Calvin and Hobbes*-like cartoon strip with your main characters.
- Create a photo collage of images that remind you of the book or the main characters.
- Recreate letters, messages, or love notes in the story.
- Create a newspaper for your story. Include a front-page headline, advertisements, the weather report, horoscopes, and obituaries.
- Create a model of a place or event important to the novel.
- Pick a character, find objects or words that are related to him or her, and hang them from the same mobile.
- Create a “treasure box” for a character— a regular box filled with items one of your characters holds dear.
- Make an “edible sculpture” using food that you find in the novel (note that if you do this, you need to bring enough for everyone to try as well as plates, forks, spoons, etc.).

*Developed by B. Coon, May 2014*
<table>
<thead>
<tr>
<th>Unacceptable</th>
<th>Acceptable</th>
<th>Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum piece is unoriginal or poorly represents the text</td>
<td>Museum piece is original and somewhat representative of text</td>
<td>Museum piece is original and connects to themes and deeper meaning of text</td>
</tr>
<tr>
<td>Museum piece has no connection to quotation</td>
<td>Museum piece somewhat fits selected quotation</td>
<td>Museum piece fits selected quotation perfectly</td>
</tr>
<tr>
<td>Museum piece obviously put together at last minute</td>
<td>Museum piece is well crafted, but lacks finishing and creativity</td>
<td>Museum piece is creative and has been crafted with extreme detail and care</td>
</tr>
<tr>
<td>Student has an incomplete or incorrect display card</td>
<td>Student has a complete display card</td>
<td>Student has a complete display card</td>
</tr>
<tr>
<td>Display card is difficult to read</td>
<td>Display card is readable but lacks expert penmanship</td>
<td>Display card is written with easily readable, expert penmanship</td>
</tr>
<tr>
<td>Student does not fully describe process</td>
<td>Student fully describes process but goes outside lines</td>
<td>Student fully describes process on display card within the given lines</td>
</tr>
<tr>
<td>Display card has 8+ grammatical errors</td>
<td>Display card has 4-7 grammatical errors</td>
<td>Display card has 0-3 grammatical errors</td>
</tr>
</tbody>
</table>

**TITLE:** ____________________________________________

**Artist:** ____________________________________________

**Medium:** ____________________________________________

**MY BOOK:** ____________________________________________

**Quotation:** ____________________________________________

**My Process:** ____________________________________________

Card bottom

Tuck end into top crease to form a half-cylinder base.

Paper clip if necessary.

_Developed by B. Coon, May 2014_
Creative Reading Response:

**Literary Cookbook**

For your novel, you will create a recipe that would be made by a character from your book for Mr. Coon's literary cookbook. Not only do you have to create a recipe, but you also need to create the food or drink item and serve it to your class (as well as provide plates, forks, spoons, etc). I'm aware that you may not have the skills to create a recipe from scratch, so you will use an existing recipe and include the source on your recipe.

Your recipe must include the following elements:

- A recipe title and serving amount
- A list of ingredients
- Detailed, step-by-step directions that can be reproduced
- A paragraph explaining how your recipe relates to your novel. What character would make the recipe? Who would he or she serve the dish to? Remember to give a brief background of the book so someone who is unfamiliar with the book could understand.
- A source for your recipe at the bottom of the page, done in proper MLA format (if you are unsure about the format, ask your instructor or go to the Online Writing Lab at Purdue University's website).

Your prepared dish also has a few requirements. You must bring enough of your dish for everyone in our class to have a serving. You must also bring any supplies to eat the dish, such as forks, knives, spoons, napkins, plates, or bowls. You will also need to clean up your project afterward. If you need heat or refrigeration, talk to your instructor.

<table>
<thead>
<tr>
<th>Needs Improvement</th>
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</thead>
<tbody>
<tr>
<td><strong>Dish</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dish has potential, but lacks finishing. There isn't enough for all.</td>
<td>Dish is creative a well-finished product. There is enough for all.</td>
<td>Dish has been crafted with extreme care. There is enough for all.</td>
</tr>
<tr>
<td>Dish is bad tasting, as det. by a majority of tasters.</td>
<td>Dish is okay or decent, as determined by a majority of tasters.</td>
<td>Dish is very delicious, as determined by a majority of tasters.</td>
</tr>
<tr>
<td><strong>Recipe</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recipe lacks title, serving, ingredients, or directions.</td>
<td>Recipe has title, serving, ingredients, and directions.</td>
<td>Recipe has all needed elements and looks like it could be out of a cookbook.</td>
</tr>
<tr>
<td>Recipe missing some elements or directions could not be realistically followed</td>
<td>Recipe lists all needed ingredients but has confusing directions</td>
<td>Recipe ingredients and directions are detailed and can be easily followed</td>
</tr>
<tr>
<td>Recipe is not sourced.</td>
<td>Recipe is sourced.</td>
<td>Recipe is original.</td>
</tr>
<tr>
<td>Recipe is poorly handwritten.</td>
<td>Recipe is nicely handwritten.</td>
<td>Recipe is typed with photo.</td>
</tr>
<tr>
<td>Many errors in grammar (9+ errors)</td>
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*Developed by B. Coon, May 2014*
Aunt Polly’s Gingersnaps
Makes four dozen cookies

INGREDIENTS
- 1 cup butter, softened (2 sticks)
- 1 cup white sugar
- 1 cup molasses
- 3½ cups all-purpose flour
- 1 heaping tsp. ground ginger
- 1 heaping tsp. cinnamon
- ½ tsp. nutmeg
- ¼ tsp. ground allspice
- pinch of ground cloves
- pinch salt
- 1 heaping tsp. baking soda (dissolved in 2 tbsp. hot water)

PREPARATION DIRECTIONS
1. Cream together the butter, sugar, and molasses until smooth; mix together the flour, ginger, spices, and salt in a separate bowl.

2. Mix baking soda mixture into butter mix, then beat in dry ingredients

3. Shape dough into two long rolls, and refrigerate overnight.

BAKING DIRECTIONS
4. Preheat the oven to 350°.

5. Slice cookies as thin as possible, and place on baking sheets. Bake for 10 minutes.

My novel was The Adventures of Tom Sawyer by Mark Twain. Most of the book is spent with Tom Sawyer and Huckleberry Finn, two young boys, looking for pirate treasure while the town believes that they had died. The boys return to town after their adventures to stumble upon their own funeral. As they walk into the church and reveal that they’re alive, Tom’s spinster Aunt Polly is the first to run up and hug Tom. Then, seeing that Huck has no family to embrace him, says “I’m glad to see him, poor motherless thing!” and grabs him (177). However, Huck doesn’t know how to be loved, as seen when Twain says “And the loving attentions Aunt Polly lavished upon him were the one thing capable of making him more uncomfortable than he was before” (177). However, Huck shows earlier in the book that he loves food, so when Aunt Polly eventually adopts Huck at the end of the book, she would bake him these cookies, which would be a form of loving Huck would accept.

Creative Reading Response:
Book Trailer

For your novel, you will create an original three minute trailer for the book, similar to how movies have trailers. For examples, go to youtube.com/playlist?list=PL5A1C3F465FBC59B8.

**Step One: Select your scenes**
A film trailer only uses the best moments of a film to get the audience’s attention and inspire them to see the film. Similarly, you should comb through your book looking for the best scenes to show and lines to say (the double-entry journal can help with this).

**Step Two: Storyboard**
Create a storyboard, which is a series of sketches and with dialogue of what the audience will watch and hear. Words spoken should be a mix of character dialogue and narration. Since you are making a 3:00 trailer, you should use at least 12 boxes for each :15 seconds of film. Remember, the scenes do not necessarily have to be in plot order, but should support a logical narration that will be read over the film.

**Step Three: Film your trailer**
After completing a storyboard, you will need to film your trailer. All of your footage must be your own; no using an existing film or book trailer and resplicing it. Using iMovie or Windows Movie Maker, edit your footage together, record and overlay your narration, and export your movie. Make sure to include brief credits at the end, which should cover:
- Directed by [your name]
- Actors: [list actor names as well as the parts they played]
- Adapted from [Book name] by author

You will email your instructor the finished video in MP4 or WMV format, which will be shown to the class.

<table>
<thead>
<tr>
<th>Needs Improvement</th>
<th>Acceptable</th>
<th>Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video is unoriginal or does not play</td>
<td>Video is original and playable</td>
<td>Video is original and i</td>
</tr>
<tr>
<td>Video is under 2:30</td>
<td>Video is longer than 4 mins</td>
<td>Video is almost exactly 3 mins</td>
</tr>
<tr>
<td>Video does not really represent the plot of the book or the trailer gives away the ending</td>
<td>Video features some of the best scenes from the book but does not give away the ending</td>
<td>Video features some of the best scenes from the book but does not give away the ending</td>
</tr>
<tr>
<td>Narration is poor and does not give the audience key information or entice them to read the book</td>
<td>Narration gives the audience all the information they need to know what the book’s about</td>
<td>Narration gives the audience all the information they need to know what the book’s about</td>
</tr>
<tr>
<td>Video and audio are of poor quality and are not edited well</td>
<td>Video and audio are of decent quality and are edited properly</td>
<td>Video and audio are of decent quality and are edited properly</td>
</tr>
<tr>
<td>Credits are missing or incomplete, leaving out book, author, director, or others who helped</td>
<td>Credits list everyone involved with production, as well as the book and author</td>
<td>Credits list everyone involved with production along with their role, as well as book and author</td>
</tr>
</tbody>
</table>

Developed by B. Coon, May 2014
Creative Reading Response:
Create a Novel Soundtrack

For your novel, you will create a playlist of songs to accompany your novel--something someone interested in your novel could play in the background as they read.

**Step One: Select your tracks**
Just as a film soundtrack should perfectly match certain scenes in a film, your songs should perfectly match certain scenes in the book. You can select several songs by the same artist, but if the book was made into a film, you cannot use the film soundtrack. This playlist should contain at least 12 tracks (16 for an A+). Put careful thought in the selection of each track. If you select tracks that are not school appropriate, write “EXPLICIT” on the playlist report.

**Step Two: Write a playlist report**
After selecting your playlist songs, you will create a write-up in proper MLA format (see sample on back). For each track, you will need to provide a brief, 2-3 sentence explanation on why you feel this song perfectly suits the book. Use quotations from both the book and the song lyrics to prove your point. Also, keep in mind the order of your songs, as this is important in a playlist.

**Step Three: Create the playlist**
Finally, actually make your playlist so others (specifically your instructor) can listen to it. You can either burn each song on a CD, or create a public playlist through either Spotify or 8tracks. If you have questions on how to do any of these tasks, ask.

<table>
<thead>
<tr>
<th>Playlist</th>
<th>Needs Improvement</th>
<th>Acceptable</th>
<th>Outstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Playlist cannot be accessed; several tracks won’t play</td>
<td>Playlist hard to access; 1-2 tracks won’t play</td>
<td>Playlist easy to access and all tracks play</td>
</tr>
<tr>
<td></td>
<td>Under 12 tracks on playlist</td>
<td>12 tracks on playlist</td>
<td>16 tracks on playlist</td>
</tr>
<tr>
<td>Paper</td>
<td>Track order on playlist matches track order in write-up</td>
<td>Track order on playlist matches track order in write-up</td>
<td>Track order on playlist matches track order in write-up</td>
</tr>
<tr>
<td></td>
<td>Some songs in write-up are missing a quoted title, artist name, and explanation</td>
<td>Each song in write-up has quoted title, artist name, and explanation</td>
<td>Each song has all labeling elements as well as original album information</td>
</tr>
<tr>
<td></td>
<td>Explanations give poor reasons for track selection.</td>
<td>Explanations give good reasons for track selection.</td>
<td>Explanations are detailed and cite lines from song and book.</td>
</tr>
<tr>
<td></td>
<td>Paper is poorly handwritten.</td>
<td>Paper is nicely handwritten.</td>
<td>Paper is typed.</td>
</tr>
<tr>
<td></td>
<td>Many errors in grammar (9+ errors)</td>
<td>Some errors in grammar (5-8 errors)</td>
<td>Few errors in grammar (0-4 errors)</td>
</tr>
</tbody>
</table>

*Developed by B. Coon, May 2014*
Sample Assignment
Instructor name
Course
Date

Novel Soundtrack:
*In Cold Blood* by Truman Capote

1. “Born to Die” by Lana Del Rey
   This song reminds me of the date Nancy Clutter and Bobby had the day before she was killed. The song takes place on a “Friday night,” just like their date. The song also foreshadows that Nancy is “born to die” and will break Bobby’s heart with her death.

2. “Mack the Knife” by Bobby Darin
   I imagine this song playing on the radio when Dick and Perry are driving to Holcomb. The song is all about Mack the knife, who takes “all the bread from his stash,” commits a murder, and starts a new life, just as Dick and Perry plan to do. This song was also the #1 hit during November 1959, when the novel takes place.

3. “Aurora” by Hans Zimmer
   “Aurora” suits all the scenes concerning the death of the Clutters. The silence in the beginning matches the silence Nancy Ewalt and Sue find at the Clutter house when they walk in and find the bodies on page 59. The middle sounds like the hushed whispers at the Clutter funeral. The entire song’s tone and pace seem to match the tone of Perry’s story of how he and Dick killed the Clutters (240-245), especially as both the track and Perry’s story end with “A hush.”

4. “Ride” by Lana Del Rey [EXPLICIT]
   “Ride” perfectly suits Perry’s state of mind as he is driving back with Dick from Mexico. He does not trust Dick any longer and, like Lana Del Rey, has “a war in my mind.” But instead of leaving, he decides to “just ride” with Dick, as being with someone he does not like is better than being alone.