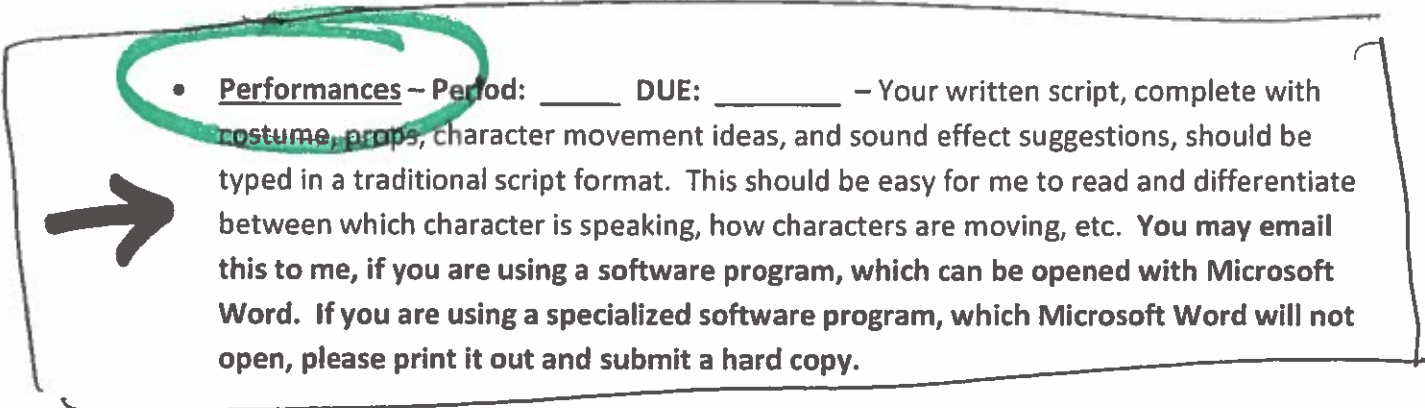


- 
- **Performances** – Period: _____ DUE: _____ – Your written script, complete with costume, props, character movement ideas, and sound effect suggestions, should be typed in a traditional script format. This should be easy for me to read and differentiate between which character is speaking, how characters are moving, etc. You may email this to me, if you are using a software program, which can be opened with Microsoft Word. If you are using a specialized software program, which Microsoft Word will not open, please print it out and submit a hard copy.

- **Exhibits** – Period: _____ DUE: _____ – You have your information on a separate sheet. ☹️ Too much for a "glance."

Rough Drafts Due:

A Day - 2-8

B Day - 2-9

Final Scripts Due:

A Day - 2-21

B Day - 2-22

Rough Drafts – At a Glance – See Individual Due Dates Per Class Period and Category Type

- **Research Papers** – Period: _____ DUE: _____ These must be typed and double-spaced, using MLA format, with citations in place. Please refer to your rulebook and the sample papers found at www.nhd.org, under the student resources, paper tab.
- **Websites** – Period: _____ DUE: _____ – You must submit your username and password so that I am able to enter your “Weebly” site and see what progress you have made in building your website. I will not change anything, as your username and password will be putting me in “edit” mode, but I will look around to see what you’ve accomplished. **You may email me with your username and password OR you may simply write it down and submit it to me in class.** **EXPECTATION:** I am looking for your site to be completely finished, as best to your ability, prior to having any teacher feedback. Audio/video should be in place; visuals should be inserted and cited as per your rulebook. Primary source and student-composed content should be included, and your title/homepage complete with the required information. You will have an additional 1 ½ weeks to make changes prior to submitting your final project.
- **Documentaries** – You have a few different steps and due dates in between the final rough draft date.
 - First – Period: _____ DUE: _____ – **OUTLINE DUE** – will be ready for you the very same day or very next day, so be sure to come see me to pick it up. **This may be typed up and either handed in or emailed to me.**
 - Second Period: _____ DUE: _____ – **IMAGE ROUGH CUT DUE.** Feedback will be ready for you the same day or the very next day, so be sure to come see me for pick up. **This will need to be submitted on a flash drive. It may not be emailed because the file size will be too large to be accepted in my school email account. Due to the quick turnaround necessary for these, I also ask that you do not send it via a “dropbox” like cloud function if it requires me to sign up and wait for your approval....we don’t have time for back and forth.**
 - Example of image rough cut: www.youtube.com/watch?v=x3G2V6V6F8c
 - Lastly, Period: _____ DUE: _____ – **ROUGH DRAFT DUE** - complete with voice over matching all the visuals from your image rough cut, your title page, and your credits at the end (10 minute maximum) is due. **This will need to be submitted on a flash drive or burned onto a disc. File size will be too large to email it to me.**

Name(s): _____

Rough Draft Scoring Sheet

This rough draft is being scored on the required categories of information from throughout the research process. I am now looking for evidence of the required information being transferred into the written format. In addition to earning points for the required research information, you are also earning points for your grammar and for the structure of your rough draft, as described in your specific project instruction packets. You should have a beginning, middle, and end and should have included all the information which was outlined on each of the instruction sheets you used to complete your research. This rubric is two-sided....turn it over please 😊.

<p><u>Background Information:</u> Have you provided ample information for your reader to completely understand the story that you are attempting to tell? Have you set your topic into a particular period of history by providing an understanding of place, time and circumstances?</p>	<p>2 points</p>	
<p><u>Connection to the Theme:</u> Have you supplied your reader with a solid, obvious, well-stated, thorough connection to the theme? Have you made this connection to all parts of the theme, Taking a Stand in History?</p>	<p>2 points</p>	
<p><u>Causes:</u> Have you explained, in great detail, why your topic came to be? Have you included early triggers or catalysts for the people who made your topic important? Think of this as a chain of events, each cause is the link before an effect, but then an effect can also be the precursor to another cause.</p>	<p>2 points</p>	
<p><u>Effects:</u> Have you explained, in great detail, the impact that your topic has had on the world? On their community? On themselves and others? Have you made it crystal clear to your reader that your topic is important for particularly, clear reasons?</p>	<p>2 points</p>	
<p><u>Economics:</u> Have you included information that explains in rich detail, the connection between your topic and economics? Think: job creation, new industries or businesses born as an effect of your topic, job loss, better/worse pay for particular groups of people, better/worse working conditions for particular groups of people, funding for special projects or experiments involved. Any of this type of information that applies to your project should be included.</p>	<p>2 points</p>	
<p><u>Politics:</u> Have you included information that explains in rich detail, the connection between your topic and politics? Think: law creation, activism, political support or involvement in a cause, human / Civil rights (oppression, denial, acquisition of), elections, voting, political service to the community, state, or country in which your topic is set. Any of this type of information that applies to your project should be included.</p>	<p>2 points</p>	
<p><u>Society:</u> Have you explained in rich detail how the general public reacted to or felt about your topic and the circumstances surrounding it? Have you shown multiple perspectives from a variety of people making up societal groups of the time of your project? Don't forget to look for this in international settings too, if your project takes place in, or impacts, more than one country.</p>	<p>2 points</p>	
<p><u>Change over Time:</u> Have you explained in detail how your topic has changed over time? This could be in looked at very specifically, if your topic allows for it. For some topics, you will need to look at this question in a broader more general sense to be able to discuss this change.</p>	<p>2 points</p>	
<p><u>Continuity:</u> Have you pointed out how some things never change, despite the hard work and efforts of your topic? The things that have remained the same could be good or bad. Be sure to explain in detail so that your reader understands you reason for including them.</p>	<p>2 points</p>	

Introduction: Does your rough draft include an introduction with a strong, polished thesis statement and tie to the theme? Does it inspire your reader to read on?	2 points	
Conclusion: Does your rough draft have a conclusion which offers analysis and synthesis, showing critical thought and tying all of your research together? Does it make people think about what they've learned while reading your research? Will the conclusion help your reader to connect to you project?	2 points	
Grammar & Overall structure: Does your rough draft seem to make sense and reflect good sentence structure, grammar, spelling, etc.?	2 points	
Rule & Specification Adherence: Does your rough draft adhere to the time, word, file space limits as specified in the rulebooks? You will not be penalized here for word limits, as long as your work does not exceed 750 words for exhibits, 1800 words for websites, and 3000 words for research papers. You will not be penalized here for time limits as long as your work does not exceed 11 minutes for documentaries and performances. Please recognize that if you are submitting a project that is outside of its limits, you will have to either sacrifice something or work to prioritize the required information in an effort to reduce your project size so that it falls back within the limits opposed by the rulebook.	2 points	
Instructions Specific to your Project: Does your rough draft follow all of the basic instructions outlined and discussed in class? Have you typed and handed in or emailed what you were supposed to? Have you brought in a flash drive with your project saved on it? If you completed a documentary, did you bring in the first two pieces as assigned?	2 points	

Any research information that WAS NOT included in your note cards, but has since been added to your research and APPEARS IN THIS ROUGH DRAFT, WILL BE AWARDED CREDIT BOTH HERE, AND BACK IN YOUR NOTE CARD SCORES.

ROUGH DRAFT SCORE: _____/28 POINTS _____%

COMMENTS:

WHO (OR WHAT) WILL YOU BE?

Choosing who will tell your story will allow you to focus and expand your research at the same time. It sounds contradictory at first, but it's not. The focus will have you digging for specific biographical information about your character, while the expanding will have you discovering the world, the context, in which your character lived.

Choose whether your character will be the primary player in the story or a secondary player, giving the audience an unexpected perspective. For example, instead of being Rosa Parks, be another person on the bus that day. Instead of being Paul Revere, why not be his horse? What a story that could be! The point is, when the sky is the limit, let your creativity soar. Explore every option before deciding which approach is best for your topic.

Once you have decided upon your character, you are ready to dive into your research in earnest. Uncover everything you can about the person you are to portray. Use the "Character Score" worksheet in the back of this booklet to guide you in your discovery. This worksheet is used by actor/interpreters in Colonial Williamsburg's Historic Area as they prepare their historical interpretations. As you make discoveries about your character, enter them on the worksheet. Even if you are portraying a fictitious person, the score will be invaluable. Note what is typical or most common for a person of status and economic background similar to your character's. Although you aren't being historically accurate to a specific person, your character's worldview should reflect the historical norm for someone in the same occupation and location as the person you are portraying.

Character investigation is just as important in group presentations as in solo endeavors. Each person needs a clear understanding of how his or her portrayal will complement the whole. If you are presenting a group performance, each player should develop a Character Score. Noting where characters differ or agree can suggest levels of conflict you might otherwise overlook, and conflict is at the core of any good story.



"Write down the person's biography—what you know, what you perceive, and what you're making up—see the whole picture."

Penny Ely, Supervisor, Performing Arts,
The Colonial Williamsburg Foundation

WRITING YOUR OUTLINE

Your preliminary research has confirmed your choice of topic and character(s), and you have begun to fill in your Character Score. You now have enough information to draft an outline for your script. An outline is an invaluable guide to focusing your writing on your selected thesis. One of the biggest mistakes you can make with your performance script is to try to cram in everything you learn about your topic. You just don't have the time in a ten-minute performance to include everything you learn. So you should be very clear from the start about what you want to say and should focus all your research on that goal. Sometimes it will mean leaving out a wonderful piece of information simply because it doesn't apply to your thesis in a direct way.

“Start with a good outline that has a very clear theme and focus. Don't try to tell someone's life story in ten minutes—instead, pick a clear starting point and an ending point that illustrate the theme you want to explore. Then, use your outline to break your script into three sections: beginning, middle, and end. The beginning and end should be short; the middle is two-thirds of your story. The better your outline, the easier your scriptwriting will be.”

Gina DeAngelis, Script Writer,
The Colonial Williamsburg Foundation



“I start by doing an outline, selecting the most important teaching points, and then work it into a narrative. I try to find a common thread to weave through the story.”

Penny Ely, Supervisor, Performing Arts,
The Colonial Williamsburg Foundation

SAMPLE SCRIPT OUTLINE

Here is a basic outline of the different aspects of your topic you should think about while writing your script.

1. Statement of topic/thesis statement

- Introduce the person/place/event you will be portraying and the main point your presentation will make.

2. Historical context

- Talk about the era of history in which your topic takes place—the economic, social, cultural, and political climate.

3. Historical conflict

- Introduce the specific tension, disagreement, or controversy that makes your topic powerful, interesting, and dynamic.
- This is the bulk of your script and is a great place to use different characters' voices or change settings.

4. Relation to theme

- Be sure to make very clear how your topic fits the year's NHD theme. Repeat key words or phrases in the theme itself, such as triumph, tragedy, rights, or responsibilities.

5. Historical relevance

- Analyze how your topic has changed the world we live in today. How would we be different if this event had not occurred or if a single person had made a different decision? Why should we remember it? History continually shapes and reshapes our current world.

How to complete a narrative flow in ten minutes or less:

- Get to the point of conflict within the first 2 minutes or less.
- Lay out the possible solutions, or if it is a dialogue, give each player their offense and defense lines, 3–4 minutes.
- Escalate to the break point, 2–3 minutes.
- Either solve or resolve to disagree, 1–2 minutes.

Kristen Spivey, Program Planner, Public History Development,
The Colonial Williamsburg Foundation

IN-DEPTH RESEARCH

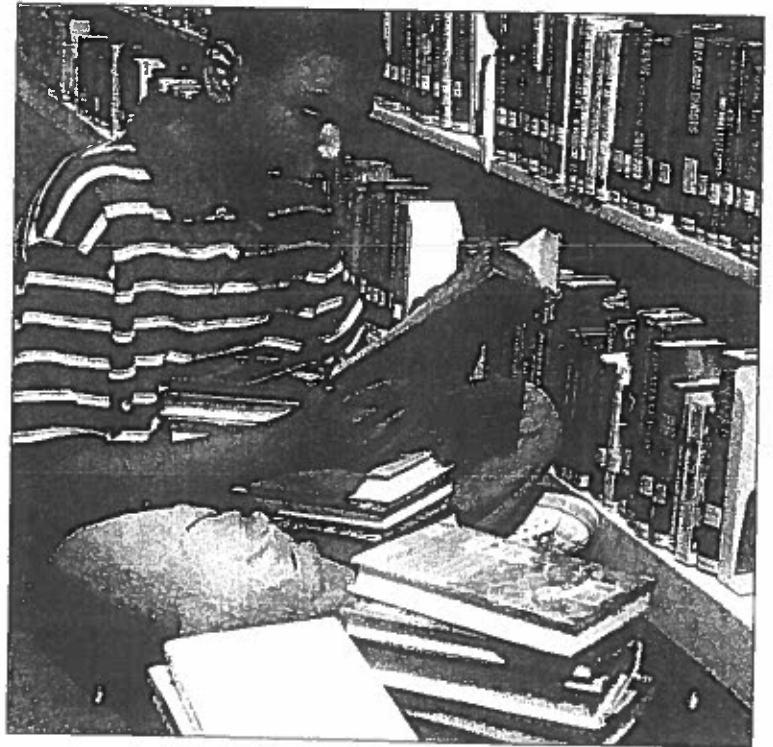
Research is the heart of your project, so don't cut corners. Remember, 60 percent of your overall score will be based on the historical quality of your presentation. Even if your performance is worthy of a Tony Award®, your score won't rank at NHD if you're a slacker on research, historical accuracy, or focus on the year's theme. Your preliminary research has pointed the way; now it's time to go exploring! And don't forget to cite sources as you go. For more guidance on researching your topic, go to www.nhd.org/ResearchRoadmap.htm.

"I look at sources that talk about daily life in that time period. I look at any primary sources I can find to find out how most people of the time felt or what they thought. That helps create a believable character...."

Gina DeAngelis, Script Writer,
The Colonial Williamsburg Foundation

"Court records, runaway ads, comments on types of people in letters, journals, and diaries. While these bits and pieces of information may not refer directly to the individual being developed, they can be woven into the tapestry that is a well-rounded character biography."

Kristen Spivey, Program Planner,
Public History Development,
The Colonial Williamsburg
Foundation



WRITING YOUR SCRIPT

- *Prepare a script.* Brainstorm about general ideas and the ways they might be presented. If a group is performing, each member should describe different ways in which the characters might interact. When writing the script, make sure it contains references to the historical evidence found in the research. Using actual dialogue, quotations, or brief excerpts from speeches are good ways to put historical detail into the performance. Remember that the script should center on the thesis statement, the supporting statements, and the conclusion.

“Creating a Performance Entry,” www.nhd.org/Performance.htm

At last, it's time to write! Sometimes the hardest part of writing a script is getting started, so just jump right in. Write something! Once you get going, it will begin to take shape. Even if your initial effort is less than spectacular, it will give you something to work with, so don't be discouraged. As your script begins to take shape, think about your setting and how you will convey a sense of place in your performance. Look for ways to incorporate the words of people from your primary sources. At the very least, use language appropriate to your time period as well as to your character's geographic location and social station.

If you are working as a group, you'll need to decide how the writing will be done. You might want to write "committee style," where someone is designated scribe and you all sit down and talk through the script, writing as you go. Depending on the type of presentation, it might work to assign different sections to each person. Come together as a group to review and edit. However you divide up the work, anticipate the need to compromise, as it is unlikely that everyone will agree on every detail.

Refer to your Character Score(s) and your outline as you write so you don't stray from your focus. The Character Score will keep you aware of who you are portraying and will help you develop a consistent voice for your character. The outline will remind you of your thesis and the important points you want to make. Remember, you simply cannot include everything you've learned about your topic. Your outline will help you be selective.

As your story takes shape, make sure you convey the meaning as well as the importance of the events or theory you describe. It is not enough to state that an event is significant; you must tell the audience why it is significant and what it meant to your character. Put yourself in your character's shoes and imagine how you would feel in those circumstances. Strive to express those feelings in your writing.

Consider the following when making choices for your characters. Although they live in another time period and place and probably have a worldview quite different from your own, they are human (unless, of course,

you decided to run with the Paul Revere's horse idea mentioned earlier). And being human means they are vulnerable to the same physical limitations and illnesses as you are, the same moments of self-doubt, and the same fleeting feelings of exaltation. So give your characters a wide range of emotions. Imagine for them a full life beneath the immediate words and actions of your script. Make them real in your mind as you write, and you will be a step closer to making them real for your audience.

Most important, remember that drama must revolve around conflict. Whether it's human versus human, human versus the environment, or human versus self, all good stories are based on the journey toward resolution of a conflict. Identify your conflict early on, and use your character's struggle to propel your story toward its climax. Finish strong, and leave no doubt that your thesis was sound, well supported, and the makings of a great story.

“Conflict does not have to be as dire as war or hurricanes. Something as simple as keeping up with the weeds in the garden can be a conflict in some people's lives.”

Kristen Spivey, Program Planner, Public History Development,
The Colonial Williamsburg Foundation

“Storytelling is not the only choice. Acting (performing) is about action. You can interact with an unseen 'other' to generate conflict and emotional depth.”

Todd D. Norris, Manager, Performing Arts,
The Colonial Williamsburg Foundation

“A pitfall of monologues for writers is: they are almost always way too long! Say as much as you can in as few words as possible . . . To make it interesting, the monologue should contain a range of different emotions—anger, sorrow, hopefulness, for example. . . .”

Gina DeAngelis, Script Writer,
The Colonial Williamsburg Foundation

“Talk about the issue in a ‘human’ way so everyone will understand how it would fit into their own lives . . . Stay focused on ‘what am I trying to say’ and ‘does this help say it?’ Speak the piece aloud and see if it flows; is the common thread there? Pare down until you get to the bones of a subject.”

Penny Ely, Supervisor, Performing Arts,
The Colonial Williamsburg Foundation

“Do not assume that you don’t need a point of conflict just because you are doing a monologue. Conflict is what creates interest, so find a conflict within the character if there is no external conflict to which they must react.”

Kristen Spivey, Program Planner,
Public History Development,
The Colonial Williamsburg Foundation



“[In regard to creating period appropriate language,] use primary documents to determine the types of words and their arrangement at a particular time in history. Period books, plays, newspapers and other publicly available sources can offer insights . . . Language—particularly . . . slang—changes fairly quickly, [so] look for resources that are as close as possible to the time period being presented.”

Kristen Spivey, Program Planner, Public History Development,
The Colonial Williamsburg Foundation

TEST RUN

Once you have written your first draft, read it aloud for timing. Be sure to use a stopwatch. NHD rules are inflexible when it comes to keeping your performance within the allotted time. Don't just read it like a report, read it with the same emotion as you will when you actually perform. Make sure you have enough time for any internal transitions, dramatic pauses, movement, and so forth. Read it aloud to others and solicit their feedback regarding comprehension, pacing, and dramatic appeal. Thoroughly review your script for the following:

1. A clear thesis.
2. Strong supporting points.
3. Historical accuracy!
4. Dramatic appeal, including a range of emotion.
5. Action! Remember, this is a performance, not a recitation.
6. An attention-grabbing opening that clearly introduces your thesis.
7. A compelling narrative that includes conflict and resolution.
8. A strong conclusion, which is essential to a good performance.
9. How might audio/visual aids enhance your story? Carefully consider the pros and cons, as you will be responsible for your own technology support.

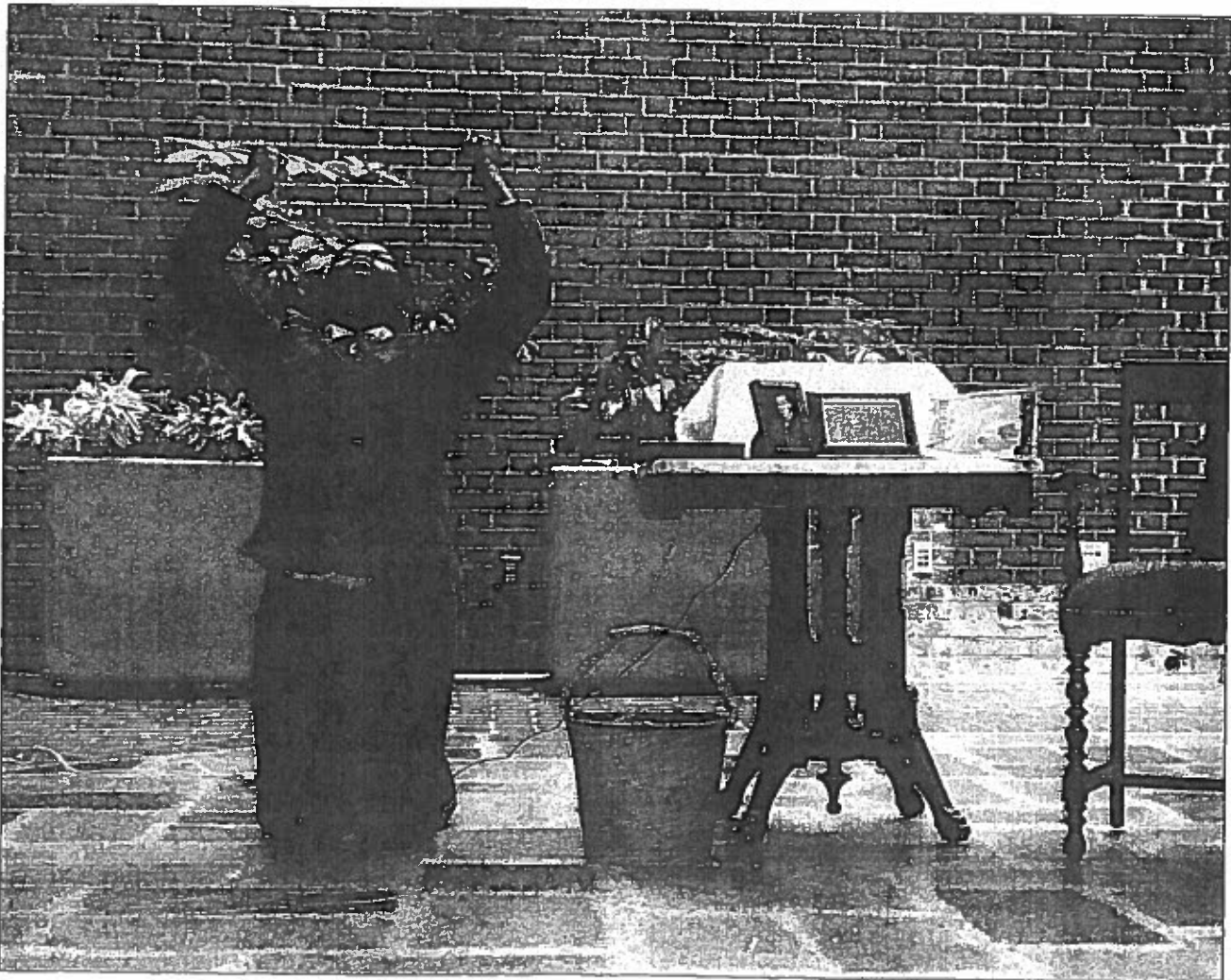


EDIT, DOUBLE-CHECK FACTS, REWRITE

After you have critically reviewed your script for what works and what doesn't, what ideas were clear and what points were a little muddy, where the script drags and where it moves too fast, it is time to write your second draft incorporating all this information.

Once your second draft is complete, double-check your script for historical accuracy. It is easy, when you are caught up in writing a script, to tamper with the facts in the name of "artistic license." Although it is true that sometimes you have to use educated guesses to

"fill in the blanks" in developing your character, you cannot alter the known facts of your topic. Hollywood may be able to get away with making John Smith and Pocahontas a couple, but Hollywood movies aren't rated for historical accuracy by NHD's exacting judges. You will be. So make sure your facts are straight. This is National HISTORY Day, after all! Historical accuracy and understanding are 60 percent of your overall score, so don't skimp on checking and rechecking your facts after every rewrite.



COSTUMES AND PROPS

- *Prepare the set.* Think about different types of sets that might help depict the topic. Is there a prop that is central to the story?
- *Prepare the costuming.* Use the most authentic costumes possible. Good costumes help make a performer convincing, but be sure they are appropriate to the topic. Consult photographs or costume guides if unsure about appropriate dress.

"Creating a Performance Entry," www.nhd.org/Performance.htm

Costuming is an important consideration in a performance presentation, but what if you can't find an authentic period outfit? Don't despair. Minimal costuming that suggests an appropriate period style but does not distract from your performance can be just as effective. For example, a long black skirt and a white blouse easily suggest a late nineteenth- or early twentieth-century woman. Black trousers, a white shirt, a vest, and a bowtie can represent a man of the same period. Likewise, the props and set pieces you choose should be minimal and important to your story. You will have five minutes to set up for your performance. Keep this in mind when determining what "stuff" you will bring.

"[Use] only [props] that are absolutely necessary. It's perfectly possible to tell a great story without any props! Sometimes props get in the way of telling a good story. If it's for 'atmosphere,' then you probably don't need it."

Gina DeAngelis, Script Writer,
The Colonial Williamsburg Foundation

"Props must be selected to enhance the character. They must always be appropriate to the individual and not distract from the point [you are trying to make] . . ."

Kristen Spivey, Program Planner, Public History Development,
The Colonial Williamsburg Foundation

MORE THAN MEMORIZING

Multiplication tables are memorized. But you probably don't want the end product of all your research and creativity to come off sounding like the sevens times table! In preparing your script for live presentation, memorization is only the first step in bringing your character(s) to life. Still, it is an important step.

People approach the process of memorization in numerous ways, so if you are new at committing a script to memory, don't be intimidated; just jump in and see what works for you. Fortunately, because you wrote the script and understand its purpose and carefully chose all of the words yourself, you are actually halfway there. In fact, the initial memorization actually can be tackled just like the multiplication tables. Don't try to memorize the whole thing at once. Take it a line at a time, if you have to, then add the next line, and so on. Ask someone to "hold book" for you—that is, to read along on the script and prompt you if you drop a

line or paraphrase. This helps you concentrate on remembering the words rather than having to keep finding your place in the script to see whether you got a word or a passage right.

The goal of line memorization is not simply to recite the lines at the appropriate time but to make them sound as if they are fresh thoughts, occurring at the moment they are spoken in response to the words or actions that precede them. To achieve this, say your lines aloud at every opportunity. Experiment with your inflection and tone, searching for the best delivery. Listen to yourself. Have others listen. Does your delivery sound natural or recited? Is your pacing too fast, too slow, erratic, or monotonous? Can others follow your story and identify your theme? Are the words beginning to flow without thinking yet . . . just like that sevens times table?

“Memorize from the character’s perspective, not performer’s. Why does the character choose the words [he or she] does? Memorize the action, the emotion, the content along with the words. Rote memorization of words alone is a sure path to flat, lifeless performance.”

Todd D. Norris, Manager, Performing Arts,
The Colonial Williamsburg Foundation

“Give yourself enough time to really set the lines—no procrastination—it shows in the finished product. Understand what you’re saying, what the scene is about, and how it fits into the whole play.”

Penny Ely, Supervisor, Performing Arts,
The Colonial Williamsburg Foundation

BLOCKING

- *Prepare the blocking.* To *block* a performance is to determine where the actors will stand, move, and/or relate to the set. Students should think about these movements when deciding what type of set to design.

"Creating a Performance Entry," www.nhd.org/Performance.htm

Now it's time to take your script off the page and breathe life into it!

The rehearsal period is critical to the success of your performance. Leaving time in your planning schedule for this important preparation is essential. You don't have to have all your lines completely memorized to begin rehearsing, but you should strive to be "off book" as soon as possible, so you can concentrate on what you're doing. After all, "doing something" is what performance is all about! Otherwise, you are just reciting lines.

Blocking, which is your planned movement on the stage, should be carefully considered. Every step, every gesture, should have a purpose. Sometimes the purpose is just to move you from point A to point B. But hopefully you are moving from A to B for a reason. For example, to indicate exhaustion,

you might sit down—without having to say, "I'm exhausted." You might stand up to emphasize a resolve to take action, or pace back and forth to show indecision. Motion creates visual interest for the audience. The reason may be internal, like exhaustion or determination. Or it might be external; for example, it may be effective for your character to polish his or her shoes, fold laundry, put on a uniform, or assemble a double-helix model. If an activity is authentic to the character and supports your thesis, try to incorporate it. Giving your character something to do that is appropriate to the story does more than add visual interest. The activity itself can reveal details you can't include in your ten-minute narrative—details that enrich the audience's understanding of both the context and the particulars of your character's life.

"The blocking sets the mood and helps bring the characters to life."

Penny Ely, Supervisor, Performing Arts,
The Colonial Williamsburg Foundation



PRACTICE MAKES PERFECT

- *Practice, practice, practice!* Work on the delivery, speaking clearly and pronouncing all words correctly. Practice voice projection so that the judges and the audience can hear every word. Practice with the set and full costumes as often as possible.

"Creating a Performance Entry," www.nhd.org/Performance.htm

At last, your script is in hand, your costume is fitted, your set is constructed, and your props are gathered. You've confirmed your facts, memorized your lines, blocked your movement, and timed everything to the second, from setup to strike. All that's left is to rehearse yourself to perfection and then step in front of the National History Day judges and shine!



