

Year 8 Summer 1  
Homework Booklet  
Blood Brothers



## Week One: Features of a Script

In this unit, you will be reading, analysing, devising, and writing scripts and must become familiar with the features of the form.

Read the script example below. This is taken from *Our Day Out*, another musical-play by Willy Russell about an eventful school trip.

### Act Number

Plays are structured by Acts, which can be broken into Scenes and are usually numbered.

### Character List

Characters are listed within stage directions. They are signposted by CAPITAL LETTERS or bold text.

### Character List

Characters are listed on the side of the script.

### Introductory Stage Directions

At the beginning of a new Act or Scene, the playwright will contextualise the scene. This means they will establish the setting, time, location, and give descriptions of new characters. These are often written *in italics*.

### Lyrics or Speech

The main body of the text – usually in standard font. These are the words spoken or sung by the actors.

They may feature colloquial language (slang)

### Act One

*As we hear the musical introduction for the first song, we see **Les**, the Lollipop Man, enter. He is very old, almost blind and can hardly walk. A group of **Kids**, on their way to school, enter, shouting 'Hia, Les,' 'All right there, Les,' and singing:*

### **Kids**

We're goin' out  
Just for the day  
Goin' off somewhere far away  
Out to the country  
Maybe to the sea  
Me mam says I can go . . . if it's free

*During verse two the **Kids** exit singing and **Carol** enters also singing.*

### **Carol and Kids**

The sky is blue  
The sun's gonna shine  
Better hurry up cos it's nearly nine  
This is the day that's  
Just for us  
We're goin' out . . . on a bus

## Week One: Our Day Out

Read another extract from later in *Our Day Out* and answer the questions below.

### Act Two

Teachers and **Kids** outside Conway Castle.

**Briggs** We'll split into four groups, Mrs Kay. Each member of staff will be responsible for one group. It will take approximately one and a quarter hours to tour the castle and at three fifteen we will reassemble at the coach. Walk round in twos, and I mean walk! Right, my group, this way . . .

*The others go off. The Kids in Briggs's group follow him with little enthusiasm.*

**Briggs** (*pointing up at the castle walls*) Now, those large square holes just below the battlements: long planks of wood were supported there and that's where the archers would fire from if the castle was under attack. Now, if you look at that tower, you'll see that it's not quite perpendicular. What does perpendicular mean?

**Maurice** I don't know.

**Milton** Sir, sir . . .

**Briggs** Yes?

**Milton** Sir, straight up.

*Sniggers from the other Kids.*

**Briggs** Are you listening, lad? You might just learn something.

*Music intro for 'Castle Song'.*

**Briggs** (*sings*)

I find it so depressing  
I just can't understand  
Your failure to appreciate  
A thing so fine and grand  
Your heritage, your history  
You can touch it with your hand  
The Yanks have nothing like it

**Milton**

Sir, but they've got Disneyland.

**Briggs** (*spoken*) Disneyland.

(*Sings*)

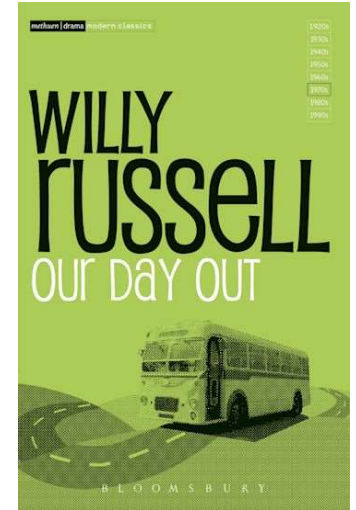
That's not the same at all, this is history, this is real  
It should make you feel so proud, so thrilled, so awed  
Just standing here for centuries, how does that make you feel?

**Kids** (*sing*)

Sir it makes us feel dead bored

**Briggs** (*music continuing as underscoring*) Bored! Yes and you'll be bored for ever; do you want to know why? Because you put nothing in. You invest in nothing. And if you invest in nothing you get nothing in return. This way. Come on, quickly, move.

*As Briggs leads his group off, Reilly and Digga slip away from it and get the ciggies out. They hide though when they hear Colin approaching. Linda and Jackie are with him.*



1. Which features of a play script can you identify in this extract from *Our Day Out*? List or label on the extract.
2. Based on the extract, what do you think is the **situation** of this scene? (What is happening, who is involved, where are they, and why?)
3. What do the stage directions reveal about the attitudes of the Kids? Speculate why they might be feeling this way.
4. What does the song Castle Song suggest about Briggs' feelings? What is his attitude?
5. Milton is a teenage student who finishes Briggs' rhyme at the end. What is the effect of Milton's line?
6. What does Briggs' final line in the extract mean? (From "Bored! Yes and..." to "Come

**Extension:** Write your own script opening set on a school history trip. This may be a local trip (e.g. Ely Cathedral or Wicken Fen) or somewhere further afield (e.g. The Tower of London or Warwick Castle).

## Week Two: Prologue

A Prologue is an introduction to a play, musical, or other piece of literary work. Actors playing characters from the play typically perform the Prologue addressed to the audience. In some cases, the Prologue details the plot of the play, or provides foreshadowing for the events of the play.

Read the extracts of Prologues from different play-musicals below.

Some folks dream of the wonders they'll do  
Before their time on this planet is through  
Some just don't have anything planned  
They hide their hopes and their heads in the sand  
Now I don't say who is wrong, who is right  
But if by chance you are here for the night  
Then all I need is an hour or two  
To tell the tale of a dreamer like you  
We all dream a lot - some are lucky, some are not  
But if you think it, want it, dream it, then it's real  
You are what you feel

But all that I say can be told another way  
In the story of a boy whose dream came true  
and he could be you

from *Joseph and the Amazing Technicolour Dreamcoat*



Can you ride on a broomstick to places far distant?  
Familiar with candle with book and with bell?

Were you Whittington's friend? The Pied Piper's assistant?  
Have you been an alumnus of Heaven or Hell?  
Are you mean like a minx? Are you lean like a lynx?

Are you keen to be seen when you're smelling a rat?  
Where you there when the Pharaohs commissioned the Sphinx?

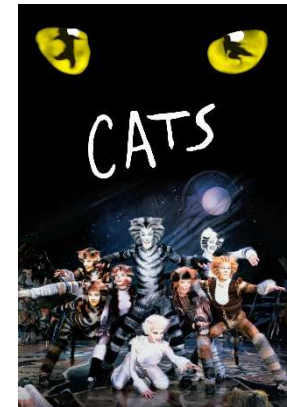
If you were and you are, you're a Jellicle cat

Practical cats, dramactical cats  
Pragmatical cats, fanatical cats  
Oratorical cats, Delphic-oracle cats  
Skeptical cats, dyspeptical cats

Romantical cats, pedantical cats  
Critical cats, parasitical cats  
Allegorical cats, metaphorical cats  
Statistical cats and mystical cats

Political cats, hypocritical cats  
Clerical cats, hysterical cats  
Cynical cats, rabbinical cats  
And magical cats

from *Cats*



## Week Two: Prologue

Choose one of the Prologues (*Joseph and the Amazing Technicolour Dreamcoat* OR *Cats*) and answer the following questions.

1. What does the audience learn from the Prologue?
2. Is the Prologue written in 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> person? Why?
3. Do you spot any poetic or language techniques? (Rhetorical questions, Repetition, Rhyme, Rule of 3/Triplet, Contrasts/Juxtaposition)
4. Which is your favourite line? Why does it resonate with you?
5. Which is the most powerful word used? What is the dictionary definition of the word? What are its connotations (secondary meanings and feelings/emotions from that word)?
6. What tone/atmosphere is created in your Prologue of choice?
7. What is the overall message of the Prologue?



**Extension:** Write a prologue in verse (poetry) for a play or musical of your choice, or from one of our texts this year or last year.

- **A Monster Calls**
- **Richard III**
- **A Christmas Carol**
- **The Curious Incident of the Dog in the Night-Time**
- **Blood Brothers**

Consider using poetic techniques of rhyme, wordplay, rhetorical questions, triplets, and direct address.



## Week Three: Adaptation for Stage

Across literature, theatre, and film, many stories are made into **adaptations** – this means changed from one form to another, e.g. a book being made into a film (such as *The Hunger Games*), or a film being put on stage (recently *My Neighbour Totoro!*).

*The Curious Incident of the Dog in the Night-Time*, our novel study last term has been a successful stage show since 2012 (whereas the book was written in 2003).

Read the first scene of *Curious Incident's* script.

# THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

## PART ONE

### 1. GARDEN

*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side.*

*Christopher Boone, 15 years old, stands on one side of it. His 42-year-old neighbour Mrs. Shears stands on the other.*

*They stand for a while without saying anything. The rest of the company watch, waiting to see who is going to dare to speak first.*

MRS. SHEARS. Holy <sup>\*beep\*</sup> What have you done?

*Christopher is frozen to the spot.*

Oh no. Oh my <sup>\*beep\*</sup> Christ.

*Christopher's teacher, Siobhan, opens Christopher's book. She reads from it.*

SIOBHAN. "It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs. Shears' house.

Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead."

MRS. SHEARS. Get away from my dog.

SIOBHAN. "There was a garden fork sticking out of the dog. The dog was called Wellington. It belonged to Mrs. Shears who was

our friend. She lived on the opposite side of the road, 2 houses to the left."

MRS. SHEARS. Get away from my dog.

*Christopher takes two steps away from the dog.*

SIOBHAN. "My name is Christopher John Francis Boone. I live at 36 Randolph Street, Swindon, Wiltshire. I know all the countries of the world and capital cities. And every prime number up to 7,507."

MRS. SHEARS. Get away from my dog for Christ's sake.

*Christopher puts his hands over his ears. He closes his eyes. He rolls forward. He presses his forehead onto the grass. He starts groaning.*

SIOBHAN. "After 12 and a half minutes a policeman arrived. He had a big orange leaf stuck to the bottom of his shoe which was poking out from one side." This is good Christopher. It's quite exciting. I like the details. They make it more realistic.

*A policeman enters. He has a big orange leaf stuck to the bottom of his shoe, which is poking out to one side. He squats next to Christopher.*

"He squatted down next to me. He said to me:"

*Christopher stops groaning.*

POLICEMAN. Would you like to tell me what's going on here, young man?

*Christopher lifts his head from the ground.*

*There is some time.*

*Christopher looks at the policeman.*

*There is some time.*

SIOBHAN. "I do not tell lies. Mother used to say that this was because I was a good person. But it is not because I am a good person. It is because I can't tell lies."

CHRISTOPHER. The dog is dead.

POLICEMAN. I'd got that far.

CHRISTOPHER. I think someone killed the dog.

POLICEMAN. How old are you?

CHRISTOPHER. I'm 15 years and 3 months and 2 days.

POLICEMAN. And what precisely are you doing in the garden?

CHRISTOPHER. I'm talking to you.

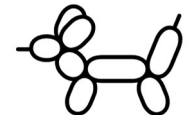
POLICEMAN. OK, why were you in the garden in the first place?

CHRISTOPHER. I was holding the dog.

POLICEMAN. Why were you holding the dog?

CHRISTOPHER. I like dogs.

POLICEMAN. Did you kill the dog?



## Week Three: Adaptation for Stage

CHRISTOPHER. I did not kill the dog.  
POLICEMAN. You seem very upset about this.  
I'm going to ask you once again.  
*Christopher starts groaning.*

Terrific.

*Christopher carries on groaning.*

Young man I'm going to ask you to stop making that noise and to stand up please calmly and quietly.

*Christopher carries on groaning.*

Marvellous. Great. Just flipping —

*The policeman tries to lift him up by his arm.*

*Christopher screams. He hits the policeman.*

*The policeman stares at Christopher. For a while the two look at one another, neither entirely sure what to say or quite believing what has just happened.*

I'm arresting you for assaulting a police officer. I strongly advise you to get into the back of the police car because if you try any of that monkey business again you stupid idiot I am going to seriously lose my "bag" Is that understood?



After reading through the script, answer the following questions.

1. Can you spot any similarities differences between the script and novel version of the text?
2. Why do you think Siobhan (Christopher's teacher/teaching assistant) is used as a narrator? Who is the narrative voice in the text?
3. What might be different about the experience of reading this text as a novel compared to the experience seeing it as a play.
4. Imagine you are going to be the director of this production. Sketch an example of how would stage this text. You need to show: the layout of actors, lighting choices, background, props, and note down any musical/sound effect choices.
5. What advice (director's notes) would you give to the actors portraying Mrs Shears, Siobhan, Christopher and The Policeman?

**Extension:** Choose another moment from Curious Incident and write a short script of the scene. Remember to use the layout of scripts that we reviewed in Week One.

## Week Four: West Side Story

Like *Blood Brothers*, *West Side Story* is a stage-musical with music by Bernstein and Sondheim. It is an adaptation, a film based on a book, and the plot is a modern re-telling of *Romeo and Juliet* by William Shakespeare, which you will study next year in Year 9. It is set in 1950s New York in a multiracial, working-class neighbourhood. The teenage gang rivalry between the white Jets and the Sharks who are Puerto Rican. The drama comes to a head when the Jet, Tony, falls in love with the Shark, Maria – the lovers are caught in the crossfires of their rival gangs.

These lyrics come from a song *America* sung by Puerto Rican immigrants (people who have left their country and settled elsewhere) in which the characters discuss the positives and negatives of living in America and consider whether they want to return to their homeland.

### America

Puerto Rico  
You lovely island  
Island of tropical breezes  
Always the pineapples growing  
Always the coffee blossoms blowing  
And the money owing  
And the baby's crying  
And the people trying  
I like the island Manhattan (I know you do)  
Smoke on your pipe and put that in!

I like to be in America  
Okay, **buy me** in America  
Everything **free** in America  
For a **small fee** in America

**Buying on credit** is so nice  
**One look at us and they charge twice**  
I have my own washing machine  
What do you have - don't you keep clean?

**Skyscrapers bloom in America**  
**Cadillacs zoom in America**  
**Industry boom in America**

12 in a room in America  
Lots of new housing with more space  
(**Lots of doors slamming in our face**)

I'll get a terrace apartment  
**Better you get rid of your accent**

Life can be bright in America  
If you can fight in America  
Life is all right in America  
If you're all white in America

America  
La, la, la, la, la, la, America  
America

Here you are **free** and you have pride  
Long as you stay on your own side  
**Free to do anything you choose**  
**Free to wait tables and shine shoes**

Everywhere grime in America  
Organized crime in America  
Terrible time in America  
You forget I'm in America

I think I'll go back to San Juan  
I know a boat you can get on (bye, bye!)  
Everyone there will give big cheer! (Hey)  
Everyone there will have moved here Aw, aw, aw!  
Hey  
Hi  
Hey, ha, Hey!





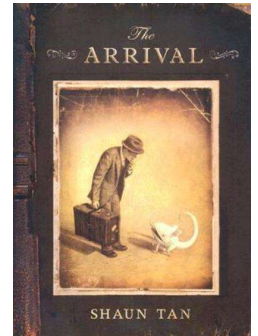
## Week Four: West Side Story

After reading the lyrics, you may wish to look up the song 'America from West Side Story' on Youtube to hear the song. You will then get a sense of the tone and also the Latin music style used in the song.

[\(1141\) West Side Story – Cast 2021 - America \(From "West Side Story"\) - YouTube](#)

Then, answer the following questions:

1. What are the **positives** the characters describe of Puerto Rico? What are the **negatives** about being there?
2. Semantic fields are words grouped by meaning. What is the semantic field or category for these words: "buy me", "free", "small fee", "buying", "credit". What does it suggest is important in America?
3. A triplet or rule of three is when three things are listed. What does **this triplet** show about American life compared to Puerto Rico at the time? Can you spot another poetic technique?
4. **What do these lines suggest about what it is like for immigrants to move to America?** Extension: Many of you will have read **The Arrival** by Shaun Tan last year. Can you make a link between this and *America*?
5. **Copy all the rhyming words in this stanza (group of lines).**
6. **"Life is all right in America/ If you're all white in America"**. Make an inference (suggest based on the evidence in the text) what the meaning behind these lines is.
7. **Which technique is being used here? What is the meaning of the word "free"? What are its connotations? (Challenge: why is freedom so significant in America specifically?)**
8. **What are some of the negatives of living in America?**
9. What is strange or ironic about this line: **"Free to do anything you choose/ Free to wait tables and shine shoes"?**
10. Do you think this song is relevant to life in America now? Why/why not?



Extension: Write your own song lyrics about the United Kingdom from the perspective of new arrivals. What might you miss about home? What might you hope for in the United Kingdom? What might be some of the appeals of living here and what might be the unforeseen problems?



## Week Five – Blue Remembered Hills

Blue Remembered Hills is play by Dennis Potter from 1943. Unlike, Blood Brothers, it is set in a rural area, in the countryside in the South-West of England, called “The West Country”. The main characters (John, Peter, Willie, Angela, Audrey, Raymond and Donald) are all seven-year-old children playing in the Forest of Dean. These extracts look at the innocent playtime of the children which gets disrupted later in the play. An important feature of this play is that the children are played by adults on stage.



Read the two extracts below, choose one, and then answer the questions you are given.

### Extract One: Playing Nurses and Doctors

*Audrey's eyes glint*

**Audrey** The nurse. I wanna be the nurse. With a little scissors.

**Donald** Oy—that's a good 'un. You can see to my finger. I mean, me thumb. When I've had my bit of tea.

**Audrey** What's wrong with your thumb?

**Donald** Cut the bugger off, ant I? Zzzzzzz. Aaaaaagh!

*Angela tilts her nose in disapproval*

**Angela** You want to stop swearing, Donald Duck.

**Donald** (*pained*) Doosn't call I that, Angela! You promised!

**Audrey** Let me see thik thumb. I got some special stuff in my bag in my car. I'll stick'n back on.

*Angela is looking at Donald. Suddenly, as he shows Audrey his thumb:*

**Angela** Quack! Quack! Quack!

*Deeply upset, Donald jerks his hand away from Audrey*

**Donald** Angela! Don't do that!

**Audrey** Oh, dear. Oh, dear. I'll have to put some stingy stuff on that. It'll make you jump, mind.

*Donald is giving Angela anguished looks*

**Angela** (*responding*) He'll have to have his tea first, Nurse. He needs his hot cup of tea.

**Audrey** I can't wait around all day. You want to clean this place up, too. I can't wait.

**Angela** No, and I'm not letting his tea get cold neither. I'm not slaving away here all day for him to come in at all hours and think his bit of tea have got to be ready and waiting. I'm sick to death of it, I can tell you.

**Audrey** Oo, Angie. That's our mam, that is!

**Donald** (*smirking*) Hurry up. I be off up to the *bloody* pub in half a tick. To get *bloody* drunk.

**Angela** I shall wash thy mouth out with soap!

**Audrey** (*pleased*) Shall us, Angela? Shall us?

**Donald** Nine or ten pints of scrumpy, that's what I want. I've lost a lot of blood.

*Audrey grabs his thumb*

**Angela** You're not coming home stinking of drink at all hours and expect me to put up with it are you?

*Audrey sucks his thumb*

**Donald** (*excited*) Shut thee mouth, 'ooman. Nag, nag, nag. I'm not going to put up with it, so there.

**Audrey** (*spitting*) There. I've stopped the blood gushing out. You'll die in a minute, though. *Really* die, I mean.

**Donald** Brave, aren't I? I bent half bloody brave, mind!

*A sudden shift from Angela*

**Angela** Quack! Quack! Quack!

**Donald** Shut up!

**Audrey** Smack her one, Donald.

**Angela** Yes, and if he hits me I shall tell his mam. Her'll skin him alive, won't her, Donald Duck? Won't her? She hits you with the poker, don't she!

**Donald** Leave me alone. Leave me alone.

**Angela** Quack! Quack! Quack!

**Donald** (*screaming*) Shut up! Shut up!

*Audrey looks at Angela. Their eyes seem to flare. They join forces*

**Audrey** (*venomously*) Quack! Quack! Quack!

*Horribly, the two girls round on him*

**Donald** (*tearfully*) Please don't. Please don't. Please.

**Audrey** } (*together*) Donald Duck! Donald Duck! Quack! Quack! Quack!

**Angela** } Donald Duck! Quack! Quack!

*Jabbing their forefingers at him, they drive him towards the barn wall. He claps his hands to his ears to shut out their jeering taunts. In what looks, in adult form, almost like a psychotic frenzy, the two girls—and particularly Audrey—tug and pull at his hair. He howls, totally submissive*



Extract Two: Playing with the Squirrel

EXTRACT 4

SCENE 6

*The old oak. Same time*

*A grey blur as a stunned squirrel, hit by a stone, hurtles out of the tree, down on to the ground beneath*

*Peter, John, Willie and Raymond immediately close up around the animal, excitement. The violent activity stops, abruptly. They stand off a bit, looking at each other guiltily. The wind shifts and sighs in the big old oak*

*A feeling of murder*

**Raymond** (eventually) Is—is him d-dud-dead?

**Peter** Oy. 'Course him is. Deader than dead.

**John** (awed) Him couldn't live through that.

*Pause*

**Raymond** (bleakly) D-Dud-Dead.

*John shifts from foot to foot*

**John** They don't half sink their teeth in, mind. When they get the chance.

*We had to do it. (He swallows) Didn't us?*

**Willie** We bent going to cut his tail off, be us?

*They look at each other, uncertain*

**Peter** Anybody got a knife?

**John** Raymond have. A proper 'un.

**Peter** Have ya, Ray?

**Raymond** (proudly) 'S army knife. C-c-c— (But it takes too long)

**John** Commando. 'S commando knife.

**Raymond** (finally) —c-commando.

**Peter** Let's see. Where did you get it?

**John** Him won't say.

**Peter** Come on, let's have a look. Show us.

**Raymond** (suddenly) N-No!

**Peter** What's the matter with you?

**Willie** What's up Raymond?

*Raymond screws up his face*



**Raymond** (half-sob) P-Pup-Poor little devil!

**Peter** Don't be such a baby!

**Raymond** We k-kuk-killed him . . . (A sob)

*Obscurely ashamed, Peter gives Raymond a heavy shove*

**John** Hey! Leave him alone!

**Peter** (snarling) I'll knock his cowboy hat off for him.

**John** No you won't. Just you leave him alone.

**Peter** Oh? Who says so?

**John** You heard!

**Peter** Keep out of it. Keep your nose out of it.

**John** Flamin' bully.

**Peter** You're asking for it, you are.

**John** Oh? And who's going to give it to me, then?

**Peter** Yeh!

**John** Yeh?

**Peter** Yeh!

*They are toe to toe, but each is unsure enough of the other not to be too eager to put it to the test. Pause*

**John** (none too confident) Yeh?

**Peter** Ah! Shut up! (And he turns away)

**Willie** Wish I had a knife. My dad won't let me.

**Raymond** Oh, them be v-vuv-very useful.

**Willie** (sighing) I could do with me a good sharp knife. By God I could.

**Peter** Wos want for'n, Raymond old pal? I be good with a knife. (He makes a throwing gesture) Clunk!

**Raymond** N-Nothing.

**John** Him daren't swap thik knife. All him d'do is clean it and sharpen it and clean it and sharpen it.

**Willie** Let's have a look, Ray. Come on.

**Raymond** No!

**John** What's up?

**Peter** Why not?

*Raymond points to the dead squirrel*

**Raymond** You'll c-cu-cut off his t-t-t . . .

*But instead of getting the word out he bursts into tears. They all look at the squirrel again. Pause. Willie, now, is also close to tears*

## Week Five: Blue Remembered Hills

After having read the extract, choose one of them, and answer the questions below.

1. The characters in this play speak with a West Country accent. Can you find any examples of dialect? This is shown in words that are spelled how they are pronounced, rather than the 'correct' spelling (e.g. "yeh", "wot").
2. Sketch a picture or describe how you would stage this as a director – which position would the characters be in? Would you need props? What costumes might you use?
3. Choose and copy one stage direction that you think is effective. Why does Potter (the playwright) use this stage direction? What does it reveal to the audience.
4. Choose and copy one piece of speech that you think is important. What does it reveal about the character who speaks it? How would you ask the actor to perform it?
5. Consider that in this play, there are grown adults playing children. Write down three directions you would give the actors on stage to make them more realistic as seven-year-old children.
6. Can you identify a moment where the drama goes from innocent and childlike to darker and serious? (This is called a **tonal shift**). (Challenge – Why do you think Potter shows a fun game that turns into something darker? What might his message be about childhood?)

### Extension:

Write a short scene of playscript of children playing in the countryside. You may like to consider the games seven-year-old children would play ("Mummies and Daddies", Doctors and Nurses, Piggy in the Middle, conkers, Hide and Seek, Pirates, making dens, etc!) before technology!

You must consider:

- The features of a script layout (Check Week One if you need a refresher)
- A clear setting
- Use of dialect and accent
- Stage directions
- Realistic/Lifelike speech
- Characterisation – how will you show characters' personalities by what they say and do?

Challenge: Can you show moments of fun and innocence and then moments of unkindness or destruction?



## Week Six: Finale

Plays and play-musicals often end with a final song or monologue that sums up what has happened to the characters, what their future looks like, and it may highlight the message of the play if there is one.

The stage-musical *Hamilton* is a modern musical that is popular due to its historical elements as well as its soundtrack which combines speech, song, and rap. *Hamilton* is based on the true story of Alexander Hamilton, who was one of the Founding Fathers of America when it was being formed as the country we know now: the United States. It covers his life, his experience of war, political success, marriage, scandal, political failure and death in a duel. This song is about history and legacy, what happens to the story

### Finale (Who Lives, Who Dies, Who Tells your Story?)

Let me tell you what I wish I'd known  
When I was young and dreamed of glory  
You have no control  
Who lives, who dies, who tells your story?

President Jefferson  
I'll give him this, his financial system is a work of genius  
I couldn't undo it if I tried  
And I've tried

Who lives, who dies, who tells your story?

President Madison  
He took our country from bankruptcy to prosperity  
I hate to admit it  
But he doesn't get enough credit for all the credit he gave us

Who lives, who dies, who tells your story?

Every other founding fathers' story gets told  
Every other founding father gets to grow old

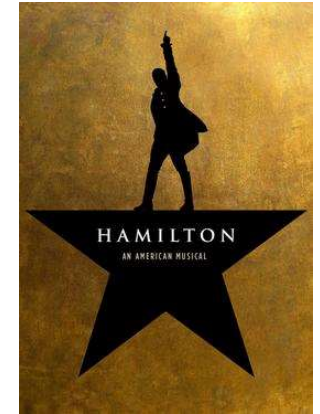
And when you're gone, who remembers your name?  
Who keeps your flame?  
Who tells your story?  
Who tells your story?  
Who tells your story?

I put myself back in the narrative  
(Eliza)  
I stop wasting time on tears  
I live another 50 years  
It's not enough (Eliza)

I interview every soldier who fought by your side  
(She tells our story)  
I try to make sense of your thousands of pages of writings  
You really do write like you're running out of time

I rely on Angelica  
While she's alive, we tell your story  
She is buried in Trinity Church near you  
When I needed her most, she was right on time  
And I'm still not through  
I ask myself, what would you do if you had more time?  
The Lord, in his kindness  
He gives me what you always wanted  
He gives me more time

I raise funds in D.C. for the Washington Monument  
(She tells my story)  
I speak out against slavery  
You could have done so much more if you only had time  
And when my time is up, have I done enough?  
Will they tell your story?



Oh, can I show you what I'm proudest of?  
(The orphanage)  
I established the first private orphanage in New York City  
(The orphanage)  
I help to raise hundreds of children  
I get to see them growing up  
(The orphanage)  
In their eyes I see you, Alexander  
I see you every time  
And when my time is up

Have I done enough?  
Will they tell your story?

Oh, I can't wait to see you again  
It's only a matter of time

Will they tell your story? (Time)  
Who lives, who dies, who tells your story? (Time)  
Will they tell your story? (Time)  
Who lives, who dies, who tells your story?



1. Find a quotation that shows Hamilton is reflecting (thinking back on his life).
2. Who are named people in this Finale song? Why do you think they have been given a shoutout/reference?
3. Highlight or copy an example of rhyme. What is the link between the two words?
4. Highlight or copy an example of repetition. What is the effect of this?
5. The part in blue is sung by Hamilton's wife, Eliza. What does Eliza do after Hamilton has died?
6. What might Eliza be referring to in this line: "Oh I can't wait to see you again/ It's only a matter of time"?
7. Which words are repeated most in this song? Why do you think they are?
8. How does this song link to the theme of history?

#### Extension:

Write a finale song for a play-musical of one of the texts you have studied at Witchford Village College. Imagine the book or play has been adapted into a play-musical.

You may choose from:

- A Monster Calls
- Richard III
- A Christmas Carol
- The Curious Incident of the Dog in the Night-Time

Consider: Which character or characters would perform the last song? What would they say about their lives going forward after the events of the story? Would they have a final message or reflection for the audience to share?

