

PROJECT #4:VERSUS

Follow directions step-by-step. You are responsible for any mistakes you make, so be careful and don't skip any steps!

1. Assign group roles based on categories in group roles C.

Director: _____

Scribe: _____

Artist: _____

Researcher: _____

Think of a creative group name: _____

2. Read aloud. (Director, assign somebody to read!)

You have looked at a number of disparate topics in the past nine weeks. In the first week, you discussed how gender can shape the way people understand the past; you read Duden's book on **18th century German women**, and began to see how they perceived their own bodies. We began to talk about the ways in which gender might even create different realities! (Perhaps those 19th century women actually had different bodies from us today?) In the second week, you took these ideas of outside versus inside, and applied them to historians. What made a historian on the "inside" of the past? What made her/him really understand what had happened in the past? You created an artistic piece representing the ways in which a historian is either on the outside, inside, or both/neither.

In the third week, you used what you knew about outside/inside to start looking at why some people were rich, and others poor. You began by watching a film on **Tibetan boundaries** (20th century), and then moved on to discuss how important **national boundaries could be for different African nations** as well. In fact, drawing a boundary around a country is an act of power, and not just a "natural" or even "random" act! So --- in order to figure out how Europeans even got the power to draw boundaries in Africa (19th century), we went to Peru to see how the Spaniards succeeded against the Incas (15th century). You studied the **fall of the Inca and Maya nations**, and discussed white supremacy in this context. How did powerful indigenous systems fall in the first place?

Then, you zoomed ahead to 16th, 17th, and 18th century West Africa, to see how **colonialism, slavery, the IMF, and trade systems** affected one country's development. You looked at Nigeria through the eyes of a modern-day Nigerian writer (**Chinua Achebe**) and you heard his version of early colonialism. Then, you heard a less paternalistic, more female perspective about this same time period. (What was the experience of **Nigerian women** versus men?)

Finally, you took the ideas of outside/inside, rich/poor, boundaries, and gender lines into the drug wars. Specifically, you studied the ways in which **opium trade** (19th century), **cocaine trade** (20th century), and **alcohol** have been used to negotiate the versus habit.

Now you must put all of this together! The question you must answer is the same as the one for your essay last week: **What versus paradigm dominates the modern world?**



3. Your final project should be a dramatic presentation of the creation/development of the modern world. You will begin by writing a poem with 40-70 verses. In this poem, you should include specific details from each topic highlighted in the summary (above). You might want to use Letter to Prospective Mother as a reference point for your style; feel free to adopt a completely different style if Letter to a Prospective Mother does not fit you. Write the poem together; put an initial by the line you feel you contributed most to. After you are done writing the poem, fill in the table below:

Names of Students	How many lines were yours?
1	
2	
3	

Have an adult edit your poem for spelling, punctuation and grammar in a different color pen or pencil. Then they should sign it.

Type your poem and make copies for each member of the group. The poem should have every group member's name on it and should have no mistakes. It should be ready to be placed in your portfolio as a demonstration of your mastery of this entire unit's concepts and technology skills.

Show your poem to the teacher. Get his/her signature approval here: _____

4. Now you will be trying to think of creative ways to include your images (the images you have created over the course of the last nine weeks) in your poetry reading. You must include at least one Photoshop image from each group member; you will NOT be creating new images, but you will have time to tweak or make better the images you have already created. You may print your pictures, flash them on the wall (if your teacher says you have the necessary equipment), or think of another creative way to include them. Remember, your pictures need to be easily seen during your presentation, so you will have to think of a creative way to include them in your reading. You might choose key moments in your poem to "flash" your pictures, for example. You should ABSOLUTELY NOT show your pictures like a boring "here's this picture, and here's that picture, and that's what they mean" - they should be DRAMATICALLY presented and integrated with your poetry reading! You might, for example, want to be *in* your picture, or even *be* your picture! This may mean blowing your picture up to a viewable size for your audience or recreating it on butcher paper. You will have to decide what the most effective model will be.

Name of Picture & Short Description	When and How will the Picture be Shown?	Explanation of Why Picture will be Shown When it will be
1		
2		
3		
4		

Show your completed plan to the teacher. Get his/her approval here: _____

5. Decide who will read which sections of the poem. (Mark your poem with the names of who will read which sections.) Remember, you should NOT divide the poem into four parts and think you have accomplished this task. You should think of creative and meaningful ways to divide the lines. (For example, all the negative ideas might be read by one reader, or all the lines from a certain part of the world, etc.) Now type up the final “stage directions” for your performance. Your stage directions should look like the notes for a play - anything done (not said) should be put in italics; the name of the performer should be placed right before their line (e.g., John: my forefathers and mothers teach me blah blah). A copy of these stage directions should be made for each of your portfolios, and you should also have one copy to practice from. Show stage directions to the teacher and get his/her signature here:

6. Practice your poetry reading, and include the images in your rehearsals! Remember, you must be DRAMATIC, and loud enough for people to hear you. You will also NOT be allowed to have any papers or notes with you, so begin memorizing your sections of the poem!

7. Perform!

8. Evaluation: Students from other classes will be asked to evaluate your performance. The teacher will average the grades students give you, and this grade will be 1/3 of your final grade. See the rubric that they will be grading you with!

**PROJECT 4: VERSUS
STUDENT RUBRIC**

Your name: _____

Group that you are evaluating: _____

1. How did the modern world get created? Write four things you learned: (If you feel you did not learn four things, please leave the line(s) blank.)

-
-
-
-

_____ out of +4 possible

2. How creative and interesting was the poem?

- ___ Outstanding! +5
- ___ Good +4
- ___ Ok +3
- ___ Needed improvement +2
- ___ Needed serious improvement +1

Comments:

_____ out of +5 possible

3. How well did the group integrate the images into their performance?

- ___ Very smooth and creative +5
- ___ Pretty creative, but a little awkward +4
- ___ Awkward +3
- ___ Very Awkward +2
- ___ Missing - what pictures? +0

Comments:

_____ out of +5 possible

4. How would you rate this performance overall?

0	1	2	3	4	5	6	7	8	9	10	11	12		
Needed SERIOUS work													Excellent poem, art, and performance!	
in poem, art, and performance!														

5. Any other comments:

PLEASE ADD UP ALL THE POINTS VERY, VERY CAREFULLY (INCLUDING THE OVERALL PERFORMANCE RATING).

_____/4 + _____/5 + _____/5 + _____/12 = _____ out of 26 TOTAL

