

The African-American History Altered Book Project

Greetings, Historians,

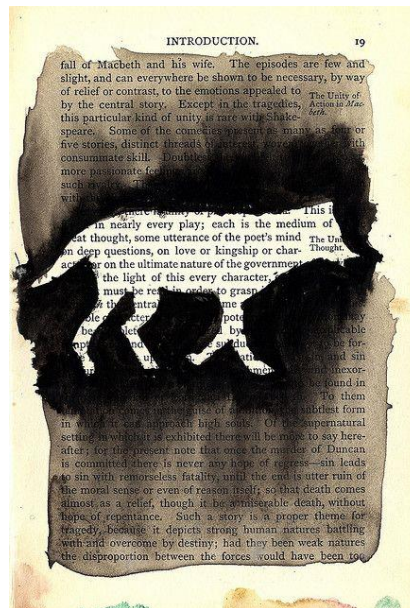
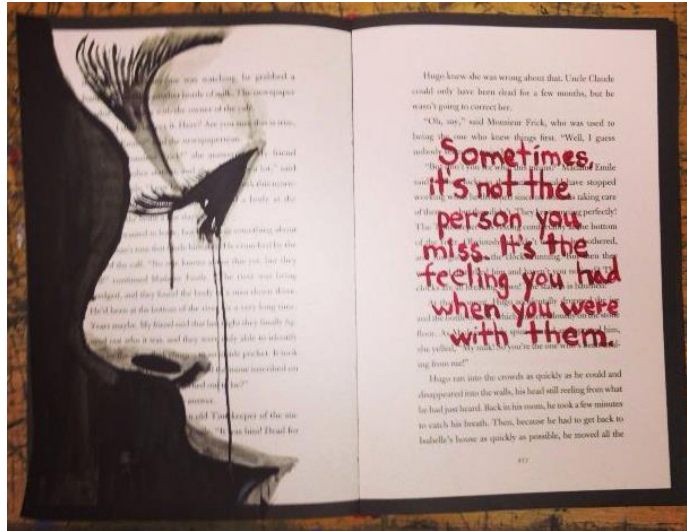
This term, you will become an expert on an influential figure from African-American history. The container for your research will be an “altered book.” This project will be part of your assessment in Social Studies, Language Arts, Art, and Applied Design, Skills, and Technologies (ADST).

You cannot be successful with this project if you leave it all to the last minute – there are too many pieces – so do yourself a favor and spare yourself a lot of stress by making a commitment to doing a little bit of work on this project each day. Use your checklist and continually consult your rubric to give yourself the best chance of demonstrating your knowledge to the fullest degree.

Also: have fun.

Here are some examples of contents from altered books by professional artists:





As you engage in your research, you should also take time to google and youtube information about techniques for altered books. As with the interactives of your Brain Name lapbooks, you will have free choice as to what kinds of techniques to use in your altered books. However, remember that manipulation and use of text to clearly tell the story of your figure from Black history – whether literally, figuratively, and metaphorically (or a combination thereof) – is the real focus of this project. Clearly sharing that information should take precedence over cleverness of presentation.

CONTENT

Your project must contain the following elements:

1. **A cover.**

Your cover should present **a portrait of the person you have researched.** This portrait can be done in whatever medium you choose (pencil crayon, watercolor, a text drawing [look it up!], pen, etc.) and can take any form, from full-body to a close-up of his or her face.

Your cover should also have a title. Your title might take this form:

_____ : The _____ Life of _____
[creative title] [adjective] [name]

Or you can put your own spin on that idea. Regardless, your title should contain the name of your research topic and **in some way capture her or his spirit.** How you print your title is up to you, but it needs to be clearly legible.

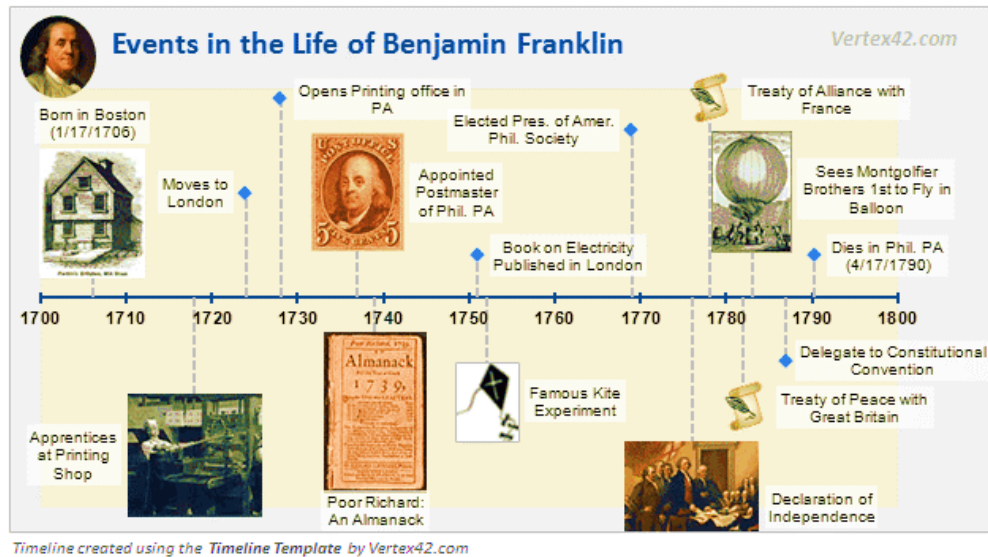
Your cover should also have your name, as the author (“By _____”).

The title and your name should also be printed/painted/made visible on the spine of your book.

Your cover can contain other elements (not required), but the portrait, title, and your name as author should be the stars of the show.

Your cover should be balanced (demonstrate a thoughtful use of space) **and done with precision and attention to detail.**

2. A time-line.



While you engage in research, you should keep track of dates of important events in your figure's life. You might want to devote a page or two in your comp book to write these down as you discover them, and then order them later.

We will look at aspects of timelines in class, but **keep these things in mind:**

- A timeline is sequential (done in chronological order, from earliest to latest date).
- The dates in the timeline should be written with consistency (i.e., either all January 1, 2017; or all 01/01/17; or all January 2017).
- Benchmark dates can help your reader follow the information (i.e. 1800, 1850, 1900, 1950, etc.).
- Your timeline should begin with the date of birth of your influential figure, unless you are choosing to only focus on a specific important period of time in her or his life.
- Your information should be neatly presented and easy to read. Think about how color, labels, and/or a legend could help with clarity or to categorize the types of events that you are placing on your timeline.

Your timeline can be vertical or horizontal, and in any style you wish, as long as it is easy to read and clearly expresses the relevant information.

Extension: also plot dates of historical importance that would have had an effect on your person (such as the Brown vs. Board of Education decision or the Alabama bus boycotts, if applicable).

3. The story of your research topic's life.

This can be told in whatever form you choose: written essay, narrative, comic strip, picture book, pop-up book, photo essay, or any other style you can think of.

Regardless of form, your work should contain the following:

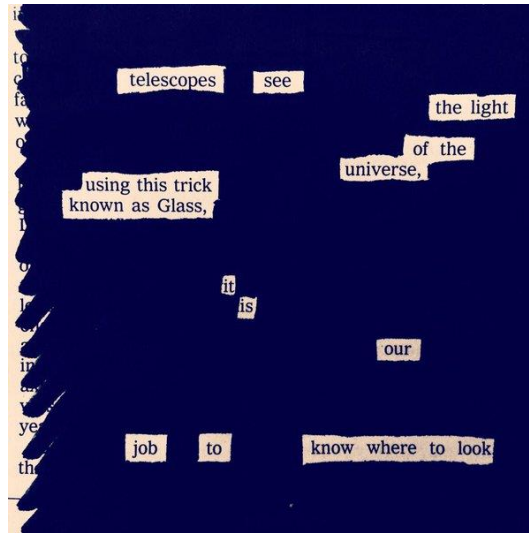
- Important events/highlights from your person's life
- Interesting details – what did you learn that captured your interest and your heart?
- Examples of how your person encountered and overcame racism and income inequality and/or how other ethical issues affected his or her life
- Information about where they were born and how that place may have influenced their lives
- Information about where they lived and why they moved to the place or places they moved to (think push factors and pull factors)
- Information about how your person impacted their field of work or the world or the lives of other people – what is their legacy? How did they change their field or the world, or pave the way for others to follow in their steps?

Your story should be no more than four pages long, unless there is a strong reason for more and you have spoken to me. **It must be written in your own words unless you are directly quoting and citing another source.**

4. A poem.

This poem can be done in either blackout or cut-and-paste style – we will explore examples of each in class.

This is an example of a blackout poem:



Your poem should be inspired by the life of the person you have researched. **It can be written in any form** – rhyming couplets, free verse, haiku, diamante, concrete/shape, etc. The choice is yours.

Regardless of form, your poem should clearly reflect the person you have researched and the effect their life and work has had on you and/or others. **It should be written from your heart.**

5. A bibliography.

As you do your research, keep track of the sources you have used: books and on-line sources. **WRITE YOUR SOURCES DOWN AS YOU USE THEM.** You might want to devote a page in your comp book to this. The final page of your book should contain a list of these sources in proper APA referencing style. We will explore this in class.

Your bibliography should contain **at least three** book, magazine, or reference book sources and **four** on-line sources (not including Wikipedia, although you can use and cite Wikipedia as a source if you so wish). You may also include other forms of media as your sources – podcasts, documentaries – and primary

sources, if you are able to find and use them (if your person is still living, can you email them...? If you are interested in this, talk to me).

Your book should also include one of the following (or more, if you have time and wish to go for extensions):

1. **A collage**, mixing words or phrases from the pages you have cut out from your book and found or drawn/painted images. This collage (or these collages) should be clearly inspired by the person you are exploring.
2. **An illustration** of an important moment in your person's life. This option should be considered if you did not include images in telling the story of your person's life. It should be hand-drawn/painted.
3. **Connections**: how is your person connected – directly or indirectly – to figures other people are exploring and/or to material we have viewed, read, and discussed in class, this term or during our exploration of the American political system in Term 1? This could be, but doesn't have to be, in the form of a web.
4. **Quotes**: using words and phrases from the pages you have removed from your book, make a page of quotes said by or about the person you have researched. You may need to add some words of your own making to the words you have cut out to make these quotes accurate. Remember to attribute your quotes (who said it?).
5. **A letter**, written from you to this person. How have they affected the way you view yourself and/or others and/or the world?
6. **Creative Choice**.

Applied Skills and Design

ASDT is all about the creative process – drafting, making, adjusting, making a final draft, and then reflecting on the process.

You cannot be successful with the construction of an altered book if you just jump right in and start making. You need to draft first.

Before you begin your project, you will need to show me a mock-up of your book – this can either be design sketches in your comp book or a draft booklet, made from pieces of paper stapled together.

To do this, **you need to figure out:**

1. How many pages do you need for each element of the project?
2. How many pages total do you need there to be in your altered book?
3. What techniques are you going to use in your book?

These decisions will determine how many pages you rip out of the book and how many pages you glue together to create your work spaces.

Once you have established that, you will be able to look through your book and figure out which pages you'd like to use as the main pages in your book. Look out for images and/or words that would be helpful for the design/content of that page. Put a sticky note on each of these pages.

Then, in your comp book or draft booklet, make draft versions of the pages. This should be similar to the drafts you did for your Monster Art: main ideas are sketched out; details can be written/labeled with brief notes. For the written portions of the project (including comic strip, if that is your choice), you will need to do drafts of your texts.

Before you begin building, you will show me your comp book sketches or draft booklet, your book with sticky notes on the pages you will use for your work spaces, and the written drafts of your texts.

After you have completed your project, you will be asked to reflect on the following:

- Why did you make the choices you made?
- What worked?
- What didn't work?
- How did you problem-solve when you ran up against obstacles? (You **will** run up against obstacles!)
- How did you contribute to creating and maintaining an efficient, cooperative work space?
- What would you do differently if you were to do this project again?

In aid of this process, you may wish to make notes in your comp book about these ideas as you are working. You will be able to use these notes in writing your final reflection.

Good luck!

Remember that you have a responsibility to tell this story with respect for this person's life and the ideals that they represent. Remember, too, that we are trying to go beyond just a collection and recitation of facts, into a deeper examination of what all of those facts tell us about this person and their time and environment. Think "why" and "how." Think Depth and Complexity.

Dare to care – and **dig deep!**