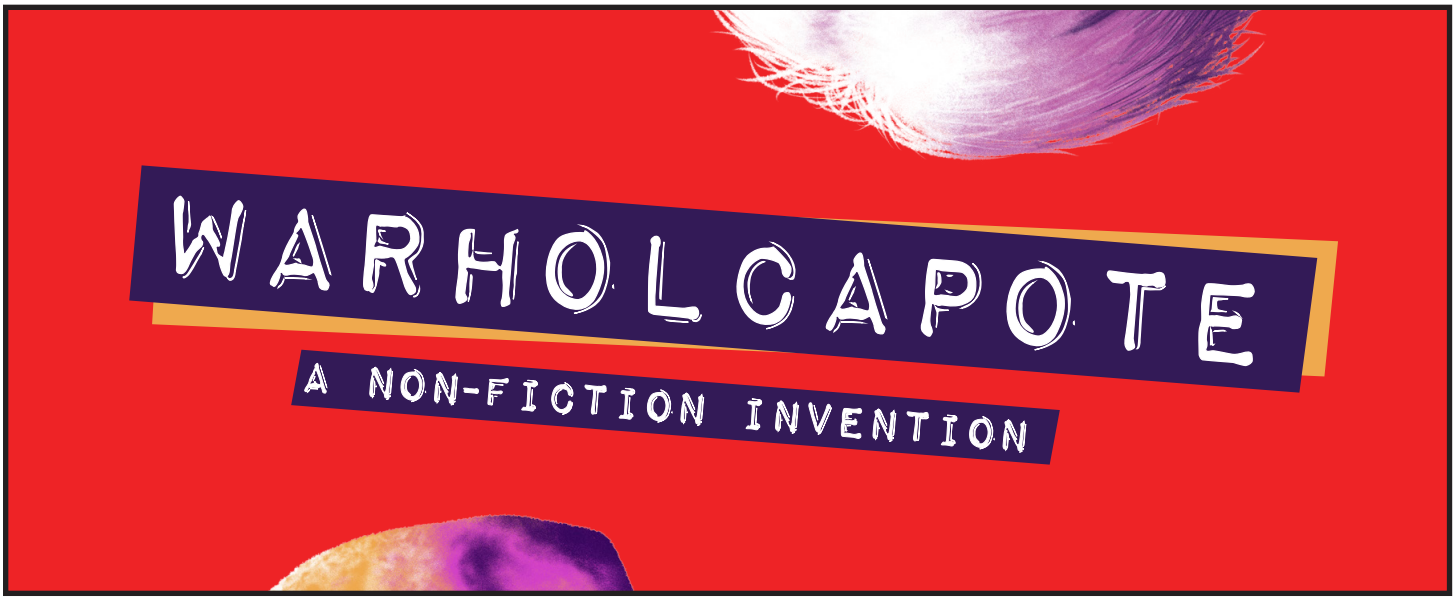
WARHOLCAPOTE

A NON-FICTION INVENTION

TOOLKIT

THE EXPERIENCE art.

2017/18 Season



Welcome!

The materials in this Toolkit introduce information about the A.R.T production of ***WARHOLCAPOTE***. This play uncovers years of conversations between infamous visual artist, Andy Warhol, and the equally infamous author, Truman Capote: conversations tape recorded but never heard—until now. Adapter Rob Roth discovered over 70 hours of these discussions about fame, the challenges of being an artist, of being queer, and of both men's desire to craft a great Broadway play from these exchanges.

Using these tapes as raw material, Rob Roth has shaped a play that tracks the relationship of these pop culture icons from their unprecedented fame to their fear of irrelevancy. In the American Repertory Theater's world premiere production, director Michael Meyer and actors Stephen Spinella and Dan Butler bring this unique story to our stage.

This Toolkit is designed for classroom use and personal enrichment either in preparation for seeing the A.R.T. production of ***WARHOLCAPOTE*** or as a follow-up to attending the production. It expands upon the background, topics, and ideas of the production: examining the history of the production, the philosophies and techniques of pop art, the literary tactics of Truman Capote, and so much more.

See you at the theater!

BRENNA NICELY
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WARHOLCAPOTE
TOOLKIT

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Thank you for participating in the A.R.T. Education Experience!

If you have questions about using this Toolkit in your class, or to schedule an A.R.T. teaching artist to visit your classroom, contact A.R.T. Education and Community Programs at:

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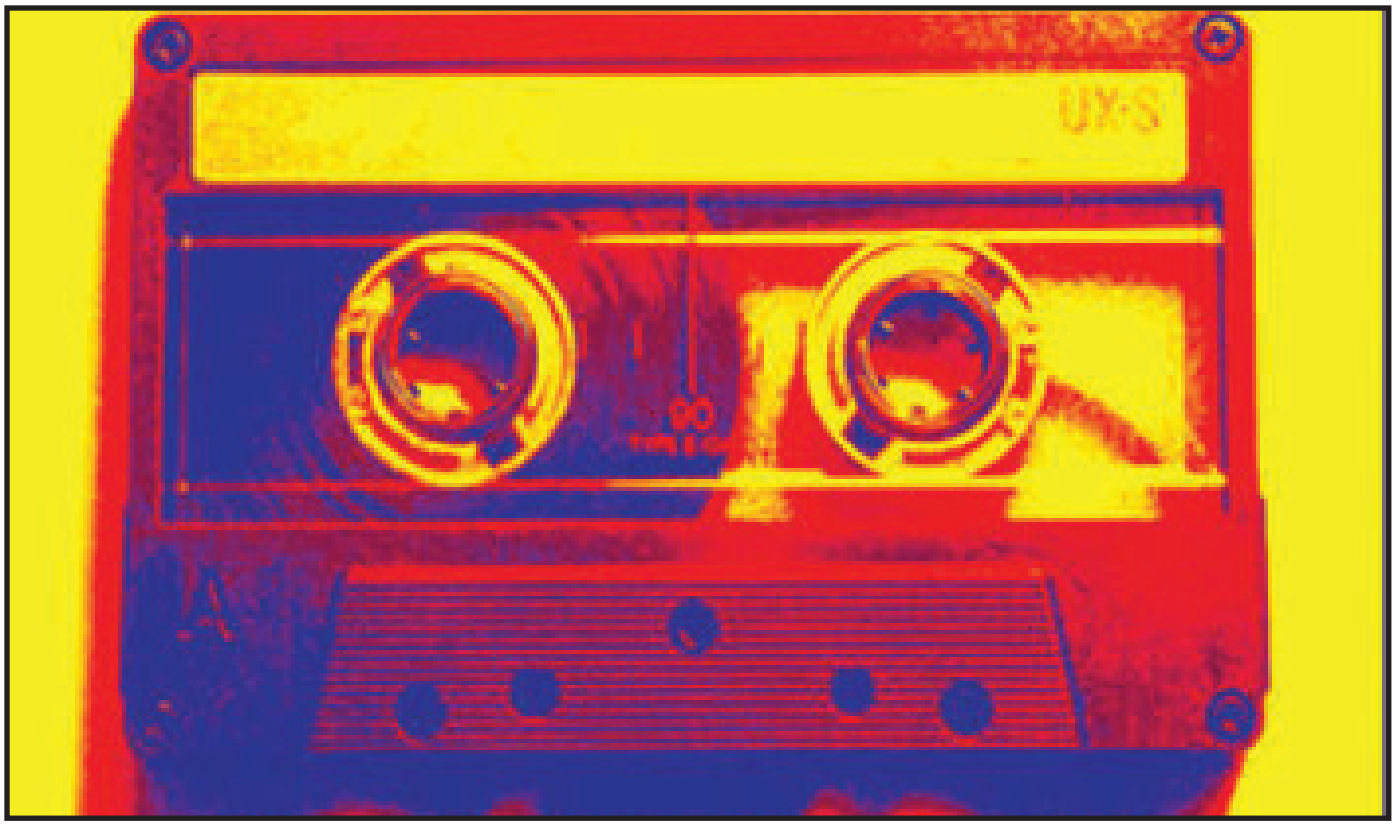
WARHOLCAPOTE: The A.R.T. Production

Photo: Gretjen Helene Photography

Dan Butler as Truman Capote and and Stephen Spinella as Andy Warhol in ***WARHOLCAPOTE***

This section of the Toolkit introduces the essential elements of the A.R.T. production of ***WARHOLCAPOTE***. Playwright Rob Roth discusses the never-before-heard recordings at the heart of his play in "The Tapes Marked 'Truman'" (page 5). Meet the creative team and cast behind this exciting new work (page 8) and introduce yourselves to Andy Warhol and Truman Captoe with a brief timeline, which outlines their lives and work, side-by-side (page 9).

For more on Warhol and Capote, continue reading to the **Deeper Dive** section of this Toolkit (page 11).



The Tapes Marked "Truman"

A.R.T. Dramaturg Ryan McKittrick interviews adaptor Rob Roth

RYAN McKITTRICK: This play is drawn from taped conversations between Andy Warhol and Truman Capote. How did you discover these tapes existed?

ROB ROTH: My husband, Patrick, forced me to go on a gay family cruise—totally against my will, because I didn't want to be trapped on a boat with loud children! I knew that I wasn't going to leave the room, so I brought a new copy of *The Andy Warhol Diaries*. I had already read the Diaries twenty times since they had been published—I just love them. And when I was reading them this time in our little stateroom, something popped out at me: "Went to Truman's apartment, got six good tapes for the play." And that started what's now become a ten-year journey to get here to the A.R.T. When we got on the cruise (which was actually lovely), I called my friend Vincent Fremont, who was Andy's right-hand man from the time Vincent was 17. And I asked, "Vincent, do you think this is true? That they were working on a play?" And he said, "Well they certainly talked about it enough, but whether they did anything is hard to know."

Andy recorded most of his life for about a decade. And when he died, they didn't know what to do with all these tapes—over 3,000 cassettes. It's a big legal issue because in the 70s it was illegal to record with only one person knowing. Andy was going to Studio 54 and hanging out with Jackie Kennedy, and there were potentially a lot of famous people on those recordings. So the lawyers at the Warhol Foundation had decided to embargo all the tapes. When I first asked if I could have access to them the answer was a flat-out "no." They were given to the Andy Warhol Museum in Pittsburgh and were literally under lock and key. Then Vincent introduced me to Joel Wachs, the President of the Warhol Foundation. Joel got excited about the idea and offered to go to the board to see if there was a way around the embargo. So the day of the board meeting comes and I'm very very nervous, waiting by

The Tapes Marked "Truman" (cont.)

my phone. And Joel called and said he was sorry, but the lawyers said no. But he also said that two people on the board were irate with the lawyers, because they thought that this may be a piece of unfinished Warhol artwork. Joel asked me to come back with every quote I could find from either Warhol or Capote about the play. There wasn't a lot, but there were some really good quotes about the play being Andy's "nest egg" and how he wanted to have six Broadway shows running all at once.

Eventually the Warhol Foundation got behind the idea, and an archivist at the Warhol Museum looked through more than 3,000 cassettes. That took eight weeks. Then he called to tell me he had found fifty-nine, ninety-minute cassettes marked "Truman". Which was unbelievable. I actually cried a little bit because it was like finding a pot of gold. Or potentially finding a pot of gold. I had to get bonded court report transcriptions of the tapes, which took over a year to complete. I put the transcriptions in a binder as they came in, until there were 8,000 pages of transcripts and about seventy hours of recordings on digital files. Then I started reading and listening.

Were the tapes in any kind of order?

No. The tapes are undated. But for the play that didn't really matter because it ended up being such a Frankenstein. I took things from all over the place and from other interview sources, so the chronology of it didn't actually matter. Andy says on the tapes (and it's in the play): "Plot isn't important. It shouldn't have a plot." And this doesn't have a plot like a regular play does. They left instructions on the tapes about what the play should be. They wanted it to be edited conversation, which Truman says will be both real and imagined. Truth treated in fictional form. So that's what the play is. They spoke every single word in the play but not remotely in this way. If they came to see this play they would say, "Well that's completely ridiculous...that didn't happen at all like that." And that's what they intended!

Could you describe the experience of listening to the tapes? Did themes begin to emerge as you heard these conversations and read through the transcripts?

I had a lot of really disappointing days because there were hours of just drunk talk. And then I got to the day where Andy says, "Truman, we should work on something together." "Okay, what should we do?" "Let's do a Broadway play." I almost passed out. That was a pretty exciting day. So there were days where I was elated: "I'm gonna tell you the story about how I jerked off Humphrey Bogart." Great! Or, "I'm gonna tell you what it feels like to be a genius." But in seventy hours of recordings those moments were few and far between. They got together, drank, and talked, and Andy taped it. I think what happened was that when they were aware of the tape recorder, Andy got Truman to tell some really good stories. And when they forgot the tape recorder was there, they talked about personal things and revealed themselves to each other. In the *Diaries*, Andy wrote, "Truman died and I didn't go to the funeral. But I'm listening to those tapes we made and they're awful. I talked on them so much that I ruined them." I really wanted to pursue that idea of Andy talking too much, which was not like him. Not his public persona.

You've broken the play down into four scenes. Could you talk about the progression from space to space?

They get more private. First is Studio 54—a public space with a thousand people. The next is a restaurant that's nearly empty—it's the two of them but still in a public place. Then we go to Andy's studio, which is a very private place for him. And finally to Truman's home. I knew the play was going in this more personal direction, so that's how I set the scenes.

The Tapes Marked Truman" (cont.)

Warhol and Capote were different in so many ways. What do you think drew them to each other as friends and artists?

Fame. It started with Capote's picture on the back of his first book, Other Voices, Other Rooms. It is an outrageous photograph. Andy was obsessed with Capote and I think it was fame that drew Andy to him. Then in 1978, when they met again, Andy was more famous than Truman. And I think that fame drew Truman to Andy. Capote was ostracized from society because he had written Answered Prayers and told a lot of secrets about his rich friends. And the rich friends completely cut him off. Andy was a way back into high society for Truman. So fame was a big thing between them. It was very important to both of them. And it disappointed both of them. They were very odd men, and I think they dreamt that fame was going to cure that. And when they got famous, it didn't cure it. As a matter of fact, it made them more alienated. Like Andy says in the play, "I go home, and I'm happy to see a cockroach." There is a huge, sad disparity between being at Studio 54 surrounded by people and noise and lights and paparazzi, and then going home to an empty brownstone.

We live in a country that is obsessed with fame and celebrity. How do you think their conversations resonate today, four decades later?

Andy Warhol might have been an alien from the future. He predicted where we are today. He said that everybody should be bugged and photographed all the time. And now we are! You're bugging me right now! It's everywhere. When they were having these conversations in 1978 they were the darlings of the media. And the media was making money on their celebrity by promoting them. Andy predicted that it was going to turn. He said, "I think soon they're gonna make money from bashing us and that's going to be scary." And we're there right now. When I heard those moments on the tapes I got chills.

What about Capote? Could you talk about his importance today, especially as the subtitle of your play, "non-fiction invention," references his work?

Truman Capote was a gay and out man in the fifties and sixties, which broke a lot of ground. He was on Johnny Carson all the time. They were friends and lived next door to each other. Truman would just call up and say, "Johnny I want to go on." And he would. He was eccentrically gay but he wasn't afraid to go on TV and be eccentrically gay. That's groundbreaking. He was way, way, way ahead of his time and paved the way for a lot of other people.

And Capote reinvented journalism. He called *In Cold Blood* a "non-fiction novel." He told true stories in a fictional form and a lot of great writers have taken that on. I wanted to pay homage to the "non-fiction novel" and I wanted audiences to know this play is invented. This did not happen like this. I feel like I'm collaborating with Warhol and Capote in some way. They wanted their words edited into an imagined play. So that's what I did.

This article originally appeared in the A.R.T. Fall 2017 Guide.

DISCUSSION

- Both Andy Warhol and Truman were famous for their art and famous for being famous. Do we still celebrate fame in the same way? Are there people that are still famous for being famous?
- Rob Roth describes the play as a "non-fiction invention." What do you think he means by this term? What does this subtitle tell you about the play?

Photo: Gretjen Helene Photography

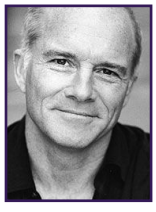
Dan Butler as Truman Capote and and Stephen Spinella as Andy Warhol in ***WARHOLCAPOTE***

WARHOLCAPOTE Who's Who

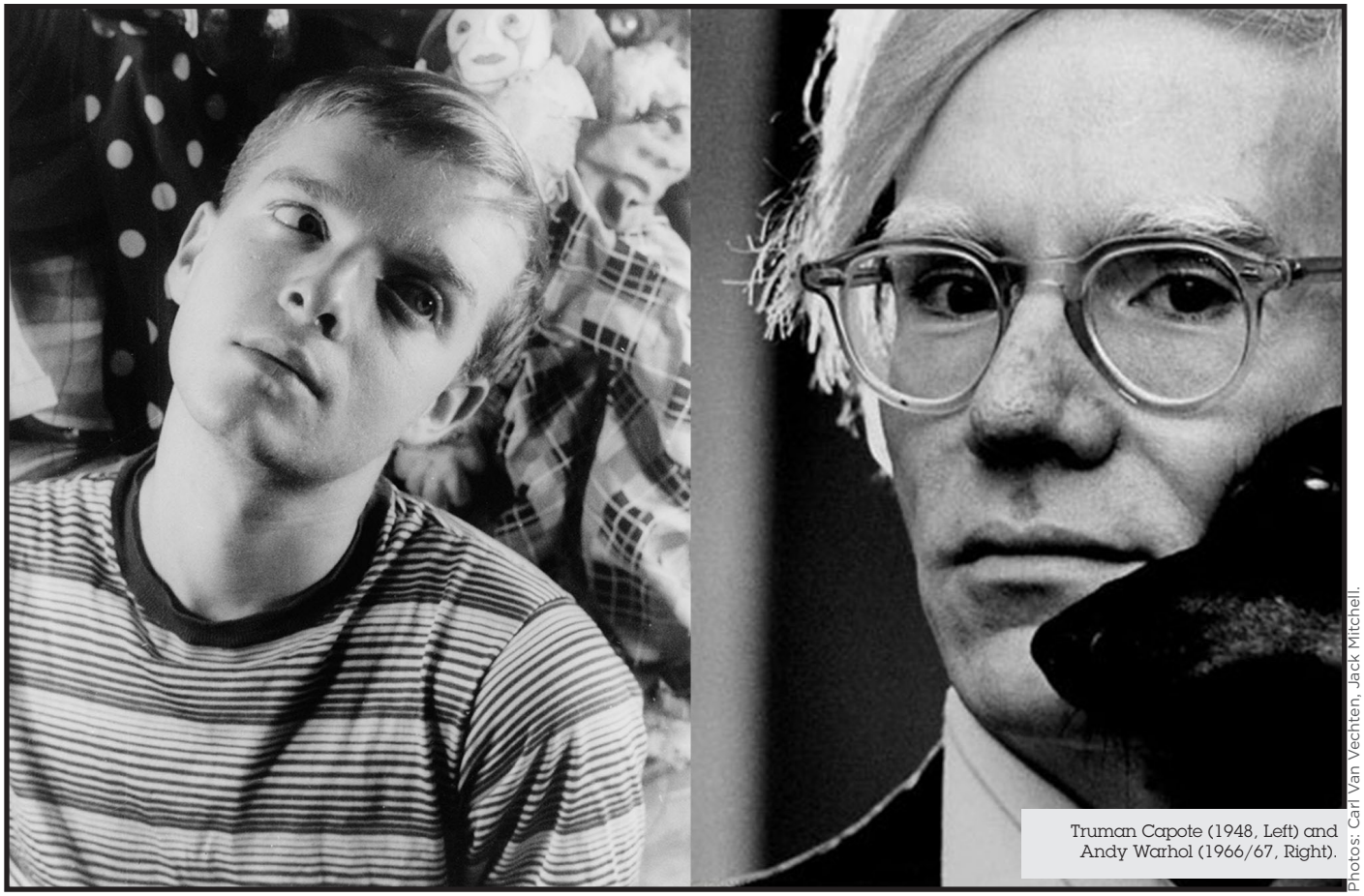
Rob Roth (Adapter): Beginning his career as a director of Disney's *Beauty and the Beast* (on Broadway), playwright of ***WARHOLCAPOTE***, Rob Roth has carved out a unique niche in the theatrical world. After the great success that followed his Broadway debut, Roth went on to direct concert tours for Cyndi Lauper, Kiss, the Steve Miller Band, and Alice Cooper. His fascination with Andy Warhol led to him discovering the many unheard recorded conversations between Warhol and Capote. He has developed this project for over seven years.

Michael Mayer (Director): Mayer's first Tony Award came in 2007, with his direction of Spring Awakening on Broadway. He has since garnered a reputation for directing edgy, rock-infused material, with *American Idiot* (2010) and the recent *Hedwig and the Angry Inch* (2014). He has also directed Michael Moore's *The Terms of My Surrender* which is currently running on Broadway.

Stephen Spinella (Andy Warhol): Garnering acclaim and two consecutive Tony Awards for his performance of Prior Walter on Broadway in Tony Kushner's Angels in *America: Millennium Approaches* and *Angels in America: Perestroika*, actor Stephen Spinella has a storied career in theater, film, and television. He has recurring appearances on "Royal Pains" for USA television and appeared in HBO's film adaptation of *The Normal Heart* (2014), directed by Ryan Murphy.



Dan Butler (Truman Capote): Making his mark on both stage and screen, Dan Butler returns to A.R.T., having previously portrayed the fiery George McGovern in the A.R.T. production of ***All The Way*** in 2013. His Broadway credits include *Twentieth Century*; *Biloxi Blues*. He has also appeared in films such as *Silence of the Lambs* and *Crazy, Stupid, Love* and television series like "Frasier" and "Blue Bloods." He can currently be seen the Spike series "The Mist."



Truman Capote (1948, Left) and Andy Warhol (1966/67, Right).

Photos: Carl Van Vechten, Jack Mitchell.

Truman Capote & Andy Warhol: A Brief Chronology

Born in the 1920's, both Andy Warhol and Truman Capote came to adulthood at the tail end of World War II. The consumerism of post-war America helped Warhol find his artistic voice, while the desire for escape gave Capote a strong literary platform. The timeline on the following page places the artists in the changing twentieth century, when both their queerness and unique artistic visions shocked, inspired, and excited the public.

Warhol & Capote Chronology (cont.)

Andy Warhol

Truman Capote

1924

Truman Capote is born Truman Streckfus Persons in New Orleans.

Andy Warhol is born Andrew Warhola in Pittsburgh, the child of immigrants from present-day Slovakia.

1928

1943-1946

Capote publishes acclaimed short stories in women's magazines including *Harper's Bazaar* and *Mademoiselle.*

1948

Capote's first novel, *Other Voices, Other Rooms* is published. The novel, which stayed on the *New York Times* Best Sellers list for nine weeks, featured an infamously alluring photo of the young writer reclined on a sofa.

Warhol moves to New York City and finds graphic design work for magazines including *Glamour, Vogue,* and *Seventeen.*

1949

The Hugo Gallery holds an exhibition of Warhol's work entitled "Fifteen Drawings Based on the Writings of Truman Capote."

1952

1958

Capote publishes *Breakfast at Tiffany's.*

1965

The first of a four-part serial by Capote detailing the murders of a family in Holcomb, Kansas, is published in the *New Yorker.* The resulting novel, *In Cold Blood*, would become his most famous and influential work.

Warhol is near-fatally shot in his New York studio, The Factory, by writer and actor Valerie Solanas. Warhol survived but was required to wear a medical corset for the rest of his life.

1968

Andy Warhol launches *Interview* magazine, to which Capote first contributed a 1976 piece about his unfinished novel, *Answered Players.*

1969

1975

Esquire publishes "Mojave" and "La Côte Basque, 1956," two chapters from Capote's *Answered Prayers.* Two more chapters entitled "Unspoiled Monsters" and "Kate McCloud" would appear the following year.

1984

Capote dies at age 59 from liver cancer.

Warhol dies of complications following gallbladder surgery at age 58.

1987

THE A.R.T. PRODUCTION

A Deeper Dive: Warhol, Capote, and Their Work

Truman Capote and Andy Warhol (September 1978) for the December 1978 edition of *High Times*.

Warhol and Capote's work left an indelible mark in their respective fields. The **Deeper Dive** section (page 11) looks at the biography of Andy Warhol and the essentials of the Pop Art movement as well as the tumultuous life of Truman Capote and his creative nonfiction genre. A brief excerpt of a humorous self-interview by Truman Capote titled "Nocturnal Turnings, or How Siamese twins Have Sex," published in Andy Warhol's *Interview* magazine in 1979, provides a glimpse at the humor and style behind Capote's writing (and, by extension, Warhol's curation).

Finally, get a sense of the critical reception of the artists and their works by reading a compilation of critical response to Capote and Warhol.

Image: Revolver Gallery.

Andy Warhol: An Artist's Biography

Andrew Warhola was born in Pittsburgh, Pennsylvania. His parents emigrated to the USA from Ruthenia, a region now in the Slovak Republic.

Between 1945 and 1949, Andrew studied pictorial design at the Carnegie Institute of Technology. In 1949, he moved to New York and adopted his now famous moniker: Andy Warhol. He worked as a commercial artist for magazines such as *Glamour*, *Vogue*, and *Seventeen*, and also designed advertising and window displays for companies including Columbia Records and Tiffany & Co. After gaining commercial success with his graphic designs at advertising agencies, Warhol's first solo exhibition entitled *Fifteen Drawings Based on the Writings of Truman Capote* appeared at the Hugo Gallery in New York in 1952.

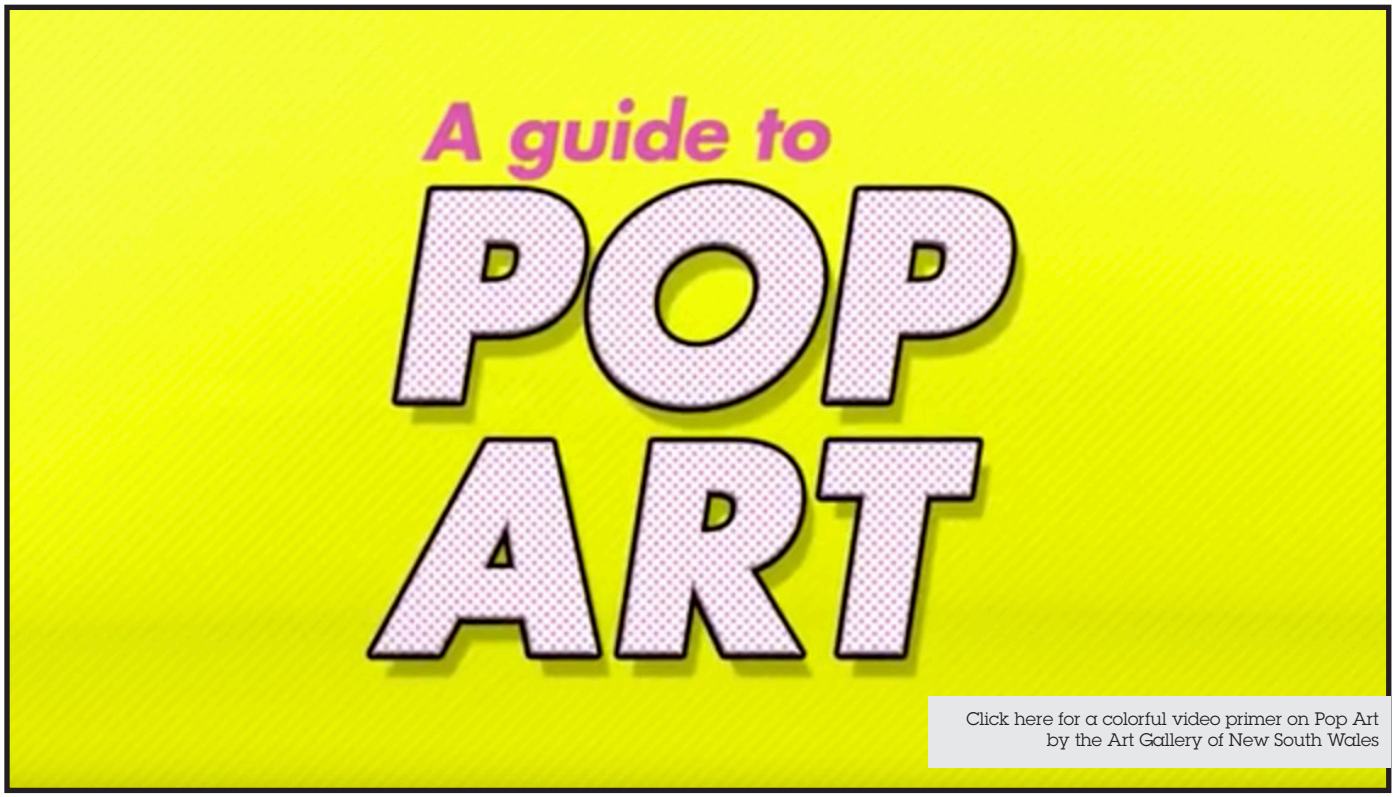
In the early 1960s, Warhol began to experiment with reproductions based on advertisements, newspaper headlines and other mass-produced images from American popular culture such as Campbell's soup cans and Coca Cola bottles. In 1962, he began his portrait series of Marilyn Monroe. Other subjects given similar treatment, reproduced in brightly colored silkscreen, included Jackie Kennedy and Elvis Presley. The same year he took part in the New Realists exhibition in New York, which was the first important survey of Pop Art.

In 1963, Warhol began to make experimental films. His studio, known as the Factory, became a meeting point for young artists, actors, musicians and hangers-on. One of the young artists who frequented The Factory, Valerie Solanas, shot and seriously wounded him in 1968. The gunshot was nearly fatal, and Warhol never fully recovered from his injuries.

Throughout the 1970s and 1980s Warhol was established as an internationally famous artist and exhibited his work around the world. He forayed into other media, including film, and in 1974, Warhol began assembling Time Capsules. Each held around 250 items, from newspaper clippings to hotel toiletries, pornography to a lump of concrete, fanmail, used condoms, and even a mummified foot. Warhol packaged 610 Time Capsules before his death, each sealed in an unsuspecting cardboard box. He also kept meticulous diaries, and began obsessively recording his daily interactions on a tape recorder.

On 22 February 1987, Warhol died unexpectedly in a New York hospital following a gallbladder operation.

This biography is adapted from BBC History's online bio of Andy Warhol.



The following primer provides information on the major facets of the American Pop Art movement in the late 1950s and early 1960s. Read about central ideas and common terms central to creating and analyzing Pop Art. Also see the lesson plan on page 31 to integrate pop art concepts into classroom work.

Pop Art: The Movement

The growing popularity of television in American homes in the late 1950s and early 1960s fed a culture of celebrity-worship across the United States. Now able to view their favorite actors, musicians, athletes, and politicians from the comfort of their living rooms, the public became captivated by people who represented the American dream of money, glamour, and success.

Pop artists seized on the culture of celebrity worship, portraying cultural icons and political figures from a range of media. They embraced, and at times slyly critiqued, this media-saturated culture, employing the faces of Hollywood actors, musicians, notorious criminals, politicians—and the tabloid stories surrounding them—as sources of imagery and reflections of the changing culture.

Appropriation: A Process

Appropriation is the intentional borrowing, copying, and alteration of preexisting images and objects. It is a strategy that has been used by artists for millennia, but took on new significance in mid-20th-century America and Britain with the rise of consumerism and the proliferation of popular images through mass media outlets from magazines to television.

Pop artists like Robert Rauschenberg, Claes Oldenburg, Andy Warhol, Tom Wesselman, and Roy Lichtenstein reproduced, juxtaposed, or repeated mundane, everyday images from popular culture—both absorbing and acting as a mirror for the ideas, interactions, needs, desires, and cultural elements of the times. As Warhol stated, "Pop artists did images that anyone walking down the street would recognize in a split second—comics, picnic tables,

Primer on Pop Art (cont.)

men's pants, celebrities, refrigerators, Coke bottles." Today, appropriating, remixing, and sampling images and media is common practice for visual, media, and performance artists, yet such strategies continue to challenge traditional notions of originality and test the boundaries of what it means to be an artist.

Andy Warhol's "Campbell's Soup Cans" (1962)

Image: Campbell's.

When Warhol first exhibited these Campbell's Soup Cans in 1962, they were displayed together on shelves, like products in a grocery aisle. At the time, the Campbell's Soup Company sold 32 soup varieties; each canvas corresponds to a different flavor. Warhol did not indicate how the canvases should be installed. At MoMA, they are arranged in rows that reflect the chronological order in which the soups were introduced. The first flavor introduced by the company was tomato, in 1897.

Though "Campbell's Soup Cans" resembles the mass-produced, printed advertisements by which Warhol was inspired, the works are hand-painted, while the fleur de lys pattern ringing each can's bottom edge is hand-stamped. In this work, he mimicked the repetition and uniformity of advertising by carefully reproducing the same image across each individual canvas. He varied only the label on the front of each can, distinguishing them by their variety. Warhol said of Campbell's Soup, "I used to drink it. I used to have the same lunch every day, for 20 years, I guess, the same thing over and over again."

Towards the end of 1962, shortly after he completed "Campbell's Soup Cans," Warhol turned to the photo-silkscreen process. A printmaking technique originally invented for commercial use, it would become his signature medium and link his artmaking methods more closely to those of advertisements.

"What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca Cola, and you know that the President drinks Coca Cola, Liz Taylor drinks Coca Cola, and just think, you can drink Coca Cola, too. A coke is a coke and no amount of money can get you a better coke than the one the bum on the corner is drinking. All the cokes are the same and all the cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it." - Andy Warhol

Glossary of Terms:

- **Pop Artists:** *A movement composed of initially British, then American artists in the 1950s and 1960s, which was characterized by references to imagery and products from popular culture, media, and advertising.*
- **Cultural Icons:** *A person, symbol, object, or place that is widely recognized or culturally significant to a large group of people.*
- **Appropriation:** *In the visual arts, appropriation is the intentional borrowing, copying, and alteration of preexisting images and objects.*
- **Juxtaposed:** *An act of placing things close together or side by side for comparison or contrast.*
- **Popular Culture:** *Cultural activities, ideas, or products that reflect or target the tastes of the general population of any society.*

- **Performance Art**: *A term that emerged in the 1960s to describe a diverse range of live presentations by artists.*
- **Canvas:** *Cotton or linen woven cloth used as a surface for painting.*
- **Painting:** *A combination of pigment, binder, and solvent (noun); the act of producing a picture using paint (verb, gerund).*
- **Pattern:** *A series of events, objects, or compositional elements that repeat in a predictable manner.*
- **Image:** *A representation of a person or thing in a work of art.*
- **Silkscreen:** *A printing technique in which areas of a silkscreen, comprised of woven mesh stretched on a frame, are selectively blocked off with a non-permeable material (typically a photo-emulsion, paper, or plastic film) to form a stencil, which is a negative of the image to be printed. Ink is forced through the mesh onto the printing surface with a squeegee, creating a positive image.*
- **Printmaking:** *A term describing a wide variety of techniques used to produce multiple copies of an original design. Also, the resulting text or image made by applying inked characters, plates, blocks, or stamps to a support such as paper or fabric.*
- **Medium:** *The materials used to create a work of art, and the categorization of art based on the materials used (for example, painting [or more specifically, watercolor], drawing, sculpture).*

This pop art primer is credited to the Museum of Modern Art (MoMA) in New York City. The original website, which also features interactive content, can be found here.

"Fifteen Minutes of Fame"

In 1968, Andy Warhol famously said, "In the future, everyone will be world famous for fifteen minutes." This phrase rings true in the age of viral tweets and YouTube celebrities, where anyone can reach millions of people simply by clicking "post." Concepts of pop art and celebrity culture, championed by Warhol throughout his career, are now embedded in our use of social media.

Indeed, even memes can trace their origins to the philosophies of Andy Warhol. Memes are easily recognizable, wide-reaching, and easily replicated images whose meaning and distribution are determined by their audience more than their creator. Next time you're deciding which filter to use on a new post to Instagram, remember to think of Andy Warhol!

Truman Capote (1968) following the publishing of *In Cold Blood* .

Photo: Eric Koch / Anefo (Nationaal Archief).

Truman Capote: A Writer's Biography

by James Montaño

Truman Capote was born in New Orleans, Louisiana on September 30, 1924. He had a difficult childhood with unreliable and contentious parents, who consistently sent him away to live with relatives in Monroeville, Alabama. It was in Monroeville that young Capote befriended an equally young Harper Lee, author of *To Kill a Mockingbird*. They would remain friends for life and would unwittingly both become icons of American literature in their own right.

Eventually, Capote's parents divorced, and he moved with his mother and her new husband to New York City. Constantly mocked and ridiculed for his high voice and effeminate mannerisms by neighbors and his mother, Capote took solace in reading and, by age 8, began writing extensively. In his teenage years, Capote sent short stories to magazines for publication and, in 1945, at age 21, his short story "Miriam" garnered critical acclaim. He was offered a book deal with Random House and, in 1948, published his first book, *Other Voices, Other Rooms*. This coming-of-age novel, based in and around New Orleans, displayed some of Capote's best writing thus far. The work was poetic, dreamy, and unique in its southern sensibility for many readers.

The success of his first novel propelled Capote into the beginnings of celebrity in New York, becoming a fixture in the the socialite and celebrity set in New York. In 1958, Capote published *Breakfast at Tiffany's*, based on some of his experiences amongst that same socialite set. The book was met with moderate success, but the film adaptation, released three years later, made an icon of Audrey Hepburn, who played Capote's lead character, Holly Golightly.

A Writer's Biography (cont.)

Capote's crowning achievement was the 1966 publication of his true crime novel, *In Cold Blood*. Investigating the real-life murder of a Kansas family in their remote home, Capote spent years interviewing locals, police officials, and the murderers themselves; he then compiled the interviews into a book that is still considered an archetype of creative non-fiction. As his fame increased, so did his drug and alcohol abuse. Equally, the quality of his work output decreased, and he became more isolated and insular. Capote frequently spoke in public about his upcoming novel, *Answered Prayers*, which was to be his magnum opus. However, his first two chapters published in *Esquire*, were met with outrage by the members of high-society upon whom the chapters were based. Capote was ostracized by his former peers and struggled to finish the novel.

Truman Capote passed away on August 25, 1984 at the home of Joanne Carson, Johnny Carson's ex-wife. He left a legacy of literature and an outsized personality that demanded attention and are still a great fascination to readers to this day.

"But I'm not a saint yet. I'm an alcoholic. I'm a drug addict. I'm homosexual. I'm a genius." - Truman Capote*, Music for Chameleons*

In Cold Blood: An Icon of Creative Non-Fiction

by James Montaño

"The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call "out there."

So begins Truman Capote's seminal novel, which blurred the lines between nonfiction and fiction in its style and construction. In 1959, with his friend Harper Lee, Capote traveled to Kansas to write about the horrific murders of the Clutter family in the town of Holcomb. At the time, the murderers had not been arrested, but the small town was still understandably in shock over the events. Through a series of interviews with local townspeople, police, and, eventually, the accused murderers Perry Smith and Richard Hickock, Capote wrote a novel that in many ways has become a stylistic ancestor to much of the creative nonfiction genre.

As a literary genre, creative nonfiction is generally regarded as a 20th century invention. What exactly is this genre? The editor of *Creative Nonfiction* magazine, Lee Gutkind, says that his magazine defines the genre "simply, succinctly, and accurately as 'true stories well told.' And that, in essence, is what creative nonfiction is all about" (Gutkind). Creative nonfiction differs from the documentary form by using the techniques and artfulness of fiction, whereas documentary writing many times can be artful but is confined by its dedication to realism or documenting reality. Like Capote's hugely successful novel, *In Cold Blood*, it is easy to forget that one is reading about a real life event. Its prose is lyrical and precise, like a good novel.

The writer Tom Wolfe called this form of creative nonfiction "literary journalism" and noted four characteristics of this style from Capote's book:

- Detailed scene construction
- Complete dialogue from interviews instead of subjective quotes
- Point of view variation
- Details about the characters in the story (Connery, 3)

These characteristics lean more towards journalism but do little to explain the fictional air of Capote's book. Take this line from the end of the novel:

"Then starting home, he walked toward the trees, and under them, leaving behind him the big sky, the whisper of wind voices in the wind-bent wheat."

It describes an action but does so in poetic language, utilizing the soft and calming alliteration of "whisper", "wind", "wheat" to close out a book that is an otherwise dark journey into the death of five people—the Clutter family and the executed killers Smith and Hickock. What other characteristics separate creative nonfiction from other fiction or journalism? Three to acknowledge are:

Voice: Capote establishes a dramatic and poetic voice that stays away from the impersonal style of journalism.
Distance: Capote does not clearly place himself or his point of view in the novel,

creating a distance between himself and the subject of his work.
Verisimilitude: despite the trappings of fictional writing, the novel also seems realistic in its attention to detail.

Since the publishing of *In Cold Blood* in 1966, the creative nonfiction genre has grown in popularity and gained increasing critical attention. The balance between truthful accounting of events and a need to entertain remains a core challenge of the genre. As a novelist, this was the challenge that Capote made for himself, birthed from his criticism of contemporary authors. When asked why he chose this genre, Capote said, "It seems to me that most contemporary novelists, especially the Americans and the French, are too subjective, mesmerized by private demons; they're enraptured by their navels, and confined by a view that ends with their own toes. If I were naming names, I'd name myself among others. At any rate, I did at one time feel an artistic need to escape my self-created world. I wanted to exchange it, creatively speaking, for the everyday objective world we all inhabit" (Gutkind 1966).

Glossary of Terms:

Lyrical: having an artistically beautiful or expressive quality

Alliteration: the repetition of usually initial consonant sounds in two or more neighboring words or syllables (such as wild and woolly, threatening throngs) —called also head rhyme, initial rhyme

Artistic Voice: a unique and recognizable artistic style that is distinctly individualistic

Distance: the quality or state of being distant, such as spatial remoteness or personal and especially emotional separation

Verisimilitude: having the appearance of truth; depicting realism

Sources:

Connery, Thomas B. ed. *A Sourcebook of American Literary Journalism: Representative Writers In An Emerging Genre.* Connecticut: Greenwood Press, 1992.

Gutkind, Lee. "What is Creative Nonfiction?" Accessed: Sept. 4, 2017. https://www.creativenonfiction.org/online-reading/what-creative-nonfiction

Plimpton, George. "The Story Behind a Nonfiction Novel," *New York Times,* January 16, 1966. http://www.nytimes.com/books/97/12/28/home/capote-interview.html?mcubz=0

DISCUSSION

- What is a nonfiction novel? Why do you thin Capote felt like developing this genre? How do you think the stylistic aspects of the genre and Capote's writing helps to tell a story?
- Can and should fact and fiction live in the same genre? Is it possible to have both? How do you define fact and fiction, and how can you tell the difference between the two?

Dan Butler as Truman Capote in ***WARHOLCAPOTE*** at A.R.T.

Photo: Gretjen Helene Photography.

An Excerpt From "Nocturnal Turnings, or How Siamese Twins Have Sex"

by Truman Capote

Truman Capote was a frequent contributor to Interview *magazine, founded in 1969 by Andy Warhol and John Wilcock. In this piece, published in Interview in 1979, Capote conducts an intimate interview with himself—discussing personal demons, childhood memories, and the art of conversation.*

TC: Let's turn on the lights and get out the pens and paper. Start that magazine article. No use lying here gabbing with an oaf like you. May as well try to make a nickel.

TC: You mean that Self-Interview article where you're supposed to interview yourself? Ask your own questions and answer them?

A DEEPER DIVE

Excerpt from *"Nocturnal Turnings"* (cont.)

TC: Uh huh. But why don't you just lie there quiet while I do this? I need a rest from your evil frivolity.

TC: Okay, scumbag.

TC: Well, here goes.

Q: What frightens you?

A: Real toads in imaginary gardens.

Q: No, but in real life-

A: I'm talking about real life.

Q: Let me put it another way. What, of your own experiences, have been the most frightening?

A: Betrayals. Abandonments. ...

Q: What are some of the things you can do?

A: I can ice-skate. I can ski. I can read upside down. I can ride a skateboard. I can hit a tossed can with a .38 revolver. I have driven a Maserati (at dawn, on a flat, lonely Texas road) at 170 mph. I can make a soufflé Furstenberg (quite a stunt: it's a cheese-and-spinach concoction that involves sinking six poached eggs in the batter before cooking; the trick is to have the egg yolks remain soft and runny when the soufflé is served). I can tap-dance. I can type sixty words a minute.

Q: And what are some of the things you can't do?

A: I can't recite the alphabet, at least not correctly or all the way through (not even under hypnosis; it's an impediment that has fascinated several psychotherapists). I am a mathematical imbecile—I can add, more or less, but I can't subtract, and I failed first-year algebra three times, even with the help of a private tutor. I can read without glasses, but I can't drive without them. I can't speak Italian, even though I lived in Italy a total of nine years. I can't make a prepared speech—it has to be spontaneous, "on the wing." ...

Q: How do you handle the "recognition factor"?

A: ...Ordinarily, I don't mind giving autographs. But there is one thing that gets my goat: without exception, every grown man who has ever asked me for an autograph in a restaurant or on an airplane has always been careful to say that he wanted it for his wife or his daughter or his girl friend, but never, never just for himself.

I have a friend with whom I often take long walks on city streets. Frequently, some fellow stroller will pass us, hesitate, produce a sort of is-it-or-isn't it frown, then stop me and ask, "Are you Truman Capote?" And I'll say, "Yes, I'm Truman Capote." Whereupon my friend will scowl and shake me and shout, "For Christ's sake, George—when are you going to stop this? Some day you're going to get into serious trouble!"

Q: Have you ever considered suicide?

A: Certainly. And so has everyone else, except possibly the village idiot. Soon after the suicide of the esteemed Japanese writer Yukio Mishima, whom I knew well, a biography about him

Excerpt from *"Nocturnal Turnings"* (cont.)

was published, and to my dismay, the author quotes him as saying: "Oh yes, I think of suicide a great deal. And I know a number of people I'm certain will kill themselves. Truman Capote, for instance." I couldn't imagine what had brought him to this conclusion. My visits with Mishima had always been jolly, very cordial. But Mishima was a sensitive, extremely intuitive man, not someone to be taken lightly. But in this matter, I think his intuition failed him; I would never have the courage to do what he did (he had a friend decapitate him with a sword). Anyways, as I've said somewhere before, most people who take their own lives do so because they really want to kill someone else—a philandering husband, an unfaithful lover, a treacherous friend—but they haven't the guts to do it, so they kill themselves instead. Not me; anyone who had worked me into that kind of a position would find himself looking down the barrel of a shotgun.

Q: Do you believe in God, or at any rate, some higher power?

A: I believe in an afterlife. That is to say, I'm sympathetic to the notion of reincarnation.

Q: In your own afterlife, how would you like to be reincarnated?

A: As a bird—preferably a buzzard. A buzzard doesn't have to bother about his appearance or ability to beguile and please; he doesn't have to put on airs. Nobody's going to like him anyway; he is ugly, unwanted, unwelcome everywhere. There's a lot to be said for the sort of freedom that allows. On the other hand, I wouldn't mind being a sea turtle. They can roam the land, and they know the secrets of the ocean's depths. Also, they're long-lived, and their hooded eyes accumulate much wisdom.

Q: If you could be granted one wish, what would it be?

A: To wake up one morning and feel that I was at last a grown-up person, emptied of resentment, vengeful thoughts, and other wasteful, childish emotions. To find myself, in other words, an adult.
TC: Are you still awake?

TC: Somewhat bored, but still awake. How can I sleep when you're not asleep?

TC: Bitch, bitch, bitch. Moan and bitch. That's all you ever do. Never a kind word.

TC: I'm not a saint yet. I'm an alcoholic. I'm a drug addict. I'm homosexual. I'm a genius. Of course, I could be all four of these dubious things and still be a saint. …

TC: Well, Rome wasn't built in a day. Now let's knock it off and try for some shut-eye.

TC: But first let's say a prayer. Let's say our old prayer. The one we used to say when we were real little and slept in the same bed with Sook and Queenie, with the quilts piled on top of us because the house was so big and cold.

TC: Our old prayer? Okay.

TC and TC: Now I lay me down to sleep, I pray the Lord my soul to keep. And if I should die before I wake, I pray the Lord my soul to take. Amen.

TC: Goodnight.

TC: Goodnight.

Excerpt from *"Nocturnal Turnings"* (cont.)

TC: I love you.

TC: I love you, too.

TC: You'd better. Because when you get right down to it, all we've got is each other. Alone. To the grave. And that's the tragedy, isn't it?

TC: You forget. We have God, too.

TC: Yes. We have God.

TC: Zzzzzzz

TC: Zzzzzzzzz

TC and TC: Zzzzzzzzzzz

This article originally appeared in Interview *magazine in 1979.*

DISCUSSION

- How would you describe the style, tone, and content of this mock interview? Could it be considered a piece of nonfiction writing?
- What does this excerpt tell you about Capote's personality: his sense of humor, his interests, his thoughts, his feelings about himself, etc.?

Stephen Spinella as Andy Warhol and Dan Butler as Truman Capote in ***WARHOLCAPOTE*** at A.R.T.

Photo: Gretjen Helene Photography.

A Brief Critical Review: Truman Capote

by James Montaño

When a young Truman Capote penned his first novel, *Other Voices, Other Rooms,* in 1948, he was already known in some literary circles for his numerous short stories and essays published for periodicals. *Other Voices* gave him broader exposure as critics were generally taken by his poetic renderings of a boy coming of age in the sultry heat of Louisiana. For the young novelist, *Other Voices, Other Rooms* was something of a risk; it presented a world populated by outsiders, such as butch teenaged girls and a cross-dressing older men, while also keeping the book loosely plotted, lyrical and shambling in its pacing, like a boat ride through the bayou.

Orville Prescott's 1948 *New York Times* review drew attention to Capote's style, "Like numerous other Southern writers twice his age, Mr. Capote is fascinated by decadence and obsessed by the powers of evil, or perhaps only by weakness. Like a surprising number of our younger novelists, he is not interested in narrative clarity and what used to be called realism. Reality for Mr. Capote is not material and specific; it is emotional, poetic, symbolical, filled with sibilant whispering and enigmatic verbal mysteries" (Prescott 1948).

However, the book also received sharp words for its early representation of gay characters (a novel action in the late 1940's). A reviewer from *TIME* magazine wrote, "But for all his novel's gifted invention and imagery, the distasteful trappings of its homosexual theme overhang it like Spanish moss." In 2014, *TIME* magazine published a lost letter to the editor, written by an R.E. Berg of San Francisco, California in 1948, in response to *TIME*'s criticism:

> Sir:
> You seem to advocate tolerance for the customary things discriminated against: race, color, creed, religion, etc. However, I do not believe you have ever made a reference to homosexuality (a perfectly legitimate psychological condition) without going specially out of your way to make a vicious insinuation, caustic remark, or "dirty dig."...I have seen a great deal of Spanish moss in a lot of places... and I must confess that some of it is quite beautiful.... (Rothman 2014)

Critical Review: Truman Capote (cont.)

Capote's next novel, *Breakfast at Tiffany's* (1958), received moderate to strong reviews across the board, with only a few critiques of Capote's structure and his lead character's resemblance to Sally Bowles of Christopher Isherwood's *I Am a Camera* and Holden Caulfield of *The Catcher in the Rye*. In an article titled, "The Birth of a Heroine," critic Ihab H. Hassan notes, "The form of *Breakfast at Tiffany's* approaches perfection. It has pace, narrative excitement, a firm and subtle hold on the sequence of events from the first backward glance to the final salutation. A novelette in scope, it till manages to treat a subject usually accorded the fuller scope of the picaresque novel with marvelous selectivity" (Hassan 112).

In Cold Blood, Capote's final massive success, continues to be met with intense scrutiny, conversation, and critical analysis. Written in a form that Capote described as a "nonfiction novel," the veracity of much of the novel's details have frequently been called into question. One of his most virulent critics was author William S. Burroughs, with whom Capote had a long-term literary rivalry. In an open letter to Capote, Burroughs wrote, "You have written a dull unreadable book which could have been written by any staff writer on *The New Yorker*.... You have betrayed and sold out the talent that was granted you by this department. That talent is now officially withdrawn. Enjoy your dirty money. You will never have anything else. You will never write another sentence above the level of *In Cold Blood*. As a writer you are finished" (Letters 2012).

Immediately following the publication of *In Cold Blood*, writer Phillip K. Tompkins went to Kansas to research Capote's facts. His findings were laid-out a 1966 article for *Esquire* entitled "In Cold Fact," where he said that, "[Capote] has told exceedingly well a tale of high terror in his own way. But, despite the brilliance of his self-publicizing efforts, he has made both a tactical and a moral error that will hurt him in the short run. By insisting that 'every word' of his book is true he has made himself vulnerable to those readers who are prepared to examine seriously such a sweeping claim" (Tompkins 1966)

However, many literary critics have come to Capote's defense, acknowledging the novel's weakness in its veracity but its greater artistic strengths. Alfred Kazin, in his 1971 article, "The World as a Novel: From Capote to Mailer" (for *The New York Review of Books*) noted that Capote was, "not content to make a work of record. He wanted, wholly and exclusively, to make a work of art... He wanted, ultimately, not the specificity of fiction, which must be content to be itself alone, but to make an emblematic human situation for our time that would relieve it of mere factuality" (Galloway 146).

Sources:

Galloway, David. 1986. "Real Toads in Real Gardens: Reflections on the Art of Non-Fiction Fiction and the Legacy of Truman Capote." in *The Critical Response to Truman Capote.* Edited by Joseph J. Waldmeir and John C. Waldmeir, 143–54. Westport: Greenwood Press, 1999

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Rothman, Lily. "Read a Stunningly Frank 1948 TIME Letter on Truman Capote and Sexuality." Published Sept. 20, 2014. Acessed August 17, 2017. http://time.com/3445150/truman-capote/

Tompkins, Philip. 1966. "In Cold Fact." *Esquire,* June 1966. http://archive.esquire.com/issue/19660601

DISCUSSION

- Some critics question the truthfullness of *In Cold Blood.* Is the exact truth necessary for the creative nonfiction form? Where would you draw the line?
- What elements make someone a "Southern writer?" Is it the origin of the author, the style, the subject matter, something else?

Stephen Spinella as Andy Warhol in ***WARHOLCAPOTE*** at A.R.T.

Photo: Gretjen Helene Photography.

A Brief Critical Review: Andy Warhol

by James Montaño

Beginning in the mid 1950's and extending into the early 1970's, the Pop Art movement flourished and deeply divided art critics. Pop Art's use of the everyday object, advertisements,, and celebrity had critics questioning what was considered "art." Andy Warhol became one of the central artists in this movement, drawing harsh criticism for the mechanized process for making his work as well as his own desire for the limelight of celebrity.

As a painter, writer, photographer, and filmmaker, Andy Warhol had a large body of work to criticize and examine. His early films, such as *My Hustler* (1965) would take an eye to the unseen parts of 1960's society: drug addicts, tough women, hustlers, and homosexuals. In the December 11, 1966 edition of the *New York Times*, critic Bosley Crowther wrote, "It is too bad about Mr. Warhol, because he certainly seems to be an eager and prolific filmmaker who might do some meaningful work. There's a lot to be done with split-screen, which we've already seen sensationally used for exposition purposes in movies at the World's Fair. There is also room for irreverence and iconoclasm in scanning the contemporary scene. But, heaven knows, there are more than homosexuals and dope addicts and washed-out women in this world" (Crowther 26)!

Other critics had a more positive reaction to Warhol's body of work. Paul Bergin in *Art Journal* (1967) praised the mechanical nature of Warhol's art, finding modern resonances with his process, "Warhol's work is a statement, not a song... . It is art *of* the machine, not *about* it. The machine is...representative of a unique field of twentieth-century experience...." (Bergin 29)

Though some critics bristled at Warhol's obvious desire for fame, others found this to be an asset to his work. John Perreault's 1970 *Vogue* profile of Warhol noted that, "Some would maintain that Warhol's greatest artwork is 'Andy Warhol,' created by the same perverse but partially illusionary passivity that generated the silk-screen paintings of Pop stars and soda-pop bottles, endlessly repeated, or the marvelous flower paintings, or the helium-filled floating silver pillows, or the cow wallpaper - works that are classics and that, like the major works of Roy Lichtenstein and Claes Oldenburg, have changed the way we look at things. 'Andy Warhol' is a fiction, a disguise. 'Andy Warhol' is Andy Warhol's greatest superstar" (Perreault 60).

Finally, artistic consciousness is not formed in a vacuum. It is a result of cultural desires and anxieties that only a few artists are able to effectively speak to in their time, as artist Theodore Wolff expressed:

> Some artists have the good fortune to appear at exactly the right time and place. One thinks of Jackson Pollack hitting his stride at precisely the moment his revolutionary approach to painting was most likely to be taken seriously by the American art community. And of Andy Warhol bursting upon the scene with his iconoclastic Pop Art images just as large numbers of art critics and curators were becoming bored with the high-minded seriousness of Abstract Expressionism.

Source:

Bergin, Paul. 1967. "Andy Warhol: The Artist as Machine." in *The Critical Response to ANDY WARHOL*, edited by Alan Pratt, 28–34. Wesport: Greenwood Press, 1997.

Crowther, Bosley. 1966. "The Underground Overflows." in *The Critical Response to ANDY WARHOL*, edited by Alan Pratt, 24–6. Wesport: Greenwood Press, 1997.

Perrault, John. 1970. "Andy Warhol." in *The Critical Response to ANDY WARHOL*, edited by Alan Pratt, 60–66. Wesport: Greenwood Press, 1997.

Wolff, Theodore. "About Enrico Donati." Accessed August 21, 2017. http://www.weinstein.com/artists/enrico-donati/

DISCUSSION

- What about Warhol's work and personality garnered criticism and why?
- Is there consensus or conflict in the criticism? Why do you think that is?
- Some critics point to the mechanistic quality of Warhol's work. Why is the mechanization of artmaking a topic for scrutiny? If art is mechanized, how does that change the role of the artist in making the art? Can they still be considered an artist? Should what they make still be considered art?
- Thinking about the digital age that we live in, can art be created digitally? How do you think Warhol's new way of working may have influenced later generations such as ours, as new technology and techniques develop?

Educational Activities

Lesson Plan Index

INTERVIEW ACTIVITY
Page 29

In this activity, students will have an opportunity to try their hands at interviewing skills, emulating the interviews of Andy Warhol and Truman Capote.

This activity can either precede or follow a viewing of **WARHOLCAPOTE***, and will provide students with a firsthand context for the structure of the play.*

*Interview sources and information are adapted from the This lesson plan is adapted from T*he New York Times*.*

ADAPTATION: FROM PAGE TO NOVEL TO STAGE
Page 30

In this activity, which can be taught in conjunction with the interview lesson or as an individual lesson, students will work to adapt raw text into pieces of journalism, creative nonfiction, and theater, all of which are directly relevant to the development of **WARHOLCAPOTE***.*

This activity can either precede or follow a viewing of **WARHOLCAPOTE***, and will allow students to practice skills in adaptation, genre recognition, journalistic writing, creative nonfiction writing, and dramatic writing.*

POP ART PROJECT
Page 31

In this activity, students will engage with the concepts behind the genre of Pop Art in the tradition of Andy Warhol and other artists, such as Richard Hamilton, Roy Lichtenstein, and Robert Rauschenberg. They will practice visual arts skills including collage, and will exercise their voices in art critique.

Through each unique interpretation, students will begin to understand the widely varied possibilities in creating and analyzing Pop Art; by using recognizable objects and images, the works become meaningful in different ways to different individuals while remaining universally relevant.

This activity can either precede or follow a viewing of **WARHOLCAPOTE***.*

Lesson Plan: Interview Activity

OBJECTIVES
In this activity, students will have an opportunity to try their hands at interviewing skills, emulating the interviews of Andy Warhol and Truman Capote. This activity can either precede or follow a viewing of ***WARHOLCAPOTE****, and will provide students with a firsthand context for the structure of the play.*

MATERIALS
Writing materials
Short list of interview topics (developed by the teacher)
Interview tips (provided below)

PROCEDURE

Setup
Pair students and provide them with a short list of topics (ideally familiar and relevant, such as use of technology in schools, a popular television show, or a novel discussed in class).

Process
1. Provide each pair of students a list of interview topics and a sheet with interview tips.
2. Read the interview tips aloud with the class, and briefly discuss and clarify any questions that arise from the sheet of interview tips.
3. Ask the students to choose a topic from the provided list of topics and develop five to ten interview questions on that theme.
4. Have pairs take turns interviewing one another, each transcribing the answers of their partner. Allow students up to 30 minutes to complete both interviews.
5. Reconvene with the class to debrief the process, using the following as suggestions for class discussion:
6. Compare and contrast open-ended, closed-ended questions, and follow-up questions; identify moments in the interview that flowed smoothly and led to telling insights as well as moments that did not yield meaty responses. Where did more opportunity exist for the interviewer?
7. Invite students to share their notes and compelling quotes they jotted down, and ask them to reflect on which questions generated detailed, in-depth responses with pithy, "quotable" quotes, if any.
8. Were the able to capture information accurately? Why or why not?
9. EXTENSION OPTION: This lesson plan may be taught in conjunction with the following lesson on adaptation. For an abbreviated addition to this lesson, students may choose from the following extensions:
    - Adapt the interviewee's responses into a monologue
    - Adapt the interview into a two-person scene
    - Edit the interview for theoretical publication
    - Adapt the interview into a narrative

TIPS FOR THE EXERCISE:

- Research. Read and obtain background information about the subject, source or topic at hand before interviewing so that you can ask informed questions.
- Ask simple questions. Keep your questions short, to the point and focused.
- Limit closed-ended questions; use mostly open-ended questions.Closed-ended questions are yes-or-no questions; Open-ended questions often begin with "Why?" and "How?" and invite longer, more insightful responses.
- Ask follow-up questions. Don't stick to the script — listen to the answers and probe further before moving on to your prepared questions. "Following up" can also involve a non-question, like a sympathetic response or a gesture of surprise or admiration.
- Take notes. But be sure to look up from your notebook and maintain eye contact.
- Be conversational without having a conversation. Keep the interview informal and casual, not overly scripted, and go with the flow, allowing your subject to switch directions - as long as you remain in control of the interview and are prepared to steer it back to your topic as needed.

Adapted from the New York Times. Original can be found here.

Lesson Plan: Adaptation

OBJECTIVES
In this activity, which can be taught in conjunction with the Interview Activity or as an individual lesson, students will work to adapt raw text into pieces of journalism, creative nonfiction, and theater, all of which are directly relevant to the development of ***WARHOLCAPOTE****. Students will practice skills in adaptation, genre recognition, journalistic writing, creative nonfiction writing, and dramatic writing.*

This activity can either precede or follow a viewing of ***WARHOLCAPOTE****.*

MATERIALS
Writing materials
Interview quotations (if taught in conjunction with the Interview Activity)

PROCEDURE

Setup
Ensure that each student has writing materials on hand.

Process

1. If teaching this lesson after the Interview Activity, encourage students to look over their transcriptions of the interviews they conducted.
2. If teaching this lesson independently, instruct students to write a paragraph or two about an argument that they overheard/participated in. The paragraph should be written with journalistic remove, with as omniscient and unbiased a voice as possible. (If the student participated in the argument, they will write about their role in the third person.) This paragraph should include only the facts of the incident: who, what, where, when, and why.
    - Have students who have already completed the Interview Activity write their paragraphs based on their peer interviews.
3. Have students write a second draft of the same moment, this time reformatting the piece into a work of creative nonfiction. Novelistic details should be included, such as the feelings of the people present, their thoughts, intimate details of the environment, background of the characters' relationships, and so on. The voice of this piece no longer need be impartial; choice details should illustrate the moment viscerally and emotionally.
4. Have students construct a third draft, turning the moment into a dramatic play. Focus will be on the dialogue, but also on the performative requirements of drama. Ask students to consider what details the actors need from the script to enact the conversation's content and emotions, what stage directions are necessary to portray the movements and guide the emotional performance in order to get closer to the "reality" of the argument.
5. After all three drafts are completed, have students exchange their three adaptations in pairs. Each student will look at their partner's work and identify on each version which tactics they find most effective within the given genre, what each genre lacks in its representation of the original argument, and which version gets closer to the authenticity of the argument.
6. Once students have shared their analyses with one another, they will reconvene to share their findings with the greater class.
7. EXTENSION OPTION: Students can volunteer to have their dramatic adaptation performed by classmates for the class.
    - The author should not be involved in the directing, acting or planning of the short performance. The goal will be to have the author see what an extra step of adaptation, namely an actor's performance of the dramatic text, can bring to the work.
    - After the students perform the scene, the author will read the journalistic style to the class. The class will then discuss which feels more authentic to the emotions of the situation. Which felt more truthful to the events?

Lesson Plan: Pop Art Project

OBJECTIVES

In this activity, students will engage with the concepts behind the genre of Pop Art in the tradition of Andy Warhol and other artists, such as Richard Hamilton, Roy Lichtenstein, and Robert Rauschenberg. They will practice visual arts skills including collage, and will exercise their voices in art critique.

Through each unique interpretation, students will begin to understand the widely varied possibilities in creating and analyzing Pop Art; by using recognizable objects and images, the works become meaningful in different ways to different individuals while remaining universally relevant.

*This activity can either precede or follow a viewing of **WARHOLCAPOTE**.*

MATERIALS

Magazines, comics, newspapers, online printouts, and other graphic print materials
Blank paper (white and/or colorful)
Scissors
Glue/tape/adhesive
Paints, paintbrushes, and/or markers (optional)
Pop Art Primer (page 13 of this Toolkit)

PROCEDURE

Setup

Gather magazines, comics, newspapers, online printouts, and other graphic print materials, and lay them out for students to look through easily when entering the room.

Place scissors, adhesive materials, blank paper, and painting materials/markers (if using them) on desks or tables or each of the students to use.

Process

1. Briefly introduce students to the major artists and concepts behind pop art using the Pop Art Primer found in this Toolkit.
2. Direct students toward the print materials they may use for their pop art collages, encouraging them to add their own materials as they see fit.
3. Strong visual imagery is preferred. Emphasize a focus on images that represent the familiar, commonplace, or the current pop mainstream.
4. Students will then cut several images for inclusion in a collage, emphasizing bold colors, contrasting images, celebrities, and consumer items.
5. Have students affix the clippings to another piece of paper to create their pop art collage.
6. Once the collages are complete, ask students to title their works and leave them on display at their worktable.
7. Have students independently find five other collages and write one or two sentences on their perceived meaning of a piece at each station.
8. When the rotations are complete, have the students gather and share their analyses of each collage.