

**Theatre  
Works**

FOR SCHOOLS

# SHAKESPEARE: THE REMIX

by Aaron Jafferis and Gihieh Lee



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## 2004-2005 Season

### ARCADIA

A MODERN MASTERPIECE

By Tom Stoppard

London's Olivier Award—Best New Play 1994

New York Drama Critics' Circle Award—Best Play 1995

One of the greatest plays of our time, this rich, ravishing comedy is equal parts mystery and love story, crafted by the Academy Award-winning author of *Shakespeare in Love*. As the 19th century denizens of an elegant estate ponder the mysteries of gardening, mathematics, and romance, their lives are probed by a pair of modern day historians with romantic ideas of their own. Bursting with wit and discovery, *Arcadia* is a dazzling reflection on the nature of truth and the fragility of time. *Contains mature language.* "Arcadia hits the bulls-eye, and its target is the heart." —*Variety*

June 16–July 11, 2004 Mountain View Center for the Performing Arts

### RED

AN INTIMATE EPIC

By Chay Yew

Northern California Premiere

In an abandoned Beijing Opera house a celebrated Chinese-American novelist finds absorbing inspiration for her next work. The ancient stalls and stages gradually reveal the secrets of a revered opera diva and the apprentice who denounces him during the turbulent days of China's Cultural Revolution. Astonishing and intense, this intimate epic weaves personal, historical, and artistic threads into a brilliantly theatrical tapestry. Broadway's Francis Jue, star of TheatreWorks' *M. Butterfly*, returns as a majestic master of the Beijing Opera. "Compact and elegant...it mines the personal out of the political." —*Variety*

July 14–Aug 8, 2004

Lucie Stern Theatre

### A Little Princess

A SPARKLING MUSICAL ADVENTURE

Book by Brian Crowley | Music by Andrew Lippa

Based on the novel by Frances Hodgson Burnett

World Premiere

From the diamond-studded reaches of Timbuktu to the glittering coronation of Queen Victoria, this musical version of the treasured novel is a many-faceted gem. On the eve of a hazardous journey, a renowned adventurer consigns his spirited daughter to a London girls school, where the laces of conformity cannot confine her irrepressible imagination. With an infectious score by Andrew Lippa (*The Wild Party*), a witty book by Brian Crowley (*Violet*), scenery by Tony Award winner Heidi Ettinger and direction by Susan H. Schulman (both of Broadway's *The Secret Garden*), this is the must-see event of the theatre season.

Aug 25–Sept 19, 2004 Mountain View Center for the Performing Arts

### Living Out

A CONTEMPORARY COMIC DRAMA

By Lisa Loomer

Northern California Premiere

Who cares for the kids while you make a living? When a Latin American immigrant with children of her own signs on as nanny for a have-it-all power lawyer, both mothers must struggle to find common ground across a vast cultural divide. Acclaimed in both New York and Los Angeles, this crisply satiric but ultimately sympathetic new play offers a comic, heart-wrenching vision of the American dream, finding no easy answers to the dilemmas of parenting in frazzled times. *Contains mature language.* "Poignant and outrageously funny." —*The Los Angeles Times*

Oct 6–31, 2004

Mountain View Center for the Performing Arts

### Striking 12

A HIP HOLIDAY MUSICAL

Written by Brendan Milburn, Rachel Sheinkin, and Valerie Vigoda

A Rewired Version of *The Little Match Girl* by Hans Christian Andersen

Northern California Premiere

Can a light bulb that cures the blues brighten up a lonely guy's New Year's Eve? A wacky rewiring of Hans Christian Andersen's *The Little Match Girl*, this festive fairy tale features the acclaimed GROOVELILY, one of the hottest bands in the country. Their sweet, witty concert-play is a clever mix of musical comedy, pop-rock tunes, and mega-watt merriment, illuminated by an incandescent salesgirl whose holiday spirit just can't be matched. "Striking 12 strikes gold...An ideal holiday entertainment." —*Los Angeles Times*

Dec 1, 2004–Jan 2, 2005

Lucie Stern Theatre

### Shakespeare in Hollywood

A COMIC COLLISION

By Ken Ludwig

West Coast Premiere

Welcome to Tinseltown, 1934, where sexy starlets, cigar-chomping producers, fawning yes-men, and ga-ga columnists collide in a delectable blend of farce, fact, and fantasy. When filmmaker Max Reinhardt loses two leading men while shooting *A Midsummer Night's Dream*, a flash of madcap magic allows Shakespeare's own Oberon and Puck to play themselves on the silver screen. Hilarious, to say the least, this showbiz send-up is the latest hit from the author of Broadway's *Land Me a Lenor* and *Moon Over Buffalo*. "Deliciously inventive...A delight." —*Baltimore Sun*

Jan 19–Feb 13, 2005 Mountain View Center for the Performing Arts

### Vincent in Brixton

A CANVAS OF DISCOVERY

By Nicholas Wright

London's Olivier Award—Best New Play of 2003

West Coast Premiere

Before madness, there was love. Soon-to-be artist Vincent Van Gogh is a raw, uncharted canvas in this engrossing drama filled with insight and unexpected passion. A youthful sojourn to London in 1873 opens new vistas to his troubled soul, planting the seeds of genius that would someday shake the world. Acclaimed "Best New Play" in London, nominated for a Tony Award in New York, this sensitive, improbable romance is a portrait of a disheveled visionary on the precipice of discovery. "Fascinating, funny, and deeply moving." —*The London Daily Telegraph*

Mar 9–Apr 3, 2005

Lucie Stern Theatre

### CROWNS

A HIT WITH "HATTITUDE"

By Regina Taylor

Based on the best-selling book by Michael Cunningham and Craig Marberry

AUDELCO Award—Best Musical of 2003

California Premiere

Hats. Fabulous, flamboyant, and fantastical, the church-going "crowns" of black women proclaim their heritage, identity, and joyous way of life in this exuberant, soul-stirring celebration of family and fortitude. Part revival meeting, part fashion show with a sassy "hattitude"—that's one part faith and five parts hallelujah!—it fills the stage with stories of struggle and triumph, raising the roof and the temperature with glorious gospel songs cried, stomped, and testified from the heart. "A soul-stirring, hip-swaying spectacle...a made-to-order crowd-pleaser!" —*Atlanta Journal Constitution*

Apr 6–May 1, 2005

Mountain View Center for the Performing Arts

For details on **GROUP TICKET SALES, STUDENT MATINEES and TEACHER / STUDENT SAVINGS CARDS**, contact Tiffany Cothran at 650-463-7154 or visit us on the web:

[www.theatreworks.org](http://www.theatreworks.org)

## What to bring to the theatre —

*Introspection  
Curiosity  
Questions  
Respect  
An open mind*

## What to leave behind —

*Judgements  
Cell phones, etc.  
Backpacks*

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## EXPECTATIONS OF THE AUDIENCE

**T**here are simple rules of etiquette for audiences attending live theatre to which some students have not yet been exposed. Please take time to talk to your students about the following so that this assembly is a positive experience for all—actors, administration, and audience.

- ◆ **NO TALKING** during a performance.
- ◆ Cell phones, pagers, watch alarms, and other **ELECTRONIC DEVICES SHOULD BE TURNED OFF BEFORE THE PERFORMANCE BEGINS.**
- ◆ There is absolutely **NO EATING** in the theatre or during a performance.
- ◆ **MUSIC WILL SIGNAL THE START OF THE PERFORMANCE.**
- ◆ **DO NOT LEAVE** during the performance. Students should use the restrooms before the assembly.
- ◆ We encourage the teachers and administration to assist in helping the audience to settle down so that the performance can **BEGIN ON TIME.**
- ◆ The brief informal discussion session with the cast immediately following the performance is often a very rewarding time for students, encourage your students to **THINK OF QUESTIONS WHILE WATCHING THE PRODUCTION.**
- ◆ We encourage you to **USE THIS STUDY GUIDE** to prepare your students, inspire questions, and make connections throughout the performance.



Graffiti in San Francisco. Taken from the website: Art Crimes

**This study guide was developed by TheatreWorks  
for Schools education staff.  
Resources are noted within the document.**

# Using This Study Guide

## For the Teachers

Live theatre offers students an opportunity to

- ◆ **experience new ideas**
- ◆ **challenge the status quo**
- ◆ **learn about others**

It is our objective that this study guide will help your students get the most from their experience of the assembly.

Enclosed you will find information on both Hip-hop and Shakespeare in addition to classroom discussion questions, activities and sample lesson plans

If you would like additional information about *Shakespeare: The Remix* or other TheatreWorks educational programs visit us on the web.

[www.theatreworks.org/education.htm](http://www.theatreworks.org/education.htm)

Or contact Tiffany Cothran, Associate Director of Education (650-463-7154). We look forward to meeting you and your students soon.

**W**e would like to invite teachers to use this study guide as one resource to not only help students to enjoy the performance, but also to provide a context for experiencing Shakespeare in our modern times. The pages are laid out so that you can copy and hand out sections relevant to your curriculum. Each section has activities or discussion questions denoted as **CONNECTIONS**. These sections can be used to spark lively discussions before you tackle Shakespeare's text, a daunting task if students haven't discovered a way to connect the themes to their own lives.

We have arranged this study guide into five sections:

**IN THE BEGINNING:** describes the origins and a brief history of both Shakespeare and Hip Hop.

**THE LANGUAGE:** will give students and teachers interesting and fun ways to discover how Hip Hop and Shakespeare both use language.

**BREAKING IT DOWN:** will give you the actual scenes we use in the assembly and exercises to accompany those scenes.

**FOOD FOR THOUGHT:** is essentially for High School students and is a way to spark interesting conversations between students around the larger themes found in Shakespeare and Hip Hop.

**EXERCISES:** This section includes additional age appropriate exercises for exploring Shakespeare.

We encourage teachers to explore the first two sections of the study guide and choose one CONNECTIONS activity from both the Hip Hop and Shakespeare sections in preparation of the assembly. An exercise using a VENN DIAGRAM to compare and contrast Shakespeare and Hip Hop can be found on page 13.

We encourage you to visit the **websites listed** throughout the guide as both Hip Hop and Shakespeare have copious amounts of material on-line. It is a quick and easy way to gather information.

If used, this study guide will help your students discover:

- ◆ That Shakespeare made it up like the Hip Hop artists of today.
- ◆ That language is evolving. To understand unfamiliar language, it only needs to be "broken down."
- ◆ That they can (and do) make up language all the time as did Shakespeare.
- ◆ How to deconstruct Shakespeare in the same way they break down Hip Hop songs.
- ◆ That language has a heart beat and a rhythm.
- ◆ Why we use poetry when we express heightened emotions.



# In The Beginning: Hip-Hop's Origins

SHOWCASING THEIR VERBAL DEXTERITY AND STORYTELLING ABILITIES

**D**uring the 1970s, the new sound of Hip-Hop emerged in parks, clubs, and parties around New York City. It was the new voice of inner city youth who were living in the post civil rights era of voting for all people, regardless of race, integrated schools, and the expansion of African Americans into the middle and upper classes. These artists, in reaction to disco and funk, created fresh sounds using existing records on two or more turntables. In combination with these sounds, performers **spun poetry** to the music, showcasing their verbal dexterity and storytelling abilities. But it is the compelling and often confrontational themes of the inner city that continues to create controversy for the art form. To quote Todd Boyd, author of *The New H.N.I.C.*, "**Hip hop is inherently political, the language is political. It uses language as a weapon -- not a weapon to violate or not a weapon to offend, but a weapon that pushes the envelope that provokes people, makes people think.**"

In the three decades since it's inception the culture, artistry, and the messages of Hip-Hop have spread across America and around the world. It continues to define and redefine itself as an art form.

## Voices of Hip-Hop

To understand the diverse perspectives embodied in the Hip-Hop movement, we must listen to the voices of the artists themselves. Below is a very brief interview by *Public Enemy's* Chuck D and lyrics to *Sunshine* by Coolio.

### Talk's Q and A with Chuck D

Chuck D: Hip-Hop is basically a term for black creativity. There should be a more permanent museum context for it in New York and there are plans to do that. It being a cultural thing - musical history - I wonder why it isn't taught in schools.

I would always laugh when somebody would come to me and say, "Man, I'm 21; I definitely don't wanna be rapping when I'm 30." I'd say, "What're you gonna do? Open up a cleaners? You're still goanna rap, 'cause it's an art. Would a painter stop painting when he hits 50?"

### *Sunshine* by Coolio

If love was a flower I'd spread the petals about the planet  
And plant seeds throughout every city and country  
Even in those who do not want me  
I try to make some sense of the situation that we call life  
Some, verbal illustration to help ease this strife  
Some, lyrical penetration to try to make things right  
In hopes that what I'm saying can saturate your mindframe  
And help you with the pain and the strain of the everyday struggle  
I don't need it all, I wanna see all y'all bubble  
And rise to the top then prove to be hard like a rock  
Cos you know it don't stop unless we let it all stop  
So when you face to face with adversity, just curse him, C  
And look him in the eye, and let him know, that he can't hurt a G  
And that you willin' ta risk it all  
For the things of people that you believe in  
So educate yourself in order to assess your achievements  
And if I had to explain this realer so you could see it in your mind -  
I guess it's kinda like sunshine



Graffiti, a prominent part of Hip hop. This example is from San Francisco, entitled *Dizney*. Photo by Susan Farrell

## CONNECTIONS:

### AFTER READING THE ARTICLE:

- ◆ Why do you think Hip hop developed when it did?
- ◆ Do internet searches on Disco and Funk. What makes Hip hop different than these musical styles?
- ◆ Why do you think Hip-Hop isn't often being taught in schools?
- ◆ What is the artist saying in the song? How is language important and or useful to Coolio?
- ◆ *Sunshine* was featured prominently on American radio. How do you think the public responded?

### EXERCISE:

- ◆ If you were going to write about the issues facing you in your neighborhood, what would those issues be? Make a list.
- ◆ Using that list can you come up with some titles for a song your class might write?
- ◆ Can you write the first 2 lines of one of the ideas for your song?

## In The Beginning:

# Hip Hop: A Brief History by Mike Merrill

*"DJs and MCs and graffiti artists who use walls and subway trains as marquees, we go back to b-boys, breakdancin', break beats, and it'll never cease and on that note we say peace."*

*Rakim, on the rich Hip-Hop history of New York City*

Hip-Hop. I'm sure many have heard the term before, but very few people understand the real meaning. "It's just another word for rap." Wrong. Dead wrong. **Although the words Hip-Hop and rap have become nearly interchangeable, there is an original, deeper meaning to the word Hip-Hop. It names an entire culture, a truly American culture, that has developed into a way of life for many people worldwide since its genesis in the early 1970's.**

Hip-Hop itself consists of five main forms of expression. **MCing** is the art of writing and performing rhymes, usually over rhythm-heavy music. The use of turntables to manipulate records and create new music is known as **DJing**. **Graffiti** is an urban form of art where words and pictures are drawn with spraypaint on walls, trains, and other urban canvases. **Breakdancing** is a specific style of dance that is often very athletic, and almost always done to music created by Hip-Hop DJs or MCs. **Beatboxing**, or vocal percussion, is the art of creating beats or rhythms using the human mouth. Aside from these five pieces of Hip-Hop culture, there also exist numerous other characteristics, including a specific style of fashion and a loose set of philosophies. However, these other characteristics are encompassed in and have been molded by the first five aspects of Hip-Hop.

**The great thing about Hip-Hop culture is that it is all-American. It has its deepest roots in African tradition, but is primarily built upon dance, art, and music that is American.** People of all races, nationalities, genders, religions, and ages are part of Hip-Hop culture, despite the fact that inner-city black youth began the movement. Hip-Hop promotes diversity in America, and around the world, by ignoring cultural boundaries and focusing on the forms of expression at hand. Perhaps the best part of all, is that anyone can do it.

## CONNECTIONS:

- ◆ How does the Hip-Hop culture use different kinds of creative talent? How do these talents work together?
- ◆ How has Hip-Hop changed since its beginnings in the 1970s?
- ◆ Compare what you know about Hip-Hop with the following statements. Do you agree or disagree? Why?
  - "Hip-Hop crosses cultural boundaries."
  - "Anyone can do Hip-Hop."
  - "Hip-Hop that discusses the glorification of wealth, violence, and indulgence tends to be popular with record buyers and radio listeners."
- ◆ Who are your favorite Hip-Hop artists? Why do you like them?
- ◆ What is Tupac saying in the quote on the right about cultural awareness? How can hip hop teach people about different cultures or experiences?

*"When I auditioned for the Baltimore school for the arts that was one of my good luck times. I spent three years in Baltimore. But at my home-boy's high school, it's not like that. They don't have trips to go see Broadway plays, they don't read the things we were reading, and they didn't know what I was talking about when I was like. 'Yo, Shakespeare's dope.' They don't have the same experiences that we had. Then I started thinking, like, damn, why is that? Cuz our school that I went to is mostly for the white kids and rich minorities.*

*And I started going, 'Damn, man, I would have been a totally different person had I not been exposed to these things.' Hell no, I was living in the ghetto. We didn't have any lights, no electricity. We was about to get evicted."*

Tupac Shakur, from Tupac: Resurrection 1971-1996



Top to bottom: Tupac, Beatboxer Rapzel, A Graffiti example found in the San Francisco Bay Area. Other examples found [http://www.graffiti.org/sfb/sanfran\\_9.html](http://www.graffiti.org/sfb/sanfran_9.html)

**W**illiam Shakespeare, also known as the Bard, is the most written-about author in the history of Western civilization. His theatre company, the Lord Chamberlain's Men, was the most successful in London in his day. Shakespeare had plays published and sold in octavo editions, or "penny-copies" to his literate audiences, the first playwright to experience his works published and sold as popular literature in the midst of his career.

For all his fame and celebration, Shakespeare's personal history remains mysterious. There are just two primary sources of information on the Bard's life: his writing, and various legal and church documents that have survived from Elizabethan times. William Shakespeare's legacy is a body of work that may never again be equaled in Western civilization. His words have endured for 400 years, and still have the power to reach across the centuries as powerfully as ever.

**ELIZABETHAN ENGLAND** In his plays, Shakespeare captured the realities and limitations of sixteenth century England. Understanding this society will help us identify with the struggles and triumphs of Shakespeare's characters.

Elizabethan England was governed by the concept of **feudalism** (also known as the class system), in which every citizen was answerable to another, more "worthy" citizen of an upper class. A person's class was a consequence of his or her birth, and this "natural" order was considered inflexible. People married within their class and lived as members of this class with rare exception. This class order also called for people further up the social scale to behave in a more "civilized," intellectual fashion.

**Artists and entertainers were considered vagrants, lower class, and not responsible to any particular lord. Perhaps dealing with his own frustration as an artist in this class position, Shakespeare attempted to upset this "natural" order in his plays, such as having a member of a lower class aspire to a higher position or a woman dress as a man for some deviant purpose. This makes for good drama and begins to challenge such a rigid class system, but at the end of the play, Shakespeare always restored the hierarchy. This pleased the nobility and promoted good public relations between the theatre and the ruling class.**

Sixteenth century England's class system of natural order extended to religion, appearance, and race. The noble Elizabethans thought of themselves in the highest possible terms. White, Christian, beautiful people were the Elizabethan ideal, and anyone who did not fit this mold was looked on with disdain. Shakespeare's plays are filled with characters expressing their contempt for those outside the norm. However, all of Shakespeare's characters are complex, not stereotypes. As a member of a lower class himself, Shakespeare understood some of what it was like to be on the outside.

information taken from the Shakespeare Resource Center: [www.bardweb.net](http://www.bardweb.net)

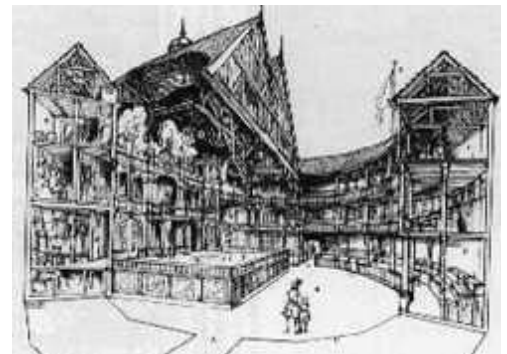
## CONNECTIONS:

- ◆ Consider this idea of feudalism in Shakespeare's time. Do we still have a class system in place today? What does our societal hierarchy look like?
- ◆ Review the quote by Tupac on page 5 and consider the idea of access to the arts and literature. Tupac asserts that students from the school in his home neighborhood did not have the same access to theatre and Shakespeare as those students at the more privileged school. Do you agree? Was that the same in Shakespeare's time?
- ◆ Today, we consider Shakespeare and his language as very lofty and high brow. According to this article, do you think that was the case in his day?

## THE THEATRE IN SHAKESPEARE'S TIME

Without television, radio, films, or computers, the people of Elizabethan London had a limited choice of entertainment. Those wealthy enough could pay to have musicians, dancers, actors, and fencers perform in their homes. The common people most often went to taverns, bear baiting rings, or theatres. For about the price of a bear baiting match, commoners could stand in front or to the side of the theatre stage and watch a production. The people who stood in this area were known as **groundlings**. For more money, patrons could purchase a seat in the galleries (the theatre walls) or a special box seat. **Shakespeare wrote for each segment of this audience, incorporating more base humor with sophisticated commentary.** But the groundlings are the audience members who make performances at the Globe so memorable: they mediate between stage and galleries, they have an immediate response to jokes, they are made part of the action, both imaginatively by the actors who see them as an army, a forest or a court, but also by their own verbal and physical participation such as throwing back the apple a character has just thrown into the yard.

His work was produced at two theatres in London, the outdoor Globe Theatre on the southern bank of the Thames River, and the more expensive indoor Blackfriar's Theatre near the city center.



Sketch of the Original Globe Theatre  
[www.bardweb.net/globe.html](http://www.bardweb.net/globe.html)

## In The Beginning:

# FROM PAGE TO STAGE TO MOVIE OR SONG

### **S**hakespeare's work is meant to be performed rather than read.

There are many examples of Shakespeare's plays in production available either as filmed plays or movies on videotape or DVD. Many of these feature unusual interpretations or adaptations of the original texts. *Make sure to preview the filmed versions and check ratings for age appropriateness.*

Shakespeare is daunting! We suggest that students read one scene, break down the scene and then view the scene from the movie.

### **HISTORIES**

**I and II Henry IV:** *Chimes at Midnight* by Orson Welles, 1966.

**Henry V:** *Henry V* with Laurence Olivier, 1944. *Henry V* with Kenneth Branagh, 1989.

**Richard III:** *Richard III* starring and directed by Laurence Olivier, 1955. *Richard III* with Ian McKellan, 1995. *Looking for Richard* with Al Pacino, 1996.

### **TRAGEDIES**

**Hamlet:** *Hamlet* with Laurence Olivier, 1948. *Hamlet* with Mel Gibson, 1990. *Rosencrantz and Guildenstern are Dead* by Tom Stoppard, 1990. *Hamlet* with Kenneth Branagh, 1996.

**King Lear:** *Ran* by Akira Kurosawa, 1985.

**Macbeth:** *Throne of Blood* by Akira Kurosawa, 1957. *Macbeth* by Roman Polanski, 1973.

**Othello:** *Othello* with Laurence Olivier, 1965. *Othello* with Laurence Fishburne, 1995. *Othello* by Orsen Welles, 1962.

**Romeo and Juliet:** *West Side Story*, 1961. *Romeo and Juliet* by Franco Zeffirelli, 1968. *Romeo + Juliet* by Baz Lurman, 1996. *Shakespeare in Love*, 1999.

**Titus Andronicus:** *Titus* by Julie Taymor, 1999.

### **COMEDIES**

**As You Like It:** *As You Like It* by Christine Edzard, 1992. *As You Like It* by Paul Czimmer with Laurence Olivier, 1936.

**The Merchant of Venice:** *The Merchant of Venice* by Jack Gold, 1980.

**A Midsummer Night's Dream:** *A Midsummer Night's Dream* by Peter Hall, 1968. *A Midsummer Night's Dream* by Michael Hoffman with Kevin Kline and Michelle Pfeiffer, 1999.

**Much Ado About Nothing:** *Much Ado About Nothing* by Kenneth Branagh, 1993.

**Taming of the Shrew:** *Kiss Me, Kate*, 1953. *Taming of the Shrew* by Franco Zeffirelli, 1967. *Ten Things I Hate About You*, 1999.

**The Tempest:** *Return to the Forbidden Planet*, 1956.

**Twelfth Night:** *Twelfth Night* by Trevor Nunn, 1996.

### **Likewise, hip hop is meant to be heard rather than read.**

Ask students to bring in their favorite hip hop songs with accompanying lyrics. Most hip hop songs tell a story. Distribute the lyrics to the class and talk about the story. Then listen to the selection with music and discuss how the music contributes to the artistry of the piece.

(Note: You will want to specify that students bring radio versions to songs and pre-screen for content and language.)

## Love

*I start to think, and then I sink  
Into the paper, like I was ink  
When I'm writing I'm trapped in  
between the line  
I escape when I finish the rhyme*

*I spent my early years in Roosevelt  
Project  
It was a bright valley wit some dark  
prospects*

*This is far before the days of  
high glamour and pose  
Aiyyo power from the street light  
made the place dark*

*I know a few understand what  
I'm talkin about*

*It was love for the thing that  
made me wanna stay out*

*It was love for the thing that  
made me stay in the house*

*Spendin time, writin rhymes  
Tryin to find words that describe  
the vibe*

*That's inside the space  
When you close yo' eyes and  
screw yo' face*

*Is this the pain of too much  
tenderness*

*To make me nod my head in  
reverence*

*Should I visit this place and  
remember it?*

*To build landmarks here as  
evidence*

*Night time, spirit shook my  
temperment*

*To write rhymes that portray this  
sentiment.*

Excerpt from Mos Def's song, Love, from the album *Black on Both Sides*

# The Language: Verse and Lyrics

Shakespeare wrote many of his plays in alternating **PROSE**, which sounds like everyday speech, and **VERSE**, which has a particular structure or rhyme and rhythm, for two reasons: 1) Traditionally, beginning with the ancient Greeks, plays were written in verse because this elevated the story-telling aspect of theatre to a new register of language, separating it from the everyday. 2) Verse was easier for actors to memorize than prose. This helped actors in Shakespeare's time who played many roles and performed often.

Most often, Shakespeare wrote in **BLANK VERSE**, which has a **rhythm** but does not always rhyme. The rhythm is called **IAMBIC PENTAMETER**, meaning five sets of iambs, or pairs of unstressed and stressed syllables. **IAMBIC PENTAMETER IS MODELED ON THE RHYTHM OF THE HUMAN HEARTBEAT.**

Sometimes a line does not have ten beats but more or less than that. This has great significance to the actor because Shakespeare is actually guiding the way he wants the line said by doing this. For instance, if a line is missing a beat perhaps he wants the actor to pause. If the lines have eleven beats, perhaps he's indicating that the character is excited and having one thought right after another. The iambs are the actual road map for the actor.

In **HIP HOP**, verse varies more than it does for Shakespeare; most songs have their own unique rhythm and rhyme. The words in Hip-Hop songs and the pattern they follow are the lyrics. As in much of modern songwriting, Hip-Hop lyrics are typically broken into verses and choruses. Verses give specific information, and choruses are more general and thematic.



O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.  
Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name which is no part of thee  
Take all myself.

## excerpted from "LOVE RAIN" with Mos Def and Jill Scott

And then she arrived  
Like day break inside a railway tunnel  
Like the new moon, like a diamond in the mines  
Like high noon to a drunkard, sudden  
She made my heart beat in a now-now time signature  
Her skin a canvas for ultraviolet brushstrokes  
She was the sun's painting  
She was a deep cognac color  
Her eyes sparkled like lights along the new city  
Her lips pursed as if her breath was too sweet  
And full for her mouth to hold  
I said, "You are the beautiful, distress of mathematics."  
I said, "For you, I would peel open the clouds like new fruit  
And give you lightning and thunder as a dowry  
I would make the sky shed all of it's stars like rain  
And I would clasp the constellations across your waist  
And I would make the heavens your cape  
And they would be pleased to cover you

## CONNECTIONS

- ◆ Read both examples aloud. Feel their rhythms and hear the rhyme, if there is any. Choose a word or phrase to describe the way the verse sounded to you.
- ◆ What topics or themes are the speakers dealing with in each example? What emotions are conveyed through the images?
- ◆ Find more examples from authors (more songs, poems, or plays). How do the rhyme and rhythm patterns change in their works?

# The Language: Words and Images

by Kristin Linklater

**O**ur conditioned, unconscious relationship with words is utilitarian. They get things done for us. "Language is a tool" is a phrase commonly heard in today's trade-minded society. When attached to "doing," words must go somewhere, move along a horizontal road with a linear purpose. **The language of poetry is different. It is attached to "being." It expresses inner states and emotional responses to outer events.** To speak poetry, words must be plugged in to the inner condition, generating energy on a vertical path running between mind and heart. The language energies of spoken poetry run simultaneously on vertical and horizontal pathways, or, if you like, on electrical circuits that are at once introverted and extroverted. A consciousness of how words are spoken is necessary in cultivating the ability to speak poetically. For inspired instruction, here is a poem of Pablo Neruda's "Verbo" that I like very much. I have made a literal translation from the original Spanish.

When words are *seen, tasted, touched, felt*, they penetrate and break up patterns of thought. They reach into emotions, memories, associations, and they spark the imagination. They bring life. The way you speak Shakespeare's words will determine the depth at which you plumb their meaning. Neruda's passionate desire for something rough and tactile in words is indivisible from the passion of his creative process. He says that the words must be the senses, must be the emotions because only then will they plumb the depths of the human condition and tell the truth. The Shakespeare speaker does well to listen to him.

Voy a arrugar esta palabra  
voy a torcerla,  
si,  
es demasiado lisa,  
es como si un gran perro o  
un gran río  
le hubiera repasado  
lengua o agua  
durante muchos años.

Quiero que en la palabra  
se vea la asperaza,  
las sal ferruginosa,  
la fuerza desdentada  
de la tierra,  
la sangre  
de los que hablaron y de los que  
no hablaron

Quiero ver la sed  
adentro de las sílabas:  
quiero tocar el fuego  
en el sonido:  
quiero sentir la oscuridad  
del grito. Quiero  
palabras asperas,  
como piedras vírgenes.

I'm going to crumple this word  
I'm going to twist it,  
yes,  
it's too smooth,  
it's as though a big dog or  
a big river  
had been licking it over and  
over with tongue or water  
for many years.

I want the word  
to reveal the roughness,  
the ferruginous salt,  
the toothless strength  
of the earth,  
the blood  
of those who talked and of those  
who did not talk.

I want to see the thirst  
inside the syllables,  
I want to touch the fire  
in the sound:  
I want to feel the darkness  
of the scream. I want  
rough words,  
like virgin rock.

## Connections

- ◆ What senses were engaged when you read this poem?
- ◆ How does your response to the poem change when you read it aloud?
- ◆ Create your own sensory poem. Select 10 words from Neruda's poem and use them to create your own poem that evokes an emotion.
- ◆ A **metaphor** is a figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, and evoking specific images and emotions through the association of those two things.

The language of both Hip Hop and Shakespeare are ripe with metaphors. Compare and contrast the language in the Sonnet below with the Mos Def lyrics on page 8.

### Sonnet XVIII

*Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimmed,  
And every fair from fair sometime declines,  
By chance, or nature's changing course untrimmed:  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st,  
Nor shall death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st,  
So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.*

- excerpt from *Freeing Shakespeare's Voice: the Actor's Guide to Talking the Text*, by Kristin Linklater. Theatre Communications Group, New York: 1992.

# Hip-Hop & Shakespeare Words

**D**o you know how new words and phrases become popular in society? Sometimes a poet, writer or singer invents a word or phrase that people begin to use so much that almost everyone knows the word and eventually it might even be added to the dictionary. Did you know that Shakespeare and Hip-Hop Artists have both invented new words that are used by many people today? They have also take old words and mixed them with other words to create a new word or phrase. This is another way that they have both "remixed" our English language.

Below are two columns of words and phrases that were created by The Bard and Hip Hop Artists:

## Shakespeare

It's Greek to me  
Green-eyed jealousy  
Tongue-tied  
Fair play  
Slept not one wink

Short shrift  
Cold comfort  
Too much of a good thing  
Lived in a fool's paradise

High time  
The long and the short of it  
The game is up  
Teeth set on edge  
Without rhyme or reason  
Give the devil his due  
Bid good riddance  
Send someone packing  
Dead as a door-nail  
Laughing stock  
Devil incarnate  
Stony-hearted villain  
Bloody-minded  
Blinking idiot

It is all one to me

For goodness' sake  
Eyesore

Truth be known  
Suspect foul play

It's not understandable  
Deep jealousy from a girl  
Unable to speak  
Fair dealings  
No sleep

Short changed  
Not much comfort  
Something bad  
Thought things were good but they were really bad  
It's about time  
A brief synopsis  
The game is over  
Bothered very much  
Not understandable  
Get revenge  
Say goodbye  
Send someone away  
Dead  
A fool  
A bad person  
Someone without remorse  
Someone who wants to fight  
A very stupid person

It's the same thing

expressing annoyance  
Something ugly to look at

Everyone knows the truth  
Suspects someone caused something bad to happen

## Hip-Hop Artists

She's all that  
Bling bling  
Bail out  
Bite  
Bones  
Boo-yaa  
Bounce  
Boys in blue  
Buggin'

Bunk  
Chill  
Crew  
Cruise  
Dig  
Dis  
Down Low  
Flaking  
Flick  
Fly  
Gaffle  
Gift of gab  
Hoodie  
Hooptie  
Whodi

Wreck

Scrilla  
Sell Out

Skill  
Snap

She's really cool  
Jewelry  
Run away from someone  
To copy lyrics or to steal  
Dominoes or dice  
Something good  
To leave  
Police  
To act strange or weird

Unpleasant or bad  
Relaxed, mellow  
Group or band  
Driving around  
To understand or like  
Insult  
Secret  
Untrustworthy  
Movie  
Attractive  
To harass  
talk someone into some t-shirt or sweatshirt  
Old car in bad shape  
Address someone as a friend  
To accomplish something, to destroy or to show great freestyling skills  
Money  
Doing something only to make money  
Ability on the microphone  
A form of verbal jesting

## Connections

- ◆ Can you make up any words of your own? In groups of four, have each person make up three new word with definitions, have each person explain the words to the other members of the group and try to talk about a) sports b) music and c) school using the new vocabulary words that you have made up.
- ◆ Is it hard to make up new words?
- ◆ Which words do you want to keep and which words do you think would not become words in the dictionary?
- ◆ Why do think that both the Bard and Hip-Hop Artists decided to create new words? What was missing for them in the English language?

Hip-Hop terms and definitions excerpted from: <http://www.rapidict.org>

# The Language: Make a Sonnet

adapted from exercise created by Jeff Schober, Baker Road Alternative School  
<http://www.ulen.com/shakespeare/teachers/lessons/lessons.html>

**B**ecause of their structure and brevity, sonnets are a good way to introduce Shakespeare, his language, and iambic pentameter. Students will read and interpret a Shakespearean sonnet. (I suggest sonnets 27, 57 and 116 because they are easy for students to understand, but any sonnet will work.) After reading the sonnet, discussing its meanings, examining its form, and practicing the rhythm and meter, students will write and present their own sonnets.

## STEP 1 - READING A SONNET

Distribute copies of the sonnets of your choice. Explain that Shakespearean sonnets are highly structured poems of 14 lines with the ABAB CDCD EFEF GG rhyme scheme. Each line is written in iambic pentameter - 10 beats or syllables per line. Explain that the rhythm resembles a heartbeat (da dum, da dum), with the first beat being a little weaker, and the second beat a little stronger.

Read through the sonnet and discuss the possible meanings for each line.

Try having each student read one line aloud exaggerating the rhythm verbally or tapping their palm against their chest to reveal the iambic pentameter.

## STEP 2 - SPEAKING IN IAMBS

Once they explore the meter a bit, students should push desks to the corners of the room and sit in a circle on the floor. Explain that everyone will pound out an original iambic pentameter sentence, one at a time. Give an example, such as: "Hello my name is Mary and I teach this class!". Ask for volunteers, and remind students that the lesson is a learning process and no one is expected to be an expert. If someone gets stuck, encourage the class to help out.

## STEP 3 - BECOMING A BARD

Ask the students to return to their desks and take out a blank sheet of paper. Have them number lines from 1 to 14. Ask a volunteer to give you a word, and have students write that word on line 1. Ask for another word for line 2. Then, for line 3, solicit a word that rhymes with line 1. Line 4 must likewise rhyme with line 2. Continue this way, rhyming lines 5 and 7, 6 and 8, 9 and 11, 10 and 12. Lines 13 and 14 must rhyme with each other.

Students can work on this individually or in pairs, depending on the ability level of your class. They now have an outline for their own sonnet. Encourage them to write their sonnet to a particular person for a particular reason. Perhaps they are writing to a beloved or to tell a secret or to express a problem.

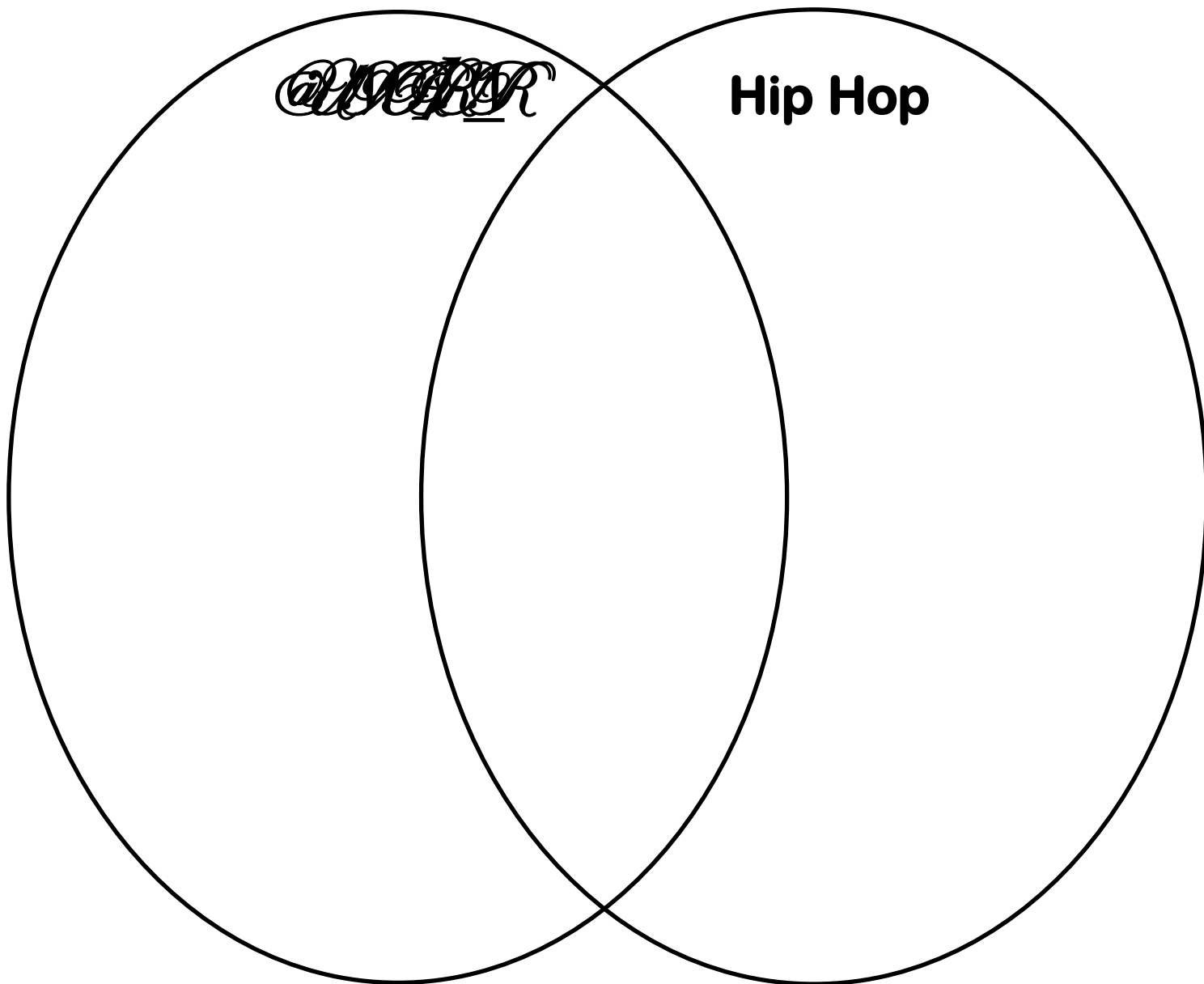
## WHEN STUDENTS READ THEIR SONNETS ALOUD, ENCOURAGE RAUCOUS APPLAUSE!

**"Beyond their common interest in rhythm, they both share a love of language and a brilliance of wit. And, particularly in hip hop's less commercially sensationalized core, they both cry out against mindless violence in favor of love and respect."**

-Cliff Faulkner

# Hip-Hop and *SHAKESPEARE*: Side-by-Side

**A**t the heart of Shakespeare: The Remix, is the idea that two art forms separated by hundreds of years have much in common. Read the statements below and decide if they relate to Shakespeare, Hip-Hop or both. Then add your own ideas, based on the topics of language and lyrics, audience, content, performance style, culture, and impact.



- Performed by a full cast of actors
- Some are funny, some sad, some about love
- Many song writers and mixers involved
- Has a single writer
- Is collaborative (lots of people work together)
- There are set amount of syllables per line
- Wide range of moods and topics, often combined in one song
- Uses rhyme to create pleasing sounds and carry listener along
- Performed by MCs, DJs, and breakdancers or Hip Hop Crews
- Comments on society and relationships

- Commercial appeal
- Makes up words
- Discusses Classes
- Can be violent
- Can uplift the spirit and inspire
- Has questionable entertainment value to different ages and racial groups
- Is meant to be public, for the masses
- Accessible to the lower, upper and middle classes

# FOOD FOR THOUGHT:

## The New H.N.I.C. The Death of Civil Rights and the Reign of Hip Hop

by Todd Boyd

*"I would suggest that you might get a better read of what's going on in the world of Black people today by listening to DMX on It's Dark and Hell is Hot than by listening to repeated broadcasts of Martin Luther King speeches."*

In a Weekend Edition Saturday interview with NPR's Scott Simon, Boyd said he's not demeaning King in making the comparison. "I would suggest that Martin Luther King and his politics are very specific to a certain time and it's important for us to learn from that, but if we want to talk about the present and the future, hip hop is much more immediate and much more relevant. We're in a moment where we can't simply look at things from that 1960s perspective and expect for it to hold up in the present day."

"I think what Black Power did and what hip hop would pick up on later, was move away from the sort of passive sense of suffering, 'We shall overcome'. Hip hop is much more active, much more aggressive, much more militant."

Below is an excerpt from *The New H.N.I.C., The Death of Civil Rights and the Reign of Hip Hop* by Todd Boyd:

There was a time in the not too distant past when hip hop was thought to be meaningless noise, simply a passing fad, another annoying youthful trend destined to go the way of disco, the betamax, and Rubik's cubes. Over the course of the past twenty years, however, hip hop culture has gone from being a marginal New York subculture to being a phenomenon that not only has saturated mainstream America but also has had a massive impact at a global level.

Shortly after, hip hop diva Lauryn Hill, who received five Grammy awards at the 1999 ceremony, and who appeared on the cover of that issue of Time, quizzically stated after accepting award number five, "[T]his is crazy... cause this is hip hop." Her astonishment at receiving such widespread acclaim while being immersed in a culture once deemed insignificant, even by the music industry, is truly a reflection of the arduous road hip hop has traveled since its meager beginnings in the South Bronx some twenty years earlier.

Though the roots of the culture are informed by the African American oral tradition, as well as the lived conditions of poor Black and Latino youth in postindustrial New York, hip hop has been able to expand from this initial base, and has become, in my mind, a dominant generational voice throughout the world, be they gangbangers in South Central Los Angeles, Algerian immigrants in Paris, or blackface Japanese youth bouncing to the phattest track in Tokyo's Roppongi district, not to mention the proverbial suburban White teenagers or rural "rednecks" who also constitute a large segment of hip hop's consumer base.

Hip hop has now revolutionized the times precisely because it is music from the margins that has grown up to consume the mainstream. As Jay-Z says, "[W]e brought the suburbs to the 'hood." However, unlike the blues or the rhythm and blues that formed the basis for rock and roll, hip hop did not need to be repackaged in Whiteface for it to be consumed by the masses, and this is a telling commentary on the historical changes that have taken place in America since the 1960s.

It is my assertion that hip hop never went to the mainstream, **the mainstream came to hip hop**, and this reversal or shift in power relations underlies the cultural concerns that will form the basis of this book. As hip hop pioneer and

**"Hip hop is inherently political, the language is political," Boyd says. "It uses language as a weapon -- not a weapon to violate or not a weapon to offend, but a weapon that pushes the envelope that provokes people, makes people think."**

### The Human Voice As A Weapon

Most martial artists recognize that the human voice in the form of the *Kiai* (spirit shout) is an important part of defense; yet most don't know how important it is.

According to legends, at its best the *kiai* was supposed to be able to incapacitate, maim, or even kill an opponent. It did this in the same way that a trained singer's voice can shatter glass. If the shouter could find the right combination of frequency, timbre and volume when he yelled, he could damage the opposition.

The legends also relate that *kiai* had the power to heal another person as well.

If these results are possible, there are currently no martial arts masters who claim they can achieve them. It might be impossible to hurt someone physically with the voice alone, but this doesn't mean that the *kiai* can't become a weapon that any one can use. It can. It can be developed into a very potent psychological weapon.

To make your *kiai* an effective psychological weapon, you must develop your overall voice. Now, everyone has a different kind of voice. Voices are as distinctive and unique as fingerprints. Vocal quality varies from person to person because the voice is affected by various factors.

### CONNECTIONS

◆ After reading the excerpt above make a list of ideas about the use of language and/or the voice as a weapon. How do ideas travel between people or groups of people. Do you think ideas are more powerful than physical violence?

present-day rap mogul Russell Simmons says in his book *Life and Def*, "I see hip hop culture as the new American mainstream. We don't change for you; you adapt to us."

**Hip hop, a music that in its very definition is about existing on the margins, must now confront life in the mainstream.** This has, at times, been difficult, similar to the contradictions experienced by many successful rappers themselves, when their present life of luxury conflicts with their ghetto roots. On another level though, hip hop has become a profound expression of something much larger. The generation that emerged in the aftermath of the civil rights movement remains perplexed over whether they will actually try to integrate with mainstream society or whether they will choose to remain isolated in their own existence.

This classic American **dilemma over assimilation** has been revisited through hip hop. In some ways, like the characters in Lorraine Hansberry's *A Raisin in the Sun*, we find ourselves back at the same place many African Americans were at in the late 1950s/early 1960s: pushing for integration but constantly asking at what cost.

Hip hop, a **social movement** in and of itself, has been the most visible expression of this societal trepidation in regard to a full embrace of American society. In my mind, this is evocative of Francis Ford Coppola's Godfather saga, in which Italian immigrants try to become American citizens; over the course of their journey, we see the toil and strife involved in making this happen. Though African Americans have faced a more difficult fate relative to mainstream social mobility, they have often demonstrated the same struggles in life, and through cultural expression.

Hip hop has become the most compelling contemporary articulation of this age-old American question. It is this examination of post-civil rights African Americans and their struggles regarding this dilemma of assimilation, as expressed through hip hop, that again underlies the motivation for this book.

From The New *H.N.I.C., The Death of Civil Rights and the Reign of Hip Hop* by Todd Boyd, published by New York University Press. © Copyright 2003.

## CONNECTIONS:

**Consider what the article on *H.N.I.C., The Death of Civil Rights and the Reign of Hip Hop* had to say about the assimilation of hip hop and the following definitions:**

**Commercial Hip-Hop** is a subgenre of Hip-Hop. This music often focuses on the glorification of material wealth, violence and debauchery. Tends to be extremely popular with record buyers and radio listeners.

**Underground Hip-Hop** is a subgenre of Hip-Hop. This music focuses on returning Hip-Hop to its original essence. Tends to be very popular with b-boys and b-girls but not popular with the masses.

- ◆ What type of hip-hop music are you more familiar with?
- ◆ Do you think that mainstreaming of hip-hop has in effect made it less or more powerful?
- ◆ Can you think of a political message that is championed or challenged in song? Bring in the lyrics to share with your classmates. Deconstruct, or "break down," the political message.
- ◆ Read the information on slam poetry in the side bar. What do poetry and song lyrics have in common? How is that related to Shakespeare?

**Poetry is not a static art. It evolves in the same way language does.**

**S**lam poetry is a form of performance poetry that occurs within a competitive poetry event, called a "slam", at which poets perform their own poems...Slam poetry has always had some degree of connection to rap music, with both styles of expression involving rhythmically delivered phrases...Many underground hip hop MCs have drawn influence from slam poetry (including Mos Def, Sage Francis, both of whom started performing at poetry slams before successful careers as rappers).

[http://www.wordiq.com/cgi-bin/knowledge/lookup.cgi?title=Slam\\_Poetry](http://www.wordiq.com/cgi-bin/knowledge/lookup.cgi?title=Slam_Poetry)

SHAKESPEARE

You express yourself so well when you write things down. I think you learned that from me.

SHAYLA

Oh please. I didn't learn that from you. I learned that from hip hop.

SHAKESPEARE  
Hip hop?

SHAYLA  
Yeah, hip hop.

SHAKESPEARE  
I thought hip hop was about carrying guns the size of Lil Bow Wow.

SHAYLA  
No! I'm sick of people saying that!

SHAKESPEARE  
Don't hit me!

SHAYLA  
Real hip hop is the opposite of all that. Hip hop started as a way to non-violently resolve beefs.

SHAKESPEARE  
Beefs?

SHAYLA  
Conflicts

dialogue excerpted from *Shakespeare: The Remix*

# Shakespeare's People:

Characters used in Shakespeare the Remix

## **M**erchant of Venice:

**Portia**, a wealthy and beautiful young woman of Belmont, is courted by a number of suitors, among them is Bassanio. He is short of cash, and he appeals to his friend **Antonio** (the title character) for help on this score during the courtship. Antonio agrees to lend his friend three thousand ducats for a period of three months, but in order to supply the funds, he himself must borrow a sum from a money-lender, **Shylock**. Shylock agrees to supply the loan with no interest - but only if Antonio agrees "in a merry sport" to a clause that allows Shylock to cut off a pound of Antonio's flesh in the event of a forfeiture.

Antonio can't pay the debt and must go to court to defend himself. Portia (in disguise) goes to court to help resolve the breach of contract.

In the end, Shylock can not extract a pound of flesh without shedding blood and loses the case. For every character, but not Shylock, mercy carries the day.

## **M**acbeth:

This play takes place in Scotland. It begins with three witches predicting that **Macbeth** will become King among other political achievements. These predictions trouble him because he is not in line for the throne. But some of the witches' prophecies start to come true so he becomes ambitious and begins to believe that he can become king and plots to murder him. When Macbeth hesitates, his wife (**Lady Macbeth**) insists that they go through with it. After an agony of deliberation he murders Duncan, the king.

In the end, Lady Macbeth goes crazy from the guilt of the deed. Macbeth is murdered during battle by the slain king's son, Malcolm, who eventually inherits the throne.

Terror is on display in some form or another in the play almost from the beginning to the end. The play is a dark symphony of fear and miscalculation.

## **M**idsummer's Night Dream:

**Hermia** is ordered to wed Demetrius, she refuses because she is in love with **Lysander**. So they decide to elope and run off into the forest at night. They share their plan with Hermia's best friend **Helena**, who is in love with Demetrius.

Meanwhile in the realm of the fairies, King Oberon, who is having a fight with his queen sends **Puck**, his aide, to find a flower that has magic powers. When the dust from this flower is sprinkled into the eyes of a person, they will fall in love with the first thing they see.

Puck mixes it up and sprinkles the dust in Lysander's eyes, who sees Helena when he awakens and he thinks he loves her instead of Hermia.

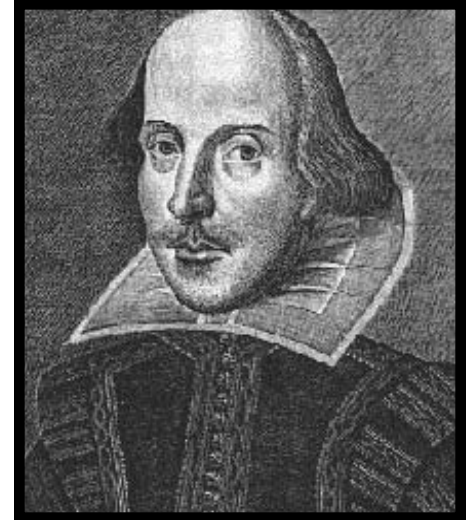
In the end, after many errors and love spells being cast, the world of the lovers is restored, including the world of the fairy king and queen.

The play balances light romantic entanglements with brief but profound meditations on the illogical appeals of love and dreams

## **R**ichard the III:

Richard is one of Shakespeare's most interesting characters. He is a deformed hunchback who is greedy for the throne and kills his whole family in order to obtain it.

The play is about one man and the havoc he wreaks on England. The play is a pageant of ruthless ambition.



## Connections:

◆ After reading the very brief plot synopsis can your students think of contemporary characters that are like the ones described in Shakespeare's plays.

Make a list on the board.

Some examples that may fit:

- ◆ Hilary Rodam Clinton
- ◆ Colin Powell
- ◆ One of their best friends who likes someone who doesn't like them back.
- ◆ A friend who is liked by someone but doesn't like them back
- ◆ George Bush
- ◆ Saddam Hussein
- ◆ Brittany Spears
- ◆ Erin Brokovich

Discuss whether your students think these real life people are similar to the character mentioned in these plays

# Shakespeare Scenes in THE REMIX

## A MIDSUMMER NIGHT'S DREAM

ACT III. SCENE II. Another part of the wood.

LYSANDER

Hang off, thou cat, thou burr! vile thing, let loose,  
Or I will shake thee from me like a serpent!

HERMIA

Why are you grown so rude? what change is this?  
Sweet love,--

LYSANDER

Thy love! out, tawny Tartar, out!  
Out, loathed medicine! hated potion, hence!

HERMIA

Do you not jest?

HELENA

Yes, sooth; and so do you.

LYSANDER

Demetrius, I will keep my word with thee.

DEMETRIUS

I would I had your bond, for I perceive  
A weak bond holds you: I'll not trust your word.

LYSANDER

What, should I hurt her, strike her, kill her dead?  
Although I hate her, I'll not harm her so.

HERMIA

What, can you do me greater harm than hate?  
Hate me! wherefore? O me! what news, my love!  
Am not I Hermia? are not you Lysander?  
I am as fair now as I was erewhile.

Since night you loved me; yet since night you left me:  
Why, then you left me--O, the gods forbid!--  
In earnest, shall I say?

LYSANDER

Ay, by my life;  
And never did desire to see thee more.  
Therefore be out of hope, of question, of doubt;  
Be certain, nothing truer; 'tis no jest  
That I do hate thee and love Helena.

HERMIA

O me! you juggler! you canker-blossom!  
You thief of love! what, have you come by night  
And stolen my love's heart from him?

HELENA

Fine, i'faith!  
Have you no modesty, no maiden shame,  
No touch of bashfulness? What, will you tear  
Impatient answers from my gentle tongue?  
Fie, fie! you counterfeit, you puppet, you!

HERMIA

Puppet? why so? ay, that way goes the game.  
Now I perceive that she hath made compare  
Between our statures; she hath urged her height;  
And with her personage, her tall personage,  
Her height, forsooth, she hath prevail'd with him.  
And are you grown so high in his esteem;  
Because I am so dwarfish and so low?  
How low am I, thou painted maypole? speak;  
How low am I? I am not yet so low  
But that my nails can reach unto thine eyes.

## MACBETH

SCENE VII. Macbeth's castle.

MACBETH

How now! what news?

LADY MACBETH

He has almost supp'd: why have you left the chamber?

MACBETH

Hath he ask'd for me?

LADY MACBETH

Know you not he has?

MACBETH

We will proceed no further in this business:  
He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

LADY MACBETH

Was the hope drunk  
Wherein you dress'd yourself? hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i' the adage?

MACBETH

Prithee, peace:

I dare do all that may become a man;  
Who dares do more is none.

LADY MACBETH

What beast was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness now  
Does unmake you.

## Connections

- ◆ Have your students read the scenes that are in the show. Break them into groups to decipher the language. Give them a dictionary if necessary. What do they think is going on between the characters? Have your students look up these plays on-line and find out who these characters are. What other facts about these characters can they find out? Are there some students who have seen these plays performed? Have them discuss what they saw on stage.

# Activities and Exercises: Elementary

In addition to these activities, there are many other commonly used theatre games such as sound and motion circles, machine, and mirror available on the internet. Check especially the Teaching Shakespeare Institute website from the Folger Shakespeare Library (see resources list pages 21-22).

## **Cloak and Broom (Grades K-3)**

This exercise will build characterization skills, in regard to manipulating material; increase creative skills, through the use of props as stimuli; and show that costumes don't have to be completely realistic in order to create a character. Use it to introduce role play, costumes, and props.

Materials: Large piece of cloth, broom

Procedure:

1. Have the class sit in a circle. Put the piece of cloth and the broom in the middle.
2. Demonstrate how you can become a character using the items as a costume. Perform in the center of the circle.
3. Have each student go to the center of the circle and create a character by manipulating the cloth and broom. Each student should think of a unique idea. Encourage quick thinking. If there is time, go around a second time.

Coaching questions:

- What costume/ character immediately came to mind when looking at the piece of material?
- How did you create a character other than your initial idea? What about when someone had the same idea as you? How did you come up with a unique idea?
- Did anyone have a particularly creative use for the material?
- Have you created a costume using material or objects from home?
- How do performers of all kinds create costumes like you did?

## **Fairies Wait (Grades K-3)**

This exercise will increase awareness of movement, explore pantomime of specific actions, and get students to begin thinking about characters through the movements they do and the actions they perform. It is especially relevant to *A Midsummer Night's Dream*.

Materials: Copy of the following poem:

Fairies Wait  
By Terry Kluytmans

When the sun goes down,  
And the moon comes up,  
And the stars twinkle in the skies,  
Then, my little one,  
It's time for bed  
And time to close your eyes;  
For the fairies wait  
Till you're fast asleep  
To bring sweet dreams to you,  
And the moon and stars  
Through the windows peep  
To see what the fairies will do.

Procedure:

1. Read the poem aloud. Ask what duties the fairies performed. Ask the students to think about how fairies might move, and how they might gesture.
2. Have the class spread around the room, so each person has enough space to move around. Have them walk around the room, making sure not to bump into anyone.
3. Call out different duties/ jobs/ actions a fairy or forest creature would have and have the children pantomime these actions (no verbal language, just movement and sound).

Examples of duties:

Planting seeds, charge fireflies with light, helping flowers bloom, collecting sand for children's eyes, hanging the moon, conducting the orchestra of crickets, decorating the forest with morning dew, pinning the stars in the sky, looking after the slimy molds and mushrooms, driving shooting stars across the sky, collecting juice from flowers, keeping night lights burning, working dream machines.

4. Have students repeat their pantomimes in small groups for the rest of the class.

Coaching questions:

- How could you tell what different fairies were doing?
- How are the fairies' jobs different from human jobs?
- Do you think the fairies and forest creatures enjoyed their jobs?
- What would you change about yourself to do the fairies' jobs better?

## **Statue Gallery (Grades 4-6)**

This exercise will develop tableau skills as well as competency in working effectively with a partner. Use it to introduce the role of the director, as well as the concept of tableau. Use Shakespearean or Hip-Hop words or concepts to focus the statue building.

Materials: None

Procedure:

1. Divide the class into pairs. In each pair, one student is the "sculptor" and one is the "clay."
2. Have the sculptor "shape" their partner's body into a statue. (If you wish, give the sculptors words or ideas to focus their work.) The sculptors may create the statues by physically moving their partners' bodies into position or by showing the "clay" how to stand, gesture, look, etc. Ask the sculptors to pay close attention even to small details like facial expression or the position of a finger.
3. When the statue is finished, the "clay" freezes in position. If the position is difficult to hold, the "clay" may memorize it and then return to it when their turn on the tour arrives.
4. Gather the sculptors in the center of the room, but leave the statues in place around the room. Conduct a tour of the "gallery," allowing each sculptor to come forward and explain their work when the group arrives at their statue. Once a statue has been viewed, that person may relax and join the rest of the group on the tour.
5. Once the tour is finished, have the partners switch roles and repeat the process.

Coaching questions:

- How did the clay help the sculptor to create a statue? How would two statues made with different clay be different?
- What positions were hard to hold?
- How did you get the clay to understand what you wanted as the sculptor?
- How did you decide what to make with the words I gave you?
- What were some memorable statues?

# Activities and Exercises: Middle/ High School

## Elizabethan Insults

Find yourself tempted to say that effin word too often? Modern language is rather uninventive when it comes to expletives, contenting itself with a paucity of four letter equivalents for the range of human distress. But Elizabethans took a delight with language, weaving together terms to form stinging phrases of wit. Use this exercise to introduce the language of Shakespeare and the concept of conflict.

Combine one word from each of the three columns below, prefaced with "Thou." Try choosing the final word (from column C) first so you know what the center of your insult will be.

<b>A</b>	<b>B</b>	<b>C</b>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boilj-brained	boar-pig
cockered	clapper-clawed	bug-bear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dank	dismal-dreaming	clodpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
frothy	fat-kidneyed	flax-wench
gleeking	fen-sucked	flirt-gill
goatish	flap-mouthed	foot-licker
gorbellied	fly-bitten	giglet
infectious	full-gorged	harpy
jarring	gut.s-gripping	hugger-mugger
lumpish	hell-hated	maggot-pie
mammering	ill-breeding	malt-worm
mewling	milk-livered	miscreant
puking	onion-eyed	moldwarp
rank	plume-plucked	pig-nut
ruttish	rump-fed	runyon
spongy	sheep-biting	strumpet
tottering	tardy-gaited	varlet
villianous	tickle-brained	vassal
weedy	urchin-snouted	wagtail

Select some words from each list and write them on the board. Give students 2 minutes to study the list and create their own insult. Then have students stand in a circle. Two students enter the center and face each other ala a boxing match. One at a time, they deliver their insult using as much vocal power and expression as possible. The circle decides who has been most insulting and this student then challenges another to step into the center and try their insult. Have them articulate why the insult is powerful, considering word choice, body language, and tone of voice.

# Status Games: adapted from exercises developed by SF Shakespeare Festival

Use these exercises to emphasize how social status/class can have a very powerful effect on how you interact with others. Point out to your students how individuals justify their behavior by attributing what they do (or don't do) as appropriate to their position or status. Students should leave these exercises with an understanding of just how powerful an effect status can have, often controlling how we perceive ourselves and others, and limiting how we can respond to those around us depending on our status in relation to theirs.

## STEP 1 - THE DECK OF CARDS GAME

Each student gets a playing card without looking at it. They hold it, face out, on their forehead so that everyone but them is able to see it. Next, they walk around the room greeting people with respect to their status (Ace high, two low) while trying to figure out what they themselves are. After 3 minutes, stop and have them sit in a circle (card still stuck to their forehead). Have them guess what their card is and why (what clues did they gather from the way people treated them?) This exercise can then be reversed so that the actor know what his/her card is and acts accordingly and the group needs to figure out what card they have by the way they behave.

## STEP 2 - DISCUSSION (YOU CAN ALSO DO THIS AFTER DOING MORE IMPROVISATIONS)

Ask students for some common contemporary examples of persons in our society with high status (the president, celebrities, rich people, etc.), and with low status (the homeless, drug addicts, poor people). Explain that status/class is not necessarily fair or right, but in every society there are folks with high, middle, and low status. Then ask them who in Shakespeare's plays might have high, middle and low status. Provide specific examples and explain why characters are of a given rank/status and how that affects their behavior. Point out to students that during Shakespeare's time, the only people with any significant status in England were British-born, Christian, upper-class males.

Have kids walk around the room and pretend that they are people with a given status. Randomly call out high-status and low-status characteristics (ie. rich, beautiful, tall, ugly, short, fat, thin, etc.) and tell kids to explore how this might affect their movement. Invite them to explore the movement in their bodies first and then try greeting others.

## STEP 3 - SITUATIONAL IMPROVISATIONS

You can do these with a small group or the entire class. Tell the kids that they are in some familiar setting (ie. playground, classroom, birthday party). Have students choose another card. This time they should look at the card, but show no one else. Their job is to try to play someone who is of this status level during the improv. Describe a setting and invite the students to improvise characters in this setting and interact with others in the manner that they think is appropriate for their status level. Suggest possibilities for each level in each situation. Their goal is to try to figure out what status everyone else is. Allow the scene to play out spontaneously, but side-coach if they get stuck. After the scene winds down, spend a few minutes in a circle guessing what status level each person was playing.

Situation Examples

Birthday Party - Ace is probably the birthday person, King/Queen/Jack could be the best friends, 2s and 3s may be the people your parents made you invite. Side-coach to keep the improvisation going. Remind them it's the birthday person's house - who belongs there, who doesn't. Try opening gifts, playing a game, etc.

McDonalds - have each kid choose a character/role before they choose their card. Possibilities include: customers (adults & children), servers, managers, janitors, etc. Then have them act out these roles using the status card they have chosen.

Shakespearean - Some kids will be kings, queens, dukes, servants, jesters, etc.) You may provide the specifics of the situation (a wedding, a contest, a dinner party) and ask the students what they would like to play. They should act out the scene keeping in mind that their status affects how they address another character, or even if they can talk to others at all.

# Activities and Exercises:

## Advanced

### Choral Ode — created by Kentucky Shakespeare Festival

Break students into 3 groups. Give each student a copy of the choral ode and assign group parts. Focus on each group speaking as one voice and keeping the beat. Repeat several times. As students get comfortable, give individual kids solos or try spreading group members around the room so they have to be more focused to stay together. "Freestyle" indicates that students can say the line in any way they want. You can have them figure out how they will do this as a group or just encourage them to be creative as individuals within the group.

All	whispered w/ snaps	To die to sleep to sleep perchance to dream Da Da To die to sleep to sleep perchance to dream Da Da
Group 1	freestyle	To be or not to be that is the question, clap, clap
Group 2	freestyle	To be or not to be that is the question, clap, clap
Group 3	freestyle	To be or not to be that is the question, clap, clap
Group 1	freestyle	Whether
Group 2	freestyle	Tis nobler
Group 3	freestyle	In the mind
All	shouting!	To suffer!
All	sliding from high to low	The slings and arrows of outrageous fortune
Group 1	loud	Or..
Group 2	louder	Or..
Group 3	louder	Or..
All	shouting!	Or!
All	whispered w/ snaps	To die to sleep to sleep perchance to dream da da To die to sleep to sleep perchance to dream da da
Group 1	freestyle	Take arms
Group 2	freestyle	Against
Group 3	freestyle	A Sea of Troubles
All	shouting!	AND BY OPPOSING
All	sliding from high to low and getting softer	END THEM End Them end them
All	whispered w/ snaps	To die to sleep to sleep perchance to dream da da To die to sleep to sleep perchance to dream da da
All	shouting!	END THEM!

# Investing Words

This activity is based on a longer exercise developed by Kristin Linklater. It is designed to give actors the experience of speaking while connecting words to personal images, experiences, and emotions.

## Step 1 - Relaxation

Invite students to sit in a relaxed but supported posture, so they can breathe deeply into their diaphragms. Encourage them to take several deep breaths on their own pace, breathing in through the nose, then exhaling completely through the mouth. Tell them to really push all the air out until there is no air left in the body before they take the next breath. Next, invite them to breathe in and sigh out with an "aaahhh" sound. Students may be self-conscious about making sound in the classroom, but you can encourage them to think about releasing the tensions of the day. "Breathe in and sigh out all the homework you have to do tonight." "Breathe in and sigh out all the sit-ups you will do at practice later."

## Step 2 - Giving Voice

Tell them to keep breathing in a normal relaxed way and to keep their eyes closed. In a moment you will write a word on the blackboard. When you tell them, they will open their eyes and say the word in a normal voice. Then you will give them instructions and ask them to say the word again. Give them clear cues about when to open and close their eyes, and when to speak. Remind them to stay focused on the word and to let go of all other thoughts and distractions. This exercise should move quickly enough to keep students interested, but slowly enough that they have a chance to visualize each instruction before they speak.

- 1) LOVE -- open your eyes -- speak -- "LOVE" -- close your eyes  
Who do you love most? -- speak -- "LOVE"  
Who do you wish loved you? -- speak -- "LOVE"  
Who would you love to go out with? -- speak -- "LOVE"  
What's the best thing anyone has ever done for you? -- speak -- "LOVE"
- 2) SEA -- open your eyes -- speak -- "SEA" -- close your eyes  
What color is it? -- speak -- "SEA"  
How does it feel on a hot day? -- speak -- "SEA"  
Is it calm or stormy? -- speak -- "SEA"  
When were you last by the sea? -- speak -- "SEA"
- 3) POWER -- open your eyes -- speak -- "POWER" -- close your eyes  
Where do you feel it in your body? -- speak -- "POWER"  
What makes you feel powerful? -- speak -- "POWER"  
Who is more powerful than you? -- speak -- "POWER"  
What would you do to get power? -- speak -- "POWER"
- 4) EARTH -- open your eyes -- speak -- "EARTH" -- close your eyes  
What does it smell like? -- speak -- "EARTH"  
What's it like to put your hands in? -- speak -- "EARTH"  
What does it look like from a spaceship? -- speak -- "EARTH"  
What does it feel like to lie on? -- speak -- "EARTH"
- 5) PLAY -- open your eyes -- speak -- "PLAY" -- close your eyes  
Who do you play with? -- speak -- "PLAY"  
What do children look like when they're playing? -- speak -- "PLAY"  
What sounds do you make when you play? -- speak -- "PLAY"  
What is your favorite game? -- speak -- "PLAY"

## Step 3 - Observation

Tell students to take a few more breaths to release the last word, slowly open their eyes and look around the room. Invite them to share their experiences of the exercise. Did the way they said each word change depending on what they were thinking about? Was there any image that they felt or saw particularly clearly? What physical sensations did they experience? Was there ever a moment where the sound of their own voice surprised them? Were they aware of others speaking? What did each word sound like? Did the words sound different from one another? Did the whole group say each word in similar or different ways?

# Resources for Teachers

## **BOOKS..... FOR HIGH SCHOOL STUDENTS**

A Dictionary of Who, What, and Where in Shakespeare: A Comprehensive Guide to Shakespeare's Plays, Characters, and Contemporaries, by Sandra Clark (Editor). NTC Publishing Group, 1997. ISBN: 0-84425-757-5.

Coined by Shakespeare: Words and Meanings First Used by the Bard, by Stanley Malless. Merriam Webster, 1998. ISBN: 0-87779-353-0. Part of a series about how words have been used in different times and places. In witty fashion, this volume concentrates on the 1,500 words "invented" by Shakespeare.

Evoking Shakespeare, by Peter Brook. New York: Theatre Communications Group, 1998. ISBN: 1-55936-169-7. Text of lecture by internationally renowned director Peter Brook exploring why Shakespeare is still relevant 400 years later.

Flappers 2 Rappers: American Youth Slang, by Tom Dalzell. Merriam Webster, 1996. ISBN: 0-87779-612-2. Witty and informative exploration of how American youth in each decade of the 20th century created and shaped their own language.

Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text, by Kristin Linklater. New York: Theatre Communications Group, 1992. ISBN: 1-55936-031-3. Includes exercises and well-articulated information on how to make Shakespeare's text live through the voice.

Love's Fire: Seven New Plays Inspired by Seven Shakespearean Sonnets, by William Finn, John Guare, Eric Bogosian, Marsha Norman, Tony Kushner, etc. Quill Press, 1998. ISBN: 0-68816-172-3. The greatest love poetry in the English language provides the springboard for master playwrights' never-before-published works about the triumphs and tragedies of the heart.

Shakespeare's Insults: Educating Your Wit, by William Shakespeare & Wayne F. Hill (Contributor). Crown Pub, 1995. ISBN: 0-51788-539-5. Insults for every occasion with detailed references.

Shakespeare for Dummies, by John Doyle and Ray Lischner. IDG Books, 1999. ISBN: 0-7645-5135-3. Part of the "...For Dummies" Series. Excellent survey of information relating to Shakespeare's life and times and breakdowns of each of the plays.

Vibe's Hip-Hop Divas. Three Rivers Press, 2001. ISBN: 0-609-80836-2. From the publishers of Vibe Magazine. Good information on female Hip-Hop artists.

The Vibe History of Hip-Hop, ed. by Alan Light. Three Rivers Press, 1999. ISBN: 0-609-80503-7. From the publishers of Vibe Magazine. Good resource for many Hip-Hop movements.

## **BOOKS..... FOR ELEMENTARY/MIDDLE SCHOOL STUDENTS**

All the World's a Stage: A Pop-Up Biography of William Shakespeare, by Michael Bender. Chronicle Books, 1999. ISBN: 0-81181-147-6. Shakespeare's world comes alive in the elaborate pop-up illustrations and fascinating text of this historically accurate portrait of the world's most famous dramatist.

Shakespeare Stories, by Leon Garfield. Houghton Mifflin Co., 1998. ISBN: 0-39586-140-3. Twelve of Shakespeare's plays are presented here in a fresh narrative form with much of the original language skillfully woven into the author's own prose.

Shakespeare's Theatre: the Inside Story, by Jacqueline Morley and John James. East Sussex, London: Simon and Schuster Young Books, 1994. ISBN: 0-7500-1412-1. Describes the lifestyle of Elizabethan England, including a day in the life of an actor and how an Elizabethan stage such as the Globe Theatre worked.

Tales from Shakespeare: Children's Classics, by Charles Lamb. New York: Random House, 1999 ISBN: 0-51720-574-2. Includes simplified narratives of many of Shakespeare's most popular stories appropriate for young readers.

Tales from Shakespeare: Seven Plays, by Marcia Williams. Candlewick Press, 1998. ISBN: 0763604410. Seven of Shakespeare's best known plays, including Romeo and Juliet and A Midsummer Night's Dream, receive lively comic strip treatment. Panels running across the pages show the actors speaking select lines; brief plot summaries appear in prose beneath.

### **WEBSITES.....**

The Complete Works of William Shakespeare @ <http://tech-two.mit.edu/Shakespeare/works.html> includes a sophisticated search engine and complete play texts.

Internet Shakespeare Editions @ <http://web.UVic.CA/shakespeare/index.html> includes texts of plays and also many other literary resources.

Mr. William Shakespeare and the Internet @ <http://daphne.palomar.edu/shakespeare> is a comprehensive guide to other websites.

Original Hip-Hop Lyrics Association @ <http://www.ohhla.com> is a good resource for lyrics to a variety of Hip-Hop songs.

Shakespeare and the Globe Theatre @ <http://www.rdg.ac.uk./globe> is centred around the construction of a replica of the Globe playhouse in London and includes pages devoted to the original Globe and other playhouses in Early Modern London.

Shakespeare Resource Center @ <http://www.bardweb.net> includes a brief synopsis of Shakespeare's life and works, information on Elizabethan lifestyles, and excellent links to other sites.

Shakespeare Web @ <http://www.shakespeare.com> includes the "poetry machine" - a fun game.

Surfing with the Bard @ <http://www.ulen.com/shakespeare> includes detailed lesson plans, timelines, and a Shakespeare fact quiz.

Tales from Shakespeare @ <http://daphne.palomar.edu/shakespeare/lambtales/LAMBTALE.HTM> includes narrative versions of many plays geared toward younger readers. Also available in paperback.

Teaching Shakespeare Institute @ <http://www.folger.edu/education/teaching.htm> is a teaching resource from the Folger Shakespeare Library.



# Activity Evaluation Form for *Teachers*

**S**o that we can better serve your school, please take a few minutes to complete this evaluation form. You may mail it in the self-address stamped envelope to Mary Sutton, Director of Education, TheatreWorks, PO Box 50458, Palo Alto, CA 94303-0458.

We would appreciate it if you returned it within a week of the activity. Thanks so much for your participation and cooperation!

School

Name \_\_\_\_\_

Teacher Name \_\_\_\_\_

Number of years teaching \_\_\_\_\_

Activity/Activities (i.e. assembly and/or workshops)

Date of Activity \_\_\_\_\_

TheatreWorks is always trying to improve our services—please take a few minutes to share with us some of your impressions and suggestions.

What about this experience was most valuable to you?

Did this program impact your teaching in anyway: i.e. ideas for lesson plans and activities?

Did this experience affect your classroom instruction, if so how? If not, what can we do differently?

Did you find the study guide materials to be useful?

How was the booking process?



# Activity Evaluation Form for *Students*

It is very important for us to listen to your students' reactions to our work. If you could take a few minutes in class for them to write down their thoughts to the following questions.

List three words that come to mind when thinking of the class? i.e. energetic, skilled, etc.

What did you like best about TheatreWorks presentation?

Was there anything that was said or done that particularly impressed you?

What did you learn from this experience?

What didn't you respond to in the class?

If TheatreWorks were to return what would you want more of?

On a scale of 1 to 5, circle how you would rate this experience:

1  
Terrible

2  
Alright

3  
Good

4  
Great

5  
Excellent