

From Page to Stage (or Movie or Song)

Shakespeare's plays were meant to be performed (heard) rather than read.

Shakespeare is daunting! We suggest that students read one scene, break down the scene and then view the scene from a filmed version. Make sure to preview the filmed versions and check ratings for age appropriateness.

Examples:

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

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

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

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

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

Likewise, Hip Hop is meant to be heard rather than read.

Most Hip Hop songs tell a story. Ask students to bring in their favorite Hip Hop songs with accompanying lyrics. 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 may want to specify that students bring radio versions of 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
Aiiyo power from the street light made
The place dark
I know a few understand what I'm talking
About
It was love for he thing that made me
Stay in the house
Spendin time, writin rhymes*

*Tryin to find words tat descried 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 ere as evidence
Night time, spirit shook my temperament
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 or rhythm, for two reasons:

- 1) Traditionally, beginning with the ancient Greeks, plays were written in verse because this elevated the storytelling aspect of theatre to a new register of language, separating it from the everyday.
- 2) Verse was easier than prose for an actor to memorize. This helped actors in Shakespeare's time that played many roles and performed often.

Most often, Shakespeare wrote in **BLANK VERSE**, which has 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 RHYME 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 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.

Except from Romeo & Juliet

*O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse they 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? 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.*

Excerpt 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 its 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:

1. Comparing Verse & Lyrics – Shakespeare VS Hip Hop: Read both examples on the previous page 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?

2. Understanding the Characters: After reading the brief plot synopsis on page 17, ask students to think of contemporary characters/people that are like the ones described in Shakespeare's plays or that they could see playing these roles?

Make a List on the Board

Some Examples that may fit: Hillary Clinton; Barack Obama; George W. Bush; Saddam Hussein; Britney Spears; Prince William; A friend who is liked by someone but doesn't like them back; One of their best friends who likes someone who doesn't like them back, etc.

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

3. Understanding the Text: In groups, have students read a scene from one of the Bard's texts. Students should then decipher the language and who the characters are as well as the relationships between the characters. (Use the script notes, a dictionary or go on line, if necessary.) Have them answer questions like: what is going on between the characters? What is happening in the world that affects how these characters interact?

Ask if any students have seen these plays performed and how they felt about that production? Did the characters act differently than you would have thought? Was the script easier to understand by hearing it out loud while actors embodied the characters?

Words and Images

Excerpt from *Freeing Shakespeare's voice: the actors guide to talking the Text*, by Kristin Linklater. Theatre Communications Group, New York: '92.

Our conditioned, unconscious relationship with words is utilitarian. They get things done for us.

"Language is a tool" is a phrase one commonly hears 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. They 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 – I'm going to crumple this word
Voy a torcerla, -- I'm going to twist it,
Si, -- yes,
Es demasiado lisa, -- it's too smooth,
Es como si un gran perro o – it's a though a big dog or
Un gran rio – a big river
Le hubiera repasado - had been licking it over and
Lengua o agua – over with tongue or water.
Durante muchos anos. – for many years.

Quiero que en la palabra -- I want the word
Se vea la asperaza, -- to reveal the roughness,
Las sal ferruginosa, -- the ferruginous salt,
La fuerza desdentada – the toothless strength
De la tierra, -- of the earth
La sangre – the blood
De los que hablarno y de los que – of those who talked and of those
No hableron – who did not talk.

Quiero ver la sed – I want to see the thirst
Adentro de las silabas: -- inside the syllables,
Quiero tocar el fuego – I want to touch the fire
En el sonido: -- in the sound:
Quiero sentir la oscuridad – I want to feel the darkness
Del grito. Quiero – of the scream. I want
Palabras aperas, -- rough words,
Como piedras virgnes. – like virgin rock.

A **metaphor** is a figure of speech in which a word or phase 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.

CONNECTIONS:

- What senses were engaged when you read the poem?
- How does your response to the poem change when you read it aloud?
- Create your own sensory poem. Select ten words from Neruda's poem and use them to create your own poem that evokes an emotion.

Compare and contrast the language in the sonnet below with the Mos Def lyrics from *Love Rain*.

Sonnet XVII

Shall I compare thee to a summer's day?
Thou art mor lovely and more temperate:
Rough winds do shake the darling buds of
May,
And summer's lease hath all to 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 though grow'st,
So long as men can breathe, or eyes can see,
So long lives this, and this give life to
Thee.

Hip Hop Words & Shakespeare's Words

Do 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 taken 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 you will find words and phrases that were created by The Bard and Hip Hop artists:

Shakespeare

It's Greek to me
Green-eyes 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 sort of it
The game is up
Teeth set on edge
Without rhyme or reason
Give the devil is due
Bid good riddance
Send someone packing
Dead as a door-nail
Laughing stock
Devil incarnate
Stony-heated 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
Now sleep

Sort 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 ting

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

Sellout

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 something

T-shirt or sweatshirt

Old car in bad shape

Address someone as a friend

To accomplish something, to destroy or

to show great free styling skills

Money

Doing something only to make money

Ability on the microphone

A form of verbal jesting

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

CONNECTIONS:

- Can you make up any words of your own? In groups of four, have each person make up three new words 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 you think that both The Bard and Hip Hop artists decided to create new words? What was missing for them in English language?

CONNECTIONS CON'T:

WRITE! Make a Sonnet

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

Because of their structure and brevity, sonnets are a good way to introduce Shakespeare, his language, and iambic pentameter. (Sonnets 27, 57 and 116 are easy for students to understand.)

STEP 1 – READING A SONNET

Distribute copies of 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 (dad um, dad um), with the first beat being a little weaker, and the second beat a little stronger.

Read through the sonnets 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 line 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 line 2. Then, for line 3, solicit a word, and have students write that word on line 1. Line 4 must likewise rhyme with line 2. Continue this way, rhyming lines 5 and 7, 6 and, 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.

“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

Discuss: HIP HOP & SHAKESPEARE: Side-by-Side

At 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 – make a Venn diagram on the board and have students write the statements in the place they believe it should exist.

Then add your own ideas, based on the topics of language and lyrics, audience, content, performance style, culture and impact.

SHAKESPEARE

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

HIP-HOP

- Commercial appeal
- Makes up words
- Discusses Classes
- Can be violent
- Can uplift spirit and inspire
- Had 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, published by New York University Press. 2003.

“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 the *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 perspectives 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, and much more militant.”

An excerpt from *The New H.N.I.C., the Death of Civil Rights and the Reign of Hip Hop*

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 off 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 American 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 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 exists 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 lever 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 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 underlines the motivation for this book.

The Human Voice as a Weapon

“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.”

Most martial artists recognize that the human voice in the form of the *liai* (spirit shout) is an important part of defense, yet many 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 can find the right combination of frequency, timber 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:

1. 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?
2. Consider what the article on *The New 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 the mainstreaming of hip hop has an effect, made it less more powerful?
- Can you think of a political message that is championed or challenged in a song? Bring in lyrics to share with you classmates. Deconstruct, or “break down” the political message.

Slam Poetry is a form of performance poetry that occurs within a competitive poetry event called a ‘slam’, at which poets perform their own poems, usually to a beat. **Hold a classroom slam!**

Additional Classroom Activities

1. Elizabethan Insults

Modern language is rather uninventive when it comes to expletives, connecting itself with a paucity of four letter equivalents for the range of human distress. But Elizabethans took 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 column, prefaced with “Thou.” (Choosing the final word from column C first will help you know what the center of your insult will be.)

A	B	C
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-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
fawninig	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	guts-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	seep-biting	strumpet
tottering	tardy-gaited	varlet
villainous	tickle-brained	vassal
weedy	urchin-snouted	wagtail

With students standing in a circle, and all with a crafted insult, two students enter the center and face each other. One at a time, they deliver their insult using as much vocal power and expression as possible. The circle decides who was the most insulting and this student then challenges another to step into the center and try to win the insult battle. Have students articulate why the insult is powerful, considering word choice, body language, and tone of voice. This is also a great exercise for students to work on enunciation and projection.

2. Status Games: *Many different status games can be found with a Google search.*

Use status exercises to emphasize how social status/class can have a very powerful effect on how you interact with others. Point out 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.

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 three 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 knows what his/her card is and acts accordingly and the group needs to figure out what card they have by the way they behave.

Discussion

Ask students for some common contemporary examples of persons in our society with high status (the president, celebrities, rich people, etc.), 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 play 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 characteristics (i.e. 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.

3. 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 interest, 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 you go out with – speak – “LOVE”
What’s the best thing anyone has ever done for you? – speak – “LOVE”
- 2) SEA – open you 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 are 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?

Additional Resources for Teachers

Books....

A Dictionary of Who, What, and Where in Shakespeare: A Comprehensive Guide to Shakespeare's Plays, Characters, and Contemporaries, by Sandra Clark (Editor)

Coined by Shakespeare: Words and Meanings First Used by the Bard, by Stanley Malless

Evoking Shakespeare, by Peter Brook

Flappers 2 Rapper: American Youth Slang, by Tom Dalzell

Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text, by Kristin Linklater

Love's Fire: Seven New Plays Inspired by Seven Shakespearean Sonnets, by William Finn, John Guare, Eric Bogosian, Marsha Norman, Tony Kushner, etc.

Shakespeare's Insults: Educating Your Wit, by William Shakespeare & Wayne F. Hill (Contributor)

Shakespeare For Dummies, by John Doyle and Ray Lischner

Vibe's Hip-Hop Divas

The Vibe History of Hip-Hop By Alan Light.

Shakespeare is Hip-Hop, by Flocabulary. Available at www.flocabulary.com.

Websites for more information and exercises ...

[Www.focabulary.com](http://www.focabulary.com)

<http://shakespeare.palomar.edu/>

<http://www.shakespeare-online.com/plays/>

<http://shakespeare.palomar.edu/>

<http://ohhla.com>

<http://www.shakespeare-globe.org/vortualtour/>

<http://www.bardweb.net>

<http://www.shakespeare.com>

<http://www.shakespearehigh.com/library/surfbard/>

<http://shakespeare.palomar.edu/lambtales/LAMBTALE.HTM>

<http://www.folger.edu/education/teaching.htm>

<http://www.britannic.com/shakespeare/index2.html>

http://www.holycross.edu/departments/theatre/projects/isp/measure/teachguide/teach_soliloquy.html

<http://www.holycross.edu/departments/theatre/projects/isp/recipe/>

Resources Consulted

Website:

www.wikipedia.com

www.goodticklebrain.com

Other:

Theatre Works Study Guide – Theatre Works originally produced *Shakespeare: The Remix* and shares a common vision with Capital Repertory Theatre, to educate children through the theatre arts and encourage students to express themselves onstage! Theatre Works is located in Palo Alto, CA.

www.theatreworks.org

This guide has been constructed for educational purposes only. theREP, which is a non-profit organization, does not make any money from it.

TEACHER EVALUATION: *Shakespeare: The Remix*

Your feedback is **vital** to the growth and continued success of the REP's educational programming. It helps us to constantly improve and attract additional underwriting. Please take a moment to fill out this form.

We encourage you to make multiple copies so that all of the teachers in your group may respond.

1. Name: _____ School: _____
2. Phone: _____ E-mail: _____
3. How would you rate the quality of today's performance?
Excellent Good Fair Poor
4. Did attending the performance assist you in addressing classroom curriculum?
Very Much Somewhat Not At All N/A
5. Were the on-line study materials useful in preparing students and deepening their experience?
Very Much Somewhat Not At All N/A
6. Please check all that apply:
____ Today's performance price was affordable for my school.
____ My school required a subsidy in order to afford today's performance.
____ My school would provide performances for more students, more often, if additional funds were available.
7. Any additional information / comments welcome:

The completed form may be submitted by email to amarquise@proctors.org or by mail to: Aaron Marquise, Arts Education Manager, 432 State Street, Schenectady, NY 12305.

theREP/Capital Repertory Theatre's Mission In Action!

Creating an authentic link to the community we serve...

EDUCATION AND OUTREACH are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage) Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility. Each season, at least one play is designated as Classics on Stage, for its direct connections with curriculum.

On-The-Go! in-School Tour Specially adapted professional productions designed to play to students on-site in schools. Last season, theREP's OTG program reached more than 13,000 students.

Young Playwright Contest Providing students, ages 13-19, with the opportunity to submit their work to be produced on the Capital Rep stage. In addition, the winning playwrights are given a mentorship – prior to the production of the play – with a professional playwright.

Summer Stage Young Acting Company Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place on the Capital Rep stage. Company Members hone their acting skills while rehearsing and then performing the Young Playwright Contest-winning plays.

Acting Intensive I & II provide teens, ages 12-17, the opportunity to hone their acting skills by providing these week-long comprehensive workshops.

CAST (Cultivating Arts & Students Together) provides students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion while fulfilling their needs.

Artist In Residency Programs theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available for teachers and students for every work in our 2016-17 Education Season.

Career Development theREP is dedicated to helping to build the next generation of theatre professionals with programs like the **Professional Apprenticeship Program** which provides year-long or summer-long paid apprenticeships, and **Internship Program** provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts and arts education.

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