



**2019-20 SEASON
for Young People**

PERFORMANCE GUIDEBOOK SHAKESPEARE IN JAZZ: All the World's a Song

**The Daniel Kelly Quartet
featuring Frederick Johnson**

presented by



TENNESSEE
PERFORMING
ARTS CENTER

&



REGIONS



From our season sponsor



For 135 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as has our region. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are especially dedicated to is the education of our students. We are proud to sponsor TPAC's Humanities Outreach in Tennessee (HOT). What an important program this is - reaching over 30,000 students, many of whom would never get to see a performing arts production without this local resource. Regions continues to reinforce its commitment to the communities it serves, and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers,

for giving your students this wonderful experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.



Dear Teachers,

Welcome to an adventure that combines the essential American art form, jazz, with the quintessential British playwright, Shakespeare, to create an excellent, engaging, and interactive concert experience for students.

Musicians have been fascinated with the “songs” featured in Shakespeare’s texts for hundreds of years. Daniel Kelly’s compositions go a step further, opening every part of the text for musical consideration. He and his quartet, featuring the masterful singer, Frederick Johnson, bring their jazz skills and sensibilities to the music, turning the stage into the best kind of jazz club.

Both audience and performers appreciate the new jazz vibe for Shakespeare, and the Bard’s language brings a new type of word musicality to jazz. Students will enjoy the improvisational elements of the show when the performers create a new piece from their own words. We know you will enjoy *Shakespeare in Jazz: All the World’s a Stage*.

TPAC Education

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Photo acknowledgement - Bob Gayol





About the Show

page 2

Award-winning composer and pianist Daniel Kelly brilliantly reinterprets texts from Shakespeare's most beloved plays with powerhouse jazz vocals from Frederick Johnson. Excerpts from Shakespearean masterpieces are transformed into songs for an engaging, enlivening, and thought-provoking experience. *Shakespeare in Jazz* offers an accessible introduction to the master's work as well as exciting new interpretations for Shakespeare aficionados. Throughout the concert, audience members will participate, as Frederick leads them to join choruses of catchy, original songs based on *A Midsummer Night's Dream*, *Twelfth Night*, *Macbeth*, and many more.

SONG #1 – "Shakespeare Blues" in SWING style

SONG #2 – "Double, Double, Toil, and Trouble" (*Macbeth* – Act 4, Scene 1) in FUNK style

SONG #3 – "O Mistress Mine" (*Twelfth Night* – Act 2, Scene 3) in REGGAE style

SONG #4 – "Full Fathom Five" (*The Tempest* – Act 1, Scene 2) in SALSA style

SONG #5 – "Doubt Thou the Stars Are Fire/ Shall I Compare Thee to a Summer's Day" (*Hamlet* – Act 2, Scene 2 and Sonnet 18) in BOSSA NOVA style

SONG #6 – Improvised song from students' words

SONG #7 – "I Do Wander Everywhere" (*A Midsummer Night's Dream* – Act 2, Scene 1)

SONG #8 – "All the World's a Stage" (*As You Like It* – Act 2, Scene 7) in FUNK style

Photo credit: Flynn Larsen





About the Musicians

DANIEL KELLY – COMPOSER and PIANIST

Award-winning composer and pianist Daniel Kelly creates music that has been declared “powerfully moving” by Time Out New York. He has performed with Grammy-winning jazz legends Michael Brecker and Joe Lovano, hip-hop star Lauryn Hill, modern classical giants, Bang on a Can All-Stars, among many others. He toured throughout Southeast Asia and India as a part of the Kennedy Center/US State Department-sponsored Jazz Ambassador program. He has composed for chamber orchestra, string quartet, film, and multi-media theatre works and has released five CDs of original compositions. Daniel has traveled throughout the United States collecting stories from people of all ages and backgrounds, transforming their experiences into original music for his ongoing series of interview-based, concert-length compositions titled Listening to America. He has created eleven different Listening to America concerts, celebrating the resilience of the human spirit in communities across America. www.danielkellymusic.com

Photo credit: Flynn Larsen



FREDERICK JOHNSON – VOCALIST

As a world-renowned performer, Frederick Johnson has spent the past 35 years presenting international concerts and seminars on the power of creative expression as a tool for personal well-being and healing. He is both an accomplished vocalist and percussionist. He is recognized internationally as one of the world’s great vocal jazz improvisers and has been honored as one of its most passionate and versed chanters of sacred text. Frederick has opened for or shared the stage with such musical greats as Miles Davis, Dizzy Gillespie, Chick Corea, Herbie Mann, Nat Adderly, Joe Zawinul, David Sanborn, Richard Elliot, Ramsey Lewis, Aretha Franklin, Patti La Belle, Patti Austin, George Benson, BB King and many others. In Tampa Bay, he has been a key contributor for over 20 years in schools and community centers. He creates and presents programs which empower the understanding of arts as a conduit for educational enrichment and enhancement of core curriculum skills within our educational system.

Photo credit: Flynn Larsen



ADDITIONAL QUARTET MEMBERS

Jennifer Vincent-bassist
Photo courtesy of Jennifer Vincent

OR Gregory Jones -bassist
Photo credit: Flynn Larsen

Bram Kincheloe - drummer
Photo credit: Flynn Larsen





Interview with Daniel Kelly

page 4

What do you hope young audiences will experience during your performance? What will they take away with them?

Young audiences will hear texts from Shakespeare's famous plays, written over 400 years ago, transformed into modern day jazz songs. Words, phrases, and poetry from this older form of English may seem strange to audiences who aren't familiar with Shakespeare. By setting the text to memorable melodies and recognizable musical styles performed by outstanding musicians we give the audience a new doorway to understanding and experiencing Shakespeare's rich legacy of plays and poetry. Young audiences will take away an understanding of the power of words. Words can be used to express the entire range of human experience: They can be used to make people laugh, explore history or weave fantastic tales. Shakespeare wrote words that have inspired generations of people. Even though it may take some work to understanding them, the effort is worth it. I hope audiences feel that their words can have an impact on the world. At one point in the performance, the musicians will transform words offered by the audience into an improvised song. They will hear how music combines with their words to create something very powerful. Audiences will also hear jazz music—an art form that originated in the United States from the African-American experience that continues to develop and evolve. Jazz is a vital, living style of music that embodies a true democracy in performance with musicians improvising their own solos during each piece.

Many of your audience members may never have heard jazz or seen Shakespeare performed before. Young students may have negative preconceptions about both. How does your performance deal with these preconceptions?

Shakespeare can seem impenetrable. My goal with this project was to make the music very accessible, with singable melodies, to make the text more understandable. The music style and how the text is interpreted can help the listener understand the setting, the characters, their feelings and motives. The goal is to show Shakespeare in a different light—show how it's possible to have fun with literature. There are different ways to learn. A way that I enjoy learning literature is by exploring it through music. We want to encourage different ways our audience members can combine something they're learning in the classroom with something they love and make the learning experience deeper, more meaningful and fun! Writing a rap about a topic from history class or making a sculpture based on ideas in math class are ways to engage in learning a subject from school using your particular interest and talents.

Why did you decide to set Shakespeare's sonnets and plays to jazz?

I have always wanted to understand what people were talking about when they said Shakespeare was so great. Students are not alone when they struggle with Shakespeare. You may be surprised to know it was really difficult for me to understand Shakespeare, too! I'm a jazz musician, and I love to compose music. If there is something I really want to learn, I try to understand it using music. So, I set out with the intention of getting deeper into Shakespeare's plays through music. This project has been an independent course of study. In the process, I have come to understand Shakespeare more, appreciate the brilliance of his language—and have fun creating new songs from his plays!

What was the process you used to select the specific plays, scenes, and sonnets? Was it a collaborative effort?

Lots of research and lots and lots of trips to the library! Shakespeare wrote 37 plays. I started my search beginning with his 10 most famous plays. I read them, listened to dramatized audiobook versions, watched movie versions, read graphic novel versions. My favorite resource is a series of books called *No Fear Shakespeare*. These versions of the plays have the



Interview with Daniel Kelly

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original text on one page and a modern English translation on the opposite page. Being able to go back and forth between the original and modern English translation gave me a good understanding of what was going on and a deep appreciation for Shakespeare's language. (The *No Fear Shakespeare* versions are also available online for free). I selected certain texts and played around with what style of music would best fit them. Even though a jazz band plays the songs, I utilized different styles of music—reggae, tango, bossa nova, salsa and the blues—to set the text. The most fun is rehearsing the music for the first time with the band. Hearing how they transform words and notes from the written page into living music is a blast!

Were there difficulties in setting Shakespeare's Elizabethan language to modern-day jazz rhythms?

Much of Shakespeare's plays are written in poetry with a poetic meter. There is rhythm in his words. I found I had to read Shakespeare out loud. When I did that, I could hear the rhythms of the poetry. Certain syllables are accented, and others are not. When you are speaking his words, you can personally experience some of the brilliance of his writing—the rhythm, the rhymes, alliteration, metaphor. These qualities are things people have admired for millennia—from the days of Homer retelling the tales of the ancient Greeks to hip-hop today.

What do you hope your audiences will learn about Shakespeare? About jazz?

I hope our audiences experience and understand that improvisation—creating something new in the moment—is central to jazz music. This gives jazz its vitality and enables the art form to continually develop. Each musician who pursues playing jazz can use the jazz language to express their individual ideas through improvisation. When I read Shakespeare, I feel he was improvising with language. He invented phrases and coined words that are still used today, 400 years later. A jazz musician takes a melody and then embellishes it—makes it his/her own. He improvises over the harmonies creating brand new melodies. You can see Shakespeare doing that with words—really spinning around the idea and then running with it, spinning his own melodies made of images and feelings. You get the sense that he was really playing with language. And that's what musicians do—we play music. We don't say we're going to work at some music. We play! Shakespeare was a man from a particular time and place but most of his characters express feelings that are experienced by all people—that are universal. Many people look to Shakespeare when they want to express something universal. I just listened to a Martin Luther King, Jr. speech recently where he quoted Shakespeare.

What do you want to tell aspiring musicians, composers, performers, and writers?

You have a story in you. You experience the world every day and those experiences become a part of your story. You can tell your story in so many ways—through music, dance, words, drawing and acting. The arts offer an opportunity to share our experiences, share our humanity, with other people. And the power of the arts can change lives. Your stories can impact and enrich people's lives just the way Shakespeare's stories have! Now, more than ever, the world needs musicians, composers, writers, painters, and all types of artists to relate this experience of being alive. If you have a passion for something, follow that calling. The future is always uncertain, but if you're doing what you love, it gives you motivation to get through the challenges. Follow your interest, or you will always wonder what you could have done if you really pursued music or writing or art. If you feel strongly about your art, find a way to have that be a part of your life and nurture that talent. (No one ever says, "I'm so happy I quit piano when I was a kid.") There's no doubt that your life will be enriched by your experience with art, music, poetry, dance, or whatever art form you pursue.

With thanks to New Jersey Performing Arts Center for this interview with Daniel Kelly.

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So what is **JAZZ** anyway? It's a musical style originated by African-Americans in New Orleans, in the early 20th century, that features syncopated rhythms, polyphonic ensemble playing, and strong incorporation of improvisation.

Jazz can be hard to define without hearing multiple examples. Early jazz influences include African rhythms, ragtime piano, blues, work songs, church songs, and marching music. Jazz can sound easy and laid back or driving and complicated. Sometimes the notes seem to fight each other, and sometimes, to work together in fluid synchronicity. Jazz musicians don't decide exactly how they are going to play a song, but let their playing be influenced by how they are feeling, what the other musicians play, and what the vibe in the room is. Music is notated with chord charts and melody lines that allow for individual variations and creativity.

Jazz artists are constantly inventing and innovating. It's a musical style that fits well with Daniel Kelly's idea to compose with Shakespeare.



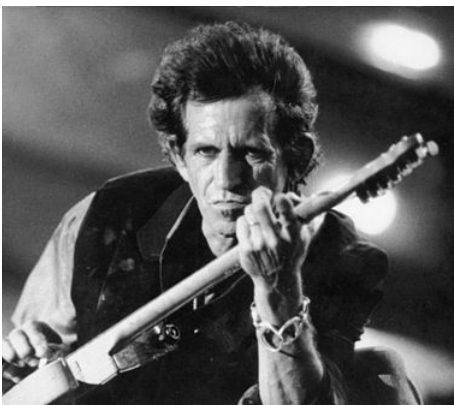
Photo credit: Wade Punch

"Jazz is like the flow of poetry set loose to freestyle!" *Connye Florance*



"In order for you to play jazz, you've got to ... address what other people are thinking... interact with them with empathy and to deal with the process of working things out. And that's how our music really could teach what the meaning of American democracy is."

Winton Marsalis



"Rock and roll ain't nothing but jazz with a hard backbeat." *Keith Richards*



So who was SHAKESPEARE anyway?

William Shakespeare was an English playwright who lived between 1564-1623. He is credited with writing over 37 plays and numerous poems in his lifetime, and people are still performing his plays today. Shakespeare's plays have proved to be timeless with their intricate plots and intense drama, funny one-liners, big love stories, ghosts, queens, kings, buffoons, enormous mix-ups and mistaken identities, not to mention murders, coups, political plots and betrayals. Some are comedies, some are dramas, some are based on historical figures. The plays are memorable for their compelling stories, intense characters, and above all, their extraordinary, complex, and beautiful language.



Mural in London - uncredited

Elizabethan audiences were very familiar with poetry and liked to hear it. Not unlike the way we can be impressed today by a hip-hop artist who has unique and clever ways to say things, Shakespeare liked to be clever and unique in the way he said things, too. Think of a world without any way to get news, information, or stories but through the live spoken word or the printed word - no television, radio, internet, email, twitter. There was no photography or color printing. Words and the pictures they painted were the keys to communication and expression.

Though Shakespeare's language does not read or sound like modern English, it still addresses modern situations and relationships. The amazing thing is that Shakespeare's plays are just as popular today as they ever were. His language rewards attention with rich meaning and fascinating insight. His stories are re-told and re-invented.

“ I sense the unbounded creativity in his language. Shakespeare truly LOVED words,... weaving them together could reveal the inner nature of his characters. I sense that he was playing with the language, the same way jazz musicians play with melodies, harmonies and rhythms when they improvise.” *Daniel Kelly*

Do these Shakespeare plots sound familiar?

West Side Story (Romeo and Juliet)
The Lion King (Hamlet)
Ten Things I Hate about You (Taming of the Shrew)
She's The Man (Twelfth Night)
My Own Private Idaho (Henry IV and V)
A Thousand Acres (King Lear)

Do these Shakespeare quotes apply to today?

"All that glitters is not gold." The Merchant of Venice
"Fair is foul, and foul is fair." Macbeth
"By the pricking of my thumbs, Something wicked this way comes." Macbeth
"Brevity is the soul of wit." Hamlet
"These violent delights have violent ends..." Romeo and Juliet
"If music be the food of love, play on." Twelfth Night



Lesson 1 - Combining Art Forms for Something New

page 8

Grades 9-12, adaptable for lower grades

Introduction Songs combine two art forms: music and poetry. We are very familiar with how the melody and rhythm of music work together with the word sounds and meaning of lyrics. Artists often pull material from another art form to reinterpret it into their own. They blend elements from different art forms together to present something with a new twist or to connect to a new generation. This performance uses Shakespeare's text, and Daniel Kelly's jazz compositions.

Discuss List examples of different creative endeavors that combine art forms. (Example *Hamilton* words, music, book by Lin Manuel-Miranda combines Hip-Hop with Musical Theatre).

Prep the lesson Challenge students to name as many types of music as they can. Generate an extensive list of musical styles, including sub-genres, with jazz listed at the top. Ask them to include their own favorites.

Expand With students, choose 8-10 styles to describe and identify typical characteristics, impressions, and any other information they have.

Students can disagree but ask them to be specific about descriptions, rather than just saying they don't like a specific style.

Encourage students to include likely subject matter, asking, for instance, in which of the styles you would most likely hear about a car, (Rock n roll, Rap, Hip hop, Country), a ghost/spirit (Opera, Bluegrass, Musical Theatre, Celtic), a broken heart (all of them except perhaps New Age, Gregorian Chant), a dangerous person (Opera, Musical Theatre, Rap, Country, Blues), or a dance floor (Western Swing, Hip-hop, Reggae, Musical Theatre).

Set-up Students should pretend that they are composers and performers, recording a new album, but they need one more song. The producer wants something original and different and meaningful. Something that makes a statement, tells fans more about them, or shows their abilities in an unfamiliar category. The producer provides them with some texts to incorporate into your new song.

The task Imagine and plan the combination of a selection of text with music to create a new song.

Steps:

1. Divide students into groups of four-five to make a "band" for this project. They will be identifying a song to write, not actually writing a song.
2. Show the provided texts to students, let them choose which text their "band" will use in this new song.
3. Have students in each band group choose a musical style they would like to pair with that text that will highlight the strengths of both music and text.

Some musical genres and styles to consider:

Jazz, Opera, Rap, Hip-hop, Rhythm and Blues, Electronic Dance Music, Country, Soul, Western Swing, Dubstep, Rock and Roll, Rockabilly, Klezmer, New Age, Reggae, Musical Theatre, Americana, Celtic, Bluegrass, A Capella, Blues, K-Pop, Barbershop, Latin pop.



Lesson 1 - Combining Art Forms for Something New

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4. Encourage students to think about ways they might need to alter the text slightly or use only a portion of the content to make it work well with the musical style. They can even start with pulling out one word or phrase that repeats in a chorus.
5. Encourage students to "test" their plan with some music they know from that genre to get a feel of how it might sound.
6. Ask students to identify two main reasons why their choice is a good one for the final cut on the album and create a "pitch" for the producer (played by the teacher!) that includes a title for the song.
7. Have students present their idea for the concept song to the producer and the other "bands".
8. Once all the presentations have been made, allow students time to make any alterations on their approach, and ask them to write a 100-word-or-less description of their song for streaming services that can also be used as a publicity blurb.

Reflections:

- ◆ Did you plan a new creation?
- ◆ Did the music make hearing the text more interesting and memorable? (and the other way around?)
- ◆ Did it seem like this new work of art would have a greater impact by blending art forms?



Photo credit: Bob Gayol

Adaptations:

For grades 5-8:

Educators can choose different texts to make the activity more accessible and relevant for middle school students. Text can be connected to, or drawn directly from other curriculum, perhaps history or literature. Teachers also can ask students to find a poem (not song lyrics) and use it to complete the assignment.

For music classes :

1. When generating the "styles and genres" list, ask music students to include specific musical characteristics and typical instrumentations, along with other musical details to distinguish between styles.
2. After students have pitched their ideas, ask them to write a verse or a chorus of their song. Remind them that they don't have to use ALL of the words from the text they choose, but instead can select a few lines to shape the music around. Students will then perform it (or teach it to the class, or another student to perform).



Texts for Lesson One

page 10

Note: Texts for this lesson deliberately do not reflect language typical of contemporary English in order to give students to a chance to imagine an aspect of the challenge Daniel Kelly took on in composing songs with Shakespearian text. The first three selections represent writing from the 1500s, 1700s, and 1800s respectively. The remaining texts are from African-American writers during or around the Harlem Renaissance, a time when Jazz was flourishing.

Sonnet 83 (excerpt) *William Shakespeare*

I never saw that you did painting need
And therefore to your fair no painting set;
I found, or thought I found, you did exceed
The barren tender of a poet's debt;
And therefore have I slept in your report,
That you yourself being extant well might show
How far a modern quill doth come too short,
Speaking of worth, what worth in you doth grow.

Liberty and Peace (last stanza) *Phillis Wheatley (published under the name Phillis Peters)*

Britannia owns her Independent Reign,
Hibernia, Scotia, and the Realms of Spain;
And Great Germania's ample Coast admires
The generous Spirit that Columbia fires.
Auspicious Heaven shall fill with fav'ring Gales,
Where e'er Columbia spreads her swelling Sails:
To every Realm shall Peace her Charms display,
And Heavenly Freedom spread her gold Ray.

Nocturne *Gwendolyne Bennett*

This cool night is strange
Among midsummer days...
Far frosts are caught
In the moon's pale light,
And sounds are distant laughter
Chilled to crystal tears.

Their Eyes Were Watching God (excerpt) *Zora Neal Hurston*

There is a basin in the mind where words float around on thought and thought on sound and sight. Then there is a depth of thought untouched by words, and deeper still a gulf of formless feelings untouched by thought.



Texts for Lesson One

page 11

The Cry Of The Children (first stanza) Elizabeth Barrett Browning

Do ye hear the children weeping, O my brothers,
Ere the sorrow comes with years?
They are leaning their young heads against their mothers---
And that cannot stop their tears.
The young lambs are bleating in the meadows;
The young birds are chirping in the nest;
The young fawns are playing with the shadows;
The young flowers are blowing toward the west---

The Mask (excerpt from) Clarissa Scott Delany

So detached and cool she is
No motion e'er betrays
The secret life within her soul,
The anguish of her days.
She seems to look upon the world
With cold ironic eyes,
To spurn emotion's fevered sway,
To scoff at tears and sighs.

Storm Ending Jean Toomer

Thunder blossoms gorgeously above our heads,
Great, hollow, bell-like flowers,
Rumbling in the wind,
Stretching clappers to strike our ears . . .
Full-lipped flowers
Bitten by the sun
Bleeding rain
Dripping rain like golden honey—
And the sweet earth flying from the thunder.

Amid the Roses Alice Dunbar

There is tropical warmth and languorous life
Where the roses lie
In a tempting drift
Of pink and red and golden light
Untouched as yet by the pruning knife.
And the still, warm life of the roses fair
That whisper "Come,"
With promises
Of sweet caresses, close and pure
Has a thorny whiff in the perfumed air.



Lesson 2 - Improvisation

All grades

Introduction Improvisation means participating in a spontaneous manner or doing something without having locked in each particular in advance. Jazz is known for encouraging improvisation. Within a song structure, decided upon ahead of time, jazz improvisation allows the artists freedom to play more responsively, impulsively, and freely, reacting to how they feel, what the other players are playing, and how the audience is reacting with their own additions, subtractions, and arrangements of notes.

Prep the lesson Put the following instructions for improvisation on the board.

- ◆ Play freely, but stay inside the decided framework.
- ◆ Take risks to discover new expression.
- ◆ Listen carefully with focus.
- ◆ Be confident in your contribution.
- ◆ Trust your instincts to make quick choices.

Discuss The above instructions apply to improvisation in multiple art forms. What are some of the conditions needed to improvise successfully? How do artists need to prepare for improvisation? What are the risks of improvising? What are the rewards? Do these statements apply to any other area of life?

Part One *set-up*

It's easier to explore improvisation with theatre than it is with music. A parallel can be drawn between jazz improvisation and improv comedy in theatre.

Part One *steps*

- ◆ Call two students up front to be "actors". Give them a suggestion from the text box at right which becomes the framework within which to work.
- ◆ Let students know that scenes work best as mini-stories, with a beginning/middle/end and a problem that gets solved somehow.
- ◆ Give the two "actors" a suggestion and have them perform a quick scene. Repeat with new pairs performing new scenes twice more.

Part One *discuss* After each scene ask the "actors" first (#1-2 below) and the audience (#3-5) below.

1. What was challenging about performing a scene without a script?
2. What part was fun about the improv?
3. Did you see examples of the "actors" listening to each other?
4. Did you see them act with confidence in their choices, no matter how the scene went?
5. Did they reply quickly enough or with enough focus to keep the scene going?

Choose ONE suggestion per scene.

LOCATION- "Your scene takes place in ____"

- Dunkin' Donuts
- a volcano
- the return desk at Target
- a library

ITEMS- "Your scene has something to do with a ____"

- pineapple
- ancient artifact
- flashlight
- a cold cup of coffee
- a stray dog



Lesson 2 - Improvisation

page 13

Materials for Part Two: copies of the quotations on pages 14-15, cut into strips with one quote per strip, and folded in half to hide text.

Part Two *set-up*

In order to challenge themselves to use higher skill levels, improvisational artists choose more challenging scenarios. As the framework of the scene gets more complicated, the level of skill and creativity required is heightened.

Part Two explain: Tell students they will be doing scenes much like they did previously, but these new scenes will add a "complication". Students will receive a few required lines that **MUST** be included in the dialogue. Each actor will get one required line. The lines on the slips are all quotes from Shakespeare. Students can't look at the lines in advance but must choose a moment in their scene to unfold the paper and deliver the lines as part of the dialogue in the scene. Obviously, it will throw random curve balls into the scene, but the fun and the challenge is how the actors move on from there. To succeed, the actors need to listen and incorporate the lines into the conversation of the scene.

Part Two *steps*

- ◆ Choose two students to do a scene. Give them a suggestion to use as inspiration to get started.
- ◆ Give each actor two quote-slips (see list on page 12) and remind them **NOT** to look at them before the scene.
- ◆ Let the students know that the scene must continue for at least 30 seconds after the lines are read. The quotes cannot merely be read one after the other.

Part Two discuss After each scene ask the "actors" first (#1-2 below) and the audience (#3-4) below.

1. How did you decide when to read the quotes?
2. How did the improv change once the quote was inserted into the dialogue?
3. Did the audience response affect your performance of the scene?
4. How did watching these scenes with the extra complication compare with watching the scenes before?

Here's a
thought ~

Jazz vocalist Ella Fitzgerald was often referred to as the Queen of Jazz. One vocal skill she was specifically known for was "scatting", which is the art of vocal improvisation using just sounds, or made up words, instead of lyrics. When we listen to her scat, we hear the voice being used more like an instrument, exploring musical paths, without the burden of words. How does that relate to the way beat boxers and hip-hop artists of today use "voice"? (Consider percussive sounds, imitating instruments, and techno sounds)

TIPS: from Carolyn German's "Guide to Facilitating Improv":

- ◆ Encourage students to keep the scene moving along, not to stop and think about what should come next.
- ◆ If actors are struggling, coach them to find/solve the conflict.
- ◆ Pause the scene if actors push, pull, or impose physicality on the other actor.
- ◆ Coach actors to use words instead.
- ◆ If the scene is not coming to a natural end, listen for a line that gets a good laugh or response, and call the ending by starting applause.
- ◆ Redirect if "audience" tries to tell actor what they should or could have done.



Lesson 2 - Quotes for Improvisation

page 14

Courage, man, the hurt cannot be much.

My tongue will tell the anger of my heart.

This above all: to thine own self be true.

You speak an infinite deal of nothing.

Did ever a dragon keep so fair a cave?

Do not saw the air too much with your hand,
thus... but use all gently.

The course of love never did run smooth

Be not afraid of greatness!

Cowards die many times before their deaths



Lesson 2 - Quotes for Improvisation

page 15

Eye of newt, and toe of frog, wool of bat,
and tongue of dog.

Love me or hate me, both are in my favor.

On the bat's back I do fly.

Here's an overweening rogue!

Who steals my purse steals trash.

Fetch hither the swain: He must carry a letter

True I talk of dreams, which are the children of an
idle mind.

I will walk up and down, and I will sing.



Lesson 3 - Inventing words

All grade levels

Introduction Shakespeare is credited with inventing hundreds of words. Jazz musicians have invented harmonies and rhythms not used in other music styles.

Discuss

People add new words all the time to the language they speak. Ask students to share new words that did not exist even 50 years ago. Ask students to identify new ways we use familiar words. (i.e. making a product name into a verb - "google" that)

Expand Think about how today's hip-hop/rap artists are coining words all the time. In fact, writers in the Rap & Hip/Hop genres are inventing more words than Shakespeare ever did. For instance, Lil' Wayne's "bling, bling" is common language now and is in the Oxford English Dictionary. Dictionaries add new words each year; recent year's additions included "mansplaining" and "hangry".

Share Have students listen to an example of an artist inventing words from another writer. Read aloud the first part of Lewis Carroll's "Jabberwocky" (on the next page.)

Discuss

Can you guess what these made up words are intending to convey? (this is about intuition and guessing, not right answers) What advantages does a writer have by making up their own words? (interest, rhythmic options, sounds, imagery, up-to-date feeling)

Set-up

Review some of the reasons writers make up new words

- ◆ to convey a meaning for which no perfect word currently exists,
- ◆ to stamp the writing with your unique voice,
- ◆ to help create imagery, or reinforce theme, setting or feeling,
- ◆ to make the rhythm or the rhyme work.

The task Students will invent words to suit their own writing or to update classic writing. They must be able to justify or explain why a new word was needed. Text for this task is provided after this lesson.

Optional If you prefer to try word invention as a class, use the "Updating Jabberwocky" assignment that follows. Remember there are no "right" answers and justifications can defy reason a bit, too. "It just sounded very greasy" is appropriate! Encourage dual-language students to join this task from the perspective of either of their languages.

Steps:

- ◆ Students can choose to accomplish one of the tasks on pages 18-19. Choices include:
 1. Update "Jabberwocky" - Fill-in-the-blank with new words, matching rhythms and syllables

JUST A FEW of the hundreds of words that Shakespeare invented:

bedroom
birthplace
circumstantial
disgraceful
go-between
leapfrog
love letter
moonbeam
tongue-tied
zany

TIPS for inventing new words:

- ◆ Change the first consonant on a word you already now to make a rhyme.
- ◆ Spell out a sound.
- ◆ Combine two or more words.
- ◆ Add prefixes or suffixes.
- ◆ Pull words from other languages and adapt them.



Lesson 3 - Inventing words

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2. "Re-prosing" Shakespeare - Exchange the Bard's words for your own invented words

3. Shifting Shakespeare- Make a classic text more contemporary

- ◆ Students can choose to write their own rap as well- Use some of your invented words in your original Rap.
- ◆ Encourage students to read their work aloud to the class.
- ◆ Ask the students listening to identify words that stood out to them. What questions do they have?

Discuss — What makes a new word have staying power? What new words will still be around in 10, 50, 400 years? Are there any new words you know of that have already become obsolete? (VHS, for instance!)

Jabberwocky by Lewis Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.
"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"



Materials for Lesson 3

Update Jabberwocky

Fill in the blanks with new made-up words, according to syllable amount. Try to keep the ABAB rhyme scheme, too.

Twas _____, and the _____

(2- syllable word) (2- syllable word) (1- syllable word)

Did _____ and _____ in the _____:

(1- syllable word) (2- syllable word) (1- syllable word)

All _____ were the _____,

(2- syllable word) (3- syllable word)

And the _____

(1- syllable word) (1- syllable word) (2- syllable word)

“Beware the _____, my son!

(3- syllable word)

The jaws that bite, the claws that catch!

Beware the _____ bird, and shun

(2- syllable word)

The _____, _____!”

(3- syllable word) (3- syllable word)

Reprosing Shakespeare

Take out all of the Bard's nouns (underlined> and replace them with invented words of your own.
from *Much Ado About Nothing*

I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her; they say too that she will rather die than give any sign of affection. I did never think to marry: I must not seem proud: happy are they that hear their detractions and can put them to mending. They say the lady is fair; 'tis a truth, I can bear them witness; and virtuous; 'tis so, I cannot reprove it; and wise, but for loving me; by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her.

Shifting Shakespeare

- ◆ Make one of these passages more easily understood by a contemporary audience.
- ◆ Create and use at least four invented words.
- ◆ You may also change ten other words to more modern ones.
- ◆ Match syllable for syllable to keep the rhythm.



Materials for Lesson 3

page 19

from *The Tempest*

I told you, sir, they were red-hot with drinking;
So fun of valour that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabour;
At which, like unback'd colts, they prick'd their ears,
Advanced their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears
That calf-like they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking goss and thorns,
Which entered their frail shins: at last I left them
I' the filthy-mantled pool beyond your cell,
There dancing up to the chins, that the foul lake
O'erstunk their feet.

OR

from *Merry Wives of Windsor*

There is an old tale goes that Herne the hunter,
Sometime a keeper here in Windsor forest,
Doth all the winter-time, at still midnight,
Walk round about an oak, with great ragg'd horns;
And there he blasts the tree and takes the cattle
And makes milch-kine yield blood and shakes a chain
In a most hideous and dreadful manner:
You have heard of such a spirit, and well you know
The superstitious idle-headed eld
Received and did deliver to our age
This tale of Herne the hunter for a truth

Write your own Rap

It must include at least ten lines and ten invented words.

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