

Appalachian State University's Office of Arts and Cultural Programs
presents

2019-2020 Season

APPlause!

K-12 Performing Arts Series

October 16, 2019



As an integral part of the Performing Arts Series, APPlause! matinées offer a variety of performances at venues across the Appalachian State University campus that feature university-based artists as well as local, regional and world-renowned professional artists. These affordable performances offer access to a wide variety of art disciplines for K-12 students. The series also offers the opportunity for students from the Reich College of Education to view a field trip in action without having to leave campus. Among the 2019-2020 series performers, you will find those who will also be featured in the Performing Arts Series along with professional artists chosen specifically for our student audience as well as performances by campus groups.

Before the performance...

Familiarize your students with what it means to be a great audience member by introducing these theatre etiquette basics:

- Arrive early enough to find your seats and settle in before the show begins (20-30 minutes).
- Remember to turn your electronic devices OFF so they do not disturb the performers or other audience members.
- Remember to sit appropriately and to stay quiet so that the audience members around you can enjoy the show too.

PLEASE NOTE:

***THIS EVENT IS SCHEDULED TO LAST APPROX 60 MINUTES.**

10:00am – 11:00am

- Audience members arriving by car should plan to park in the Rivers Street Parking Deck. There is a small charge for parking. Buses should plan to park along Rivers Street – Please indicate to the Parking and Traffic Officer when you plan to move your bus (i.e. right after the show, or after lunch) so that they can help keep everyone safe.
- Adults meeting a school group at the show will be asked to sign in at the lobby and wait to be escorted to their group by a security guard.



teacher resource guide

schooltime performance series



magic tree house: showtime with shakespeare

new jersey
performing
arts center
njpac
on tour

about the performance

Stage Fright on a Summer Night is a cheery romp back to the Elizabethan era conjured by author Mary Pope Osborne as part of her *Magic Tree House* book series for young readers. The two main protagonists, Jack and Annie, travel back in time to Britannia and meet the famous playwright William Shakespeare, who is considered to be the greatest writer of the English language.

Showtime with Shakespeare is a stage adaptation of that book. Infused with clever hip-hop rhyme schemes, energetic dance numbers, and fun musical arrangements, this live version accentuates the importance of Shakespeare to kids and adults alike in an entertaining way and drops many winking references to the Bard's 37 or so plays.

In this rap musical, siblings Jack and Annie see what appears to be a shooting star and spot their treehouse! Inside is enchantress Morgan le Fay, who has a new mission waiting for them; they must solve her riddle: "To find a special magic, you must step into the light and without wand, spell, or charm turn daytime into night." They locate a book about Merry Olde England and are whisked away to 1601.

Jack and Annie, now magically dressed in clothing of the time, get their bearings and discover they are in London. They read about the city in their book. The kids navigate their way through the crowded and smelly London Bridge, where many people live, eat, drink, and work.

The two follow some jolly Londoners to a theater, but first encounter Dan, a caged dancing bear on the bridge. Dan tells them a story about how he was separated from his family and ended up in the clutches of his greedy and cruel master. They find out that Dan is slated to end his dancing days in a place called a "bear garden," a term they don't know. The bear's master seems sinister about revealing its meaning. But they depart before Jack and Annie can ask more about the bear and his fate.

They walk to the Globe Theater, while Jack reads up on bear gardens in the book he found in the treehouse. The brother and sister are horrified to find out that a bear garden is a pit for bears to fight dogs for people's amusement.

They want to rescue Dan the bear, but Shakespeare meets the kids. He is so taken by how Jack reads that he wants to cast Jack as a sprite in a play, *A Midsummer Night's Dream*, which is premiering that day. Shakespeare says the original actors playing the sprites did not show up and he needs somebody now! This inclusion of a "play within a play" in the storyline is a nod to Shakespeare, who frequently used this device in his writings. Jack has a case of stage fright, but Annie steps up and says she can act with her brother. Because it's against the law for females to act in plays, Annie pretends to be a boy named Andy in order to play her part.

The kids go backstage and catch a glimpse of the busy actors getting ready for the play. Shakespeare gives Jack quick acting lessons so he can conquer his fear. Jack musters the courage to play his part, then learns that he loves to perform—and the audience loves his acting, too! Annie has her turn on the stage and she is a success as well.

When they take their bows, Annie can't be found at first, but she finally turns up with a big surprise. Annie shows Jack that she rescued Dan the bear by disguising him as a lion! Shakespeare also reveals to everybody that the formidable Queen Elizabeth I is in the audience. The queen gives a speech thanking Shakespeare for bringing them the magic of theater. Jack and Annie then realize the solution to Morgan's riddle: She is talking about the magic of theater, like the queen!

The bear's owner charges angrily toward the kids, but is paid off by Shakespeare, who wants to include Dan in a future play. Dan is happy he won't end his days in a bear garden fighting dogs.

Shakespeare tries to get the kids to become permanent members of his troupe. They tell him the story of the magical treehouse, which he believes. He would like them to stay, but they must go back home, eat dinner with their parents, and set forth on another Magic Tree House adventure.

Background on *Magic Tree House: Showtime with Shakespeare*

The musical is based on the book, *Stage Fright on a Summer Night*, part of the *Magic Tree House* series created by children's book author Mary Pope Osborne.

Mary Pope Osborne's *Magic Tree House* books have sold more than 130 million copies all over the world and have been translated into more than 30 languages. The author studied theater, mythology, and comparative religion at the University of North Carolina Chapel Hill.

The musical's book and lyrics are by Will Osborne and Jenny Laird. Music and additional lyrics are by Randy Courts. Will Osborne is an actor, playwright and director. He is also the husband of Mary Pope Osborne. They have collaborated on many Magic Tree House books over the years. Courts, an award-winning composer and lyricist, has worked on notable musicals such as *The Gifts of the Magi*, *Johnny Pye and the Fool-Killer*, and *Joseph and Mary*. Jenny Laird, married to Courts, is also an award-winning playwright and a longtime Resident Playwright at Chicago Dramatists.

All photographs feature the cast of the *Slowtime for Shakespeare* Workshop 2018



musicals inspired by shakespeare

“Verdi adored Shakespeare,” writes American author Garry Wills in *The New York Review of Books*. “Hundreds of operas were derived from Shakespeare’s plays—even more than from the works of Schiller, Goethe, or Walter Scott. Phyllis Hartnoll and her collaborators in *Shakespeare in Music* counted over 180 Shakespeare operas, but admitted they were missing some. The editors of *The Oxford Companion to Shakespeare* claim the number is closer to three hundred,” Wills adds.

Even now, composers today are still reading Shakespeare and making their own renditions. Here is a list of some relatively recent musicals with clear nods to the Bard of Avon, plus a brief summary.

The Lion King

Disney struck gold with the hugely successful *The Lion King*, a grand, sweeping musical animated film, which was then turned into an equally successful Broadway show, running on the Great White Way since 1997. The story is about Simba, a lion cub, destined to rule the Pride Lands after his father, King Mufasa. But the king dies after being tricked by Scar, his brother. Simba erroneously thinks he was at fault and runs away to the jungle. Eventually he returns, overthrows his cruel uncle and takes his rightful place as king. The musical has echoes of Shakespeare’s *Hamlet*, in which Prince Hamlet seeks revenge on his uncle, Claudius, who murdered Hamlet’s father and took the crown in Denmark.

Kiss Me, Kate

Directly inspired by Shakespeare’s *The Taming of the Shrew*, this musical by Cole Porter is a story within a story. With the tale set in 1948 at the Ford Theatre in Baltimore, Fred Graham is directing and producing a new musical rendition of the play and starring as Petruchio, the loud and crass protagonist. He casts his ex-wife, Lilli Vanessi, as Katherine, the shrew of the title and Petruchio’s romantic interest. They are dating other people; Fred is trying to get with a younger actress, Lois Lane, who plays Bianca, Katherine’s pretty and docile sister. Lilli has a fiancé, Harrison Howell. Meanwhile, Lois’ boyfriend, Bill Calhoun, plays Lucentio, Bianca’s suitor. Like the original play, the musical is a battle of the sexes between Fred and Lilli, who still have feelings for each other.

West Side Story

With clear ties to Shakespeare’s *Romeo and Juliet*, *West Side Story* is about two rival teenage gangs—the Puerto Rican members of the Sharks and the all-white Jets—and their constant battles for turf on the Upper West Side. Caught in this rivalry is Tony, a former Jet, and Maria, the sister of Bernardo, the Sharks’ leader; she is engaged in an arranged marriage to a friend of her brother’s. Tony and Maria fall in love. But a rumble between the Jets and Sharks ends with the deaths of both leaders, and Tony is in hiding after killing Bernardo. The two lovers dream of running away together but their romance ends in tragedy.

The Boys from Syracuse

Based on Shakespeare’s *The Comedy of Errors*, this musical uses mistaken identity and twins to mine comedic moments. Set in ancient Greece, twin brothers and their servants, also twin brothers, are separated after a shipwreck. One set of twins, Antipholus and his servant, Dromio, from Syracuse, travel to the city of Ephesus and are mistaken for their twin brothers, also named Antipholus and Dromio the servant. People in Ephesus and Syracuse mistake one Antipholus for another, while both Antipholuses can’t tell the differences between the two Dromios. Wives of the characters and courtesans also can’t identify who’s who. But the story ends well when the two sets of twins find each other.

The Two Gentlemen of Verona

This rock musical, which made its Broadway debut in 1971, is based on the Shakespearean play of the same name and is about love, friendship and disguises. The musical opens in the country town of Verona and is centered on Valentine and Proteus, two lifelong friends. Valentine leaves for Milan and to see the world. Proteus stays because he is in love with Julia, a local girl. But he is also sent away to Milan. Julia concocts a plan to see Proteus and leave town disguised as a boy with her servant Lucetta. She later finds out that Proteus has been trying woo another woman, Silvia, who Valentine loves. Along the journey to the end, there is betrayal and romance, and somehow the complicated plot is resolved with Valentine and Proteus patching up their friendship and ending up with Silvia and Julia, respectively.

The Donkey Show

This theatrical off-Broadway production is what results when you cross Shakespeare’s *A Midsummer Night’s Dream* with disco music. Set in a decadent 1970s disco club, nightclub King Oberon and his friend, Dr. Wheelgood, give a love potion to some club-goers, including Titania, who is drawn to Oberon. The show is known for being immersive. Action happens on the stage and amidst the audience, who are invited to dance with cast members and each other. The DJ spins hits from the ‘70s, such as “Ring My Bell,” “Car Wash” and “You Sexy Thing.” People who attend the show should be tolerant of all the glitter thrown about and the flashing strobe lights used in the production.

references to william shakespeare’s plays

This rap musical is sprinkled with many witty references to Shakespeare’s plays. Here is a list of some of them:

“The play’s the thing”

“To be or not to be”

Hamlet

“All the world’s a stage”

As You Like It

“Two households, both alike in dignity”

“Good night, good night! Parting is such sweet sorrow”

Romeo and Juliet

“Come not near our fairy queen”

“If we shadows have offended, think but this, and all is mended”

A Midsummer Night’s Dream

“If music be the food of love, play on”

Twelfth Night

“We’re such stuff as dreams are made on”

The Tempest

“Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt”

Measure for Measure

Lastly: “Did anybody here see the Scottish play?”

This is a reference to the play *Macbeth*. It’s bad luck to say the name “Macbeth” when inside a theater, unless you are rehearsing the play or performing it. Superstitious theater people say there is a real curse on the play because it has actual black magic incantations in the verses. People use the euphemism “the Scottish play” instead of “Macbeth.”

Since his death more than 400 years ago, Shakespeare has been inspiring composers to put pen to paper and come up with their own stories and music that lift themes, plot and characters from his works, not just the *Magic Tree House* production. Most famously, Giuseppe Verdi, the Italian opera composer, wrote some of the best known operas in the Western World based on Shakespeare’s plays: *Otello*, *Macbeth* and *Falstaff*.



inspired ideas in the classroom

P

Prepare for the performance

Explain to students that they are going to be seeing a play that is based on the *Magic Tree House* adventure *Stage Fright on a Summer Night* by *New York Times* best-selling author Mary Pope Osborne. Both Shakespeare and modern-day MCs (aka rappers) use rhymes to compose their phrases. Help your students notice the rhymes and beats in the following exercise. Show a video to your class, and then help them create their own rhymes with **Activity Sheet #1**.

Tech Connect: As a class watch the following to build background knowledge of Shakespeare’s life: <youtu.be/c3RyQxEdPmY>
Shakespeare used rhymes and rhythm in his text, just like modern-day MCs (aka rappers) do.
At the beginning of the book *Stage Fright on a Summer Night*, two children, Jack and Annie, receive a cryptic message. It follows:
“To find a special magic,
You must step into the light
And without wand, spell or charm,
Turn daytime into night.”
Underline the two words that rhyme. Read it aloud and notice the rhythm.
Now you will make up your own rhymes. See **Activity Sheet #1**.

NJ Student Learning Standards

Social Studies
NCSS.I.c
English Language Arts
CCSS.ELA.L.2.1

E

Experience the performance

Tell students that the words in a song are called lyrics. When students see *Showtime with Shakespeare*, they may notice rhymes in the lyrics. Ask students to notice the rhymes and rhythm.

Notice how the words of *Showtime with Shakespeare* are delivered. Do you hear the rhymes? Do you hear rhythms?

National Arts Standard
Anchor #7
Social Studies
NCSS.II.c

R

Reflect, respond and read

Using the performance, help your students understand the elements of theater (script, cast, scene, set, costumes). Discuss familiar facts/details about Shakespeare that was noticed in the play. Track student responses on an Anchor Chart.

Modeled Writing (Grades 1-2): What elements of theater were observed in today’s performance? Describe the cast, the set and the costumes.
Modeled Writing (Grades 3-5): What elements of theater were observed in today’s performance? Use theater vocabulary (set, costumes, and cast) to describe the performance.
Discussion: What did the play teach or show you about Shakespeare? What did Shakespeare do with words that performers and musicians still do today?
Your teacher will put your answers in an Anchor Chart, which list elements of good theater or performance.

National Arts Standard
Anchor #7
Anchor #11
English Language Arts
CCSS.ELA.L.2.1
CCSS.ELA.W.2.2
CCSS.ELA.SL.2.1
CCSS.ELA.SL.2.2

F

Focus

Now it’s time for your class to create your own play. Decide on a Shakespeare-based script to use. Below are free online resources:
· <wp.me/ptU914-Zg>
· <readerstheater.com/freemini/romeo-juliet-mini.pdf>
· <kidsloveshakespeare.com>
After picking a script, assign parts for your students. If you’d prefer, you can write the parts on cards, put the cards in a hat, and have students choose the cards to determine their roles.

Now it’s your turn to create a play!
Your teacher will either assign you a role or ask you to pick a card from a hat.
Once everyone in the class knows their roles, read through the script as a class.
Underline any tricky words or phrases as you go.

National Arts Standard
Anchor #4
English Language Arts
CCSS.ELA.RF.2.3
CCSS.ELA.RF2.4

O

Originate

Have students complete the character analysis activity (**Activity Sheet #2**).
For students who do not want to read, provide the options of set designer, announcer, ticket maker, ushers, etc.

Design a costume for your character using **Activity Sheet #2: Character Analysis**.
If you are not going to act during the play, you can choose a character to complete **Activity Sheet #2** and design a costume.
Grades 3-5: Write a statement describing the choices you made, while designing your costume, and why, based on the text, you made those choices.

National Arts Standard
Anchor #1

R

Rehearse

Allow students time to independently read their parts both in school and at home. Circulate and assist with unknown words. Assign them for homework. Assist students with stage directions as well as enunciation.

Rehearse by reading the scripts in small groups with your teacher’s support. Then rehearse with the entire cast (your whole class).

National Arts Standard
Anchor #5
Social Studies
NCSS.IV.h
English Language Arts
CCSS.ELA.RL.2.6

M

Make magic

Create a schedule and invite younger grades and/or parents to see your “show.” Lead your students in making an original Playbill (See **Activity Sheet #3**).

Perform your own play for family and friends. Create an original Playbill (**Activity Sheet #3**) for your guests.

National Arts Standard
Anchor #6
Social Studies
NCSS.IV.h

curriculum standards

National Arts Standards

- 1: Generate and conceptualize artistic ideas and work.
- 4: Select, analyze and interpret artistic work for presentation.
- 5: Develop and refine artistic techniques and work for presentation.
- 6: Convey meaning through the presentation of artistic work.
- 7: Perceive and analyze artistic work.
- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.



national student learning standards

English Language Arts

- CCSS.ELA.L.2.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- CCSS.ELA.W.2.2** Write information/explanatory in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
- CCSS.ELA.SL.2.1** Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- CCSS.ELA.SL.2.2** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- CCSS.ELA.RF.2.3** Know and apply grade-level phonics and word analysis skills in decoding words.
- CCSS.ELA.RF.2.4** Read with sufficient accuracy and fluency to support comprehension.
- CCSS.ELA.RL.2.6** Acknowledge differences in the points of view of characters, including speaking in a different voice for each character when reading dialogue.

Social Studies

- NCSS.I.c** Social studies programs should include experiences that provide for the study of culture and cultural diversity, so that the learner can describe ways in which language, stories, folktales, music, and artistic creations serve as expressions of culture and influence behavior of people living in a particular culture.
- NCSS.II.c** Social studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time, so that the learner can compare and contrast different stories or accounts about past events, people, places, or situations, identifying how they contribute to our understanding of the past.
- NCSS.IV.h** Social studies programs should include experiences that provide for the study of individual development and identity, so that the learner can work independently and cooperatively to accomplish goals.
- NCSS.IV.h** Social studies programs should include experiences that provide for the study of individual development and identity, so that the learner can work independently and cooperatively to accomplish goals.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NATIONAL ENGLISH LANGUAGE ARTS STANDARDS
corestandards.org/ELA-Literacy

NATIONAL SOCIAL STUDIES STANDARDS
socialstudies.org/standards

NATIONAL ARTS STANDARDS
nationalartsstandards.org

cultural connections

Hip Hop and Rap and William Shakespeare

At first glance, there doesn't seem to be much of a connection between Shakespeare and hip hop music or rap. But a deeper look at the musical genre and its similarities to the Bard of Avon's works reveals how it makes perfect sense to stage *Showtime with Shakespeare* in rapping verse.

Shakespeare trafficks in the bigger themes that define the human condition: love, hate, jealousy, fear, sadness, etc. That's why so many artists refer back to his plays or mine them for inspiration for new works.

"He was an extraordinarily gifted observer of the human condition who also happened to have the literary skills to put what he saw into words that resonated in Elizabethan England at first, and now across the globe," writes Will Gompertz, BBC arts editor.

From the very beginnings of the genre, hip hop artists have been telling their stories and what they aspire to be in their own musical verses, much like Shakespeare. They take inspiration from the rough and tumble inner-city life of New York City to Compton, California, to what passionate love is like.

Great rap artists known for their complex, inventive or vivid lyrical wordcraft are Rakim, KRS-One, Tupac Shakur, Eminem, LL Cool J, Lil Wayne, The Notorious B.I.G. aka Biggie Smalls, Common, and Talib Kweli. These rappers are consistently ranked by many critics to be in the top echelon of lyrical masters. The full repertoire of their songs details stories of how they overcame their personal demons, lyrics that hype their prowess as top MCs, and other aspects of their lives.

The 1994 song "Juicy" by The Notorious B.I.G. paints a vivid picture of his past life:

*It was all a dream
I used to read Word Up magazine
Salt'n'Pepa and Heavy D up in the limousine
Hangin' pictures on my wall
Every Saturday Rap Attack, Mr. Magic, Marley Marl
I let my tape rock 'til my tape popped.*

Compare this with Mercutio's famous monologue in *Romeo and Juliet*:

*O, then I see Queen Mab hath been with you
She is the fairies' midwife, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Over men's noses as they lie asleep.*

Both verses, separated by hundreds of years, are vivid in their imagery and use complex rhyming couplets to convey rhythm, meaning and intent.

Just as inventive as the Bard himself are lesser known rappers like Jay Electronica and MF Doom, who have cult followings among hardcore hip hop nerds. *Complex* magazine ranked Jay Electronica's 2009 song, "Exhibit C," as one of the most

lyrical rap songs in recent years. He name-drops Chanukah, Islam, Moses, Marcus Garvey, and Nikola Tesla in his tongue-bending verses.

Many of these rappers also pay homage to instrumental figures in hip hop's evolution, such as The Last Poets, a group that originally recited angry, powerful and imaginative Black Power poems over the unadorned beat of African drums. In 1970, they released their debut album, which many consider the groundwork for hip hop.

"People say we started rap and hip-hop, but what we really got going is poetry. We put poetry on blast," said Last Poets' Abiodun Oyewole in a *Guardian* interview.

Atlantic magazine in 2014 posited, "How Kanye's Vocabulary Stacks Up to Shakespeare's—Plenty of hip-hop artists out-rhyme the Bard." Megan Gerber writes about a data scientist, Matt Daniels, who analyzed the vocabulary of many rappers and compared them to Shakespeare. In an analytical graphic visualization, pudding.cool/2017/02/vocabulary/index.html, current to 2012, Daniels finds that rappers like Ghostface Killah (5,774 words) and Aesop Rock (7,392 words) rank higher in the usage of unique words compared to Shakespeare (5,170). Newark native Redman makes it at 5,331, also edging out Shakespeare. Skilled lyricists such as DMX (3,214 words) and Eminem (4,494) rank lower than the Bard!

And lastly, let's not forget the Broadway juggernaut *Hamilton: An American Musical*, which uses pop song conventions and rap to tell the story of Alexander Hamilton, one of our Founding Fathers. Lin-Manuel Miranda, the musical's creator, was equally inspired by musical theater and rap legends, such as Biggie Smalls and Eminem, when he wrote *Hamilton*; he considers the biography of Hamilton a classic hip hop story with tragic Shakespearean undertones.

Miranda even quotes Shakespeare in *Hamilton*:

*My dearest, Angelica
Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day
I trust you'll understand the reference to
Another Scottish tragedy without my having to name
the play.*

If Shakespeare were born today, would he have been like Miranda or Rza? No matter, he knew how to flow like a rap star and brought his audience with him on a cloud of witty rhyming couplets and compelling stories.

If not convinced, listen to Antonio in *The Tempest*, who says: "I'll teach you how to flow."

vocabulary

Bear

Large, stocky mammal. The significance of a bear appearing in this musical is that a bear figures in Shakespeare’s play *The Winter’s Tale*, in which Antigonus, a lord of Sicilia, tries to abandon a baby, Princess Perdita. In the play, Shakespeare famously writes the stage directions: “Exit, pursued by a bear.” The bear kills Antigonus. In *Showtime with Shakespeare*, Dan the dancing bear is doomed for an end in a bear garden, a common form of Elizabethan era entertainment, where bears would fight other animals, like dogs, to the death. Audience members would gamble on who would survive these bloody bouts.

Hip hop music or rap

Considered to be the most popular musical genre at this moment. It started at 1970s block parties in the Bronx among inner-city youths, mostly African Americans. DJs would spin records and make new sounds from a turntable by “scratching” the record (pushing the record back and forth) or isolating the “break” (the percussion portion) in a song. MCs would “rap” over the beat by stringing together a line of verse that would have a rhythmic, poetic structure. DJ Kool Herc (aka Clive Campbell) is commonly credited as the father of hip hop music. Hip hop can also refer to the larger culture with four distinct elements: rapping, DJing, breakdancing and graffiti writing. Hip hop also encompasses beatboxing and beat sampling.

London Bridge

Several bridges throughout history that have spanned the River Thames in central London. The bridge was first built by the ancient Romans, then successive generations replaced the bridge at that same point whenever it was decaying or damaged by fire. The bridge referenced in the musical was completed in 1209. It was made of stone. The bridge had many buildings, where people lived, worked, worshipped, and of course traversed. People would build latrines with holes that opened directly into the Thames, fouling the river, according to historical records. The bridge also caught fire several times over its long history.

Groundlings

Audience members who stood in the pit in front of a theater’s stage and could not afford better seats. Common folk of the Elizabethan era were groundlings. If you look at the new Globe Theater in London, re-created after Shakespeare’s original Globe, there is also a pit where audience members can stand and watch a play.

Morgan le Fay

A powerful enchantress in Arthurian legend. She is often considered a sister to King Arthur and apprenticed with Merlin the wizard; in some stories, they are lovers. She figures prominently in medieval and Renaissance literature. Contemporary depictions show her either to be a villain or a proto-feminist. She can move objects and people (like Jack and Annie) or transform herself into different animals, according to legend.

Play within a play or story within a story

This is a storytelling device that Shakespeare and other playwrights, writers and composers use to frame the central plot or as a literary vehicle to move the plot along. Shakespeare uses this nesting technique in many of his plays, such as *Hamlet* and *A Midsummer Night’s Dream*. *Showtime with Shakespeare* also uses a story within a story technique.



Poem and poetry

A writing form that uses vivid imagery, intense ideas, song elements, and metaphors to often convey multiple meanings: surface and sub-textual themes. It sometimes utilizes formal language devices, such as meter and different rhyme structures. Shakespeare was known for writing 154 sonnets, a form of poetry with a distinct rhyme structure.

Queen Elizabeth I

Powerful English monarch who ruled from 1558 until her death in 1603. She is often depicted in paintings with a pale face, ginger hair, and wearing ornate gowns. She was a patron of many artists and was a gifted writer in her own right. A few historians speculate that Elizabeth was the real writer of Shakespeare’s plays, but that theory is not taken seriously by most historians.

Theater

A building with a stage where people perform musicals, plays, concerts and other events. Can also refer to the act of writing and acting for performance. Musicals and plays set in theaters usually have the key personnel of director, producer, stage manager, costume designer, makeup artists, actors, and extras. They can also include stagehands and an orchestra.

resources

Information on Mary Pope Osborne and the Magic Tree House series

Mary Pope Osborne interview
scholastic.com/teachers/articles/teaching-content/mary-pope-osborne-interview-transcript.html

Mary Pope Osborne on her early writing and procrastination
youtu.be/wIOUUGPUqUQ

Mary Pope Osborne on how she writes *Magic Tree House* books
youtu.be/e7kFwGLLW9Q

Magic Tree House series
magictreehouse.com

Magic Tree House celebrates 25 years
youtu.be/FS1ldMjyhJM

Magic Tree House on Stage

Magic Tree House on stage
mthclassroomadventures.org/mth-stage
Showtime with Shakespeare sneak peek
youtu.be/eh_u89Cj2i4

Showtime with Shakespeare rehearsal footage
youtu.be/4d7y6GPT8R0

Websites on William Shakespeare and his works

Complete works of William Shakespeare, MIT
shakespeare.mit.edu

Folger Shakespeare Library
folger.edu

William Shakespeare and his poems
poetryfoundation.org/poets/william-shakespeare

William Shakespeare *New York Times* obituary
nyti.ms/2HkOeyE

Teacher: Why it is ridiculous not to teach Shakespeare in school, *Washington Post* article
wapo.st/1GCok17?tid=ss_tw&utm_term=.aac712f29d4e

Shakespeare’s cure for xenophobia, *New Yorker* article
newyorker.com/magazine/2017/07/10/shakespeares-cure-for-xenophobia

Multiculturalism in Shakespeare’s plays, British Library article
shar.es/aa7cf9

Why is Othello black? *Slate* article
slate.com/articles/arts/theater/2015/11/why_is_othello_black_understanding_why_shakespeare_made_his_hero_a_moor.html

Videos on Shakespeare

William Shakespeare mini-bio
youtu.be/geev441vbMI

BBC tribute to William Shakespeare
youtu.be/2BgNUg1atC0

Why Shakespeare? Because it’s 2016 with Stephen Brown, TEDx Talk
youtu.be/khVubNlgS0o

How NOT to Hate Shakespeare with Rob Crisell, TEDx Talk
youtu.be/Kh3gMcOUFao

Tour of the Globe Theater
youtu.be/m3VGa6Fp3zl

Shakespeare’s Globe: on the Groundlings
youtu.be/0yXW8PXOy-4

Macbeth production in Shakespeare’s Globe, excerpt
youtu.be/bM3h0Gb2Q20

A Midsummer Night’s Dream in Shakespeare’s Globe, excerpt
youtu.be/yGgsJd4_r4k

Hamlet in 4 minutes
youtu.be/EmjWIMMtjDc

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Ludwig, Ken—*How to Teach Your Children Shakespeare*. Broadway Books, 2014.

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Hip hop

The poetry of hip hop: A playlist for your classroom, *Britannica Digital Learning* article
britannicalearn.com/blog/classroom-hip-hop-playlist

Hip-hop’s new wave of lyricism, *New Yorker* article
newyorker.com/culture/culture-desk/hip-hops-new-wave-of-lyricism

The Last Poets: the hip-hop forefathers who gave black America its voice
theguardian.com/music/2018/may/18/the-last-poets-the-hip-hop-forefathers-who-gave-black-america-its-voice

Hip hop and Shakespeare

The Hip-hop Shakespeare Company
hiphopshakespeare.com

Hip-Hop & Shakespeare with Akala, TEDx Talk
youtu.be/DSbtkLA3GrY

The hip-hop of Shakespeare with MC Lars, TEDx Talk
youtu.be/1ucYtOk_8Qo

“Othello: The Remix” gives Shakespeare the hip-hop treatment
youtu.be/eSD4_iNZCgQ



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The performances are part of the APPlause! Series, presented by Appalachian State University's Office of Arts and Cultural Programs. Featuring local, regional and world-renowned professional artists, the mission of the program is to share university arts resources with the public, private and home school network across our region. Study guide materials connect every performance to the classroom curriculum. With the help of the university's College Access Partnership, school groups can enjoy lunch in an on-campus dining facility, take a campus tour, or observe a demonstration by an Appalachian State professor.

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