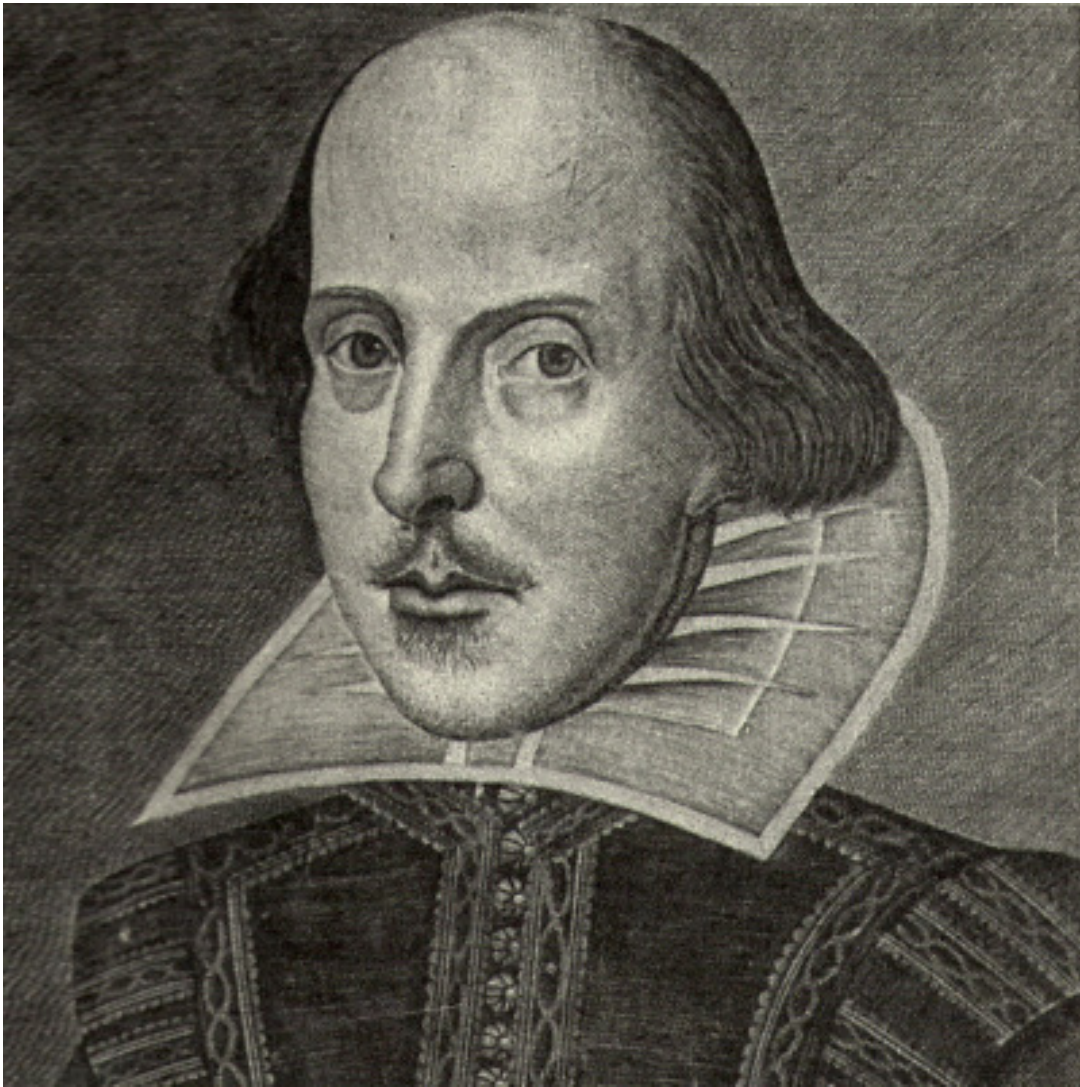


Kentucky Shakespeare Presents

Hip-Hop Shakespeare

Study Guide

Grades 4th - 12th



Hear it. See it. Do it!



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on Shakespeare and his era, his written works, pre/post workshop activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

Kyle Ware
Director of Education

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Academic Standards

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RL.4-12.3	RL.4-12.4
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SL.6-12.6	
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Hip-Hop Shakespeare Synopsis

Kentucky Shakespeare's Hip-Hop Shakespeare program helps students to breathe life into Shakespeare's sonnets by connecting them to popular hip-hop music and style. Our Artist Educator leads students through a short overview of the hip-hop genre, dives into a Shakespearean sonnet, and connects the two art forms. This program emphasizes the literary skills for writing their own poetry, the relevancy of connecting language and music, and imagination! Hip-Hop Shakespeare encourages active engagement, excitement through self-expression, and fun to your classroom!

How can we both make this be the most efficient and successful workshop?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist to set up speakers and equipment, students seated where they can write and work in groups, and a space near the Artist for students to volunteer.
- For your use, we have provided these study guide activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us. The more that they are familiar with the content they are, the greater the recall of information will be as well as a much deeper level of impact.
- In the classroom, it is always a benefit of prepping our Artist Educator of **classroom management strategies** that your school uses with your students. Are they used to a call and response phrase or a hand signal? Do you use popsicle sticks to call volunteers? Anything that might ease the transition of a guest in your classroom!
- It is of utmost importance not only to your students but to our Artist Educator as well that there are **adult staff members present in the room** throughout the workshop. Students tend to have less distractions and are more encouraged to participate in the performance with familiar adult presences in the room. We need your support with focus, crowd control, and engagement.

William Shakespeare

(April 23, 1564 – April 23, 1616)

His Life

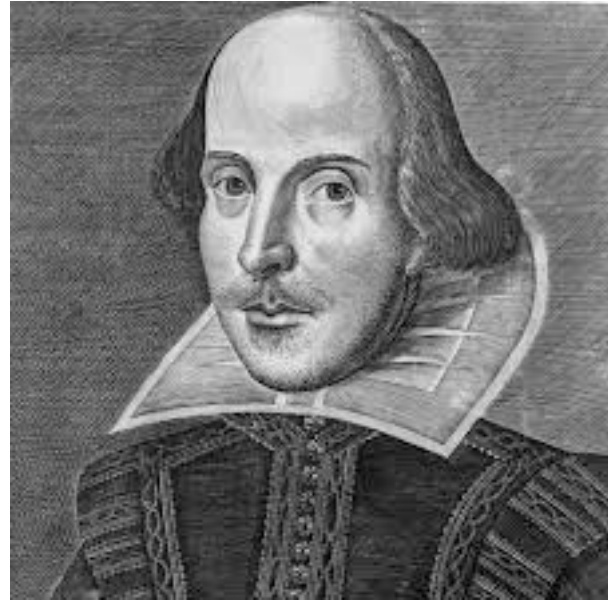
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Produced most of his known work between 1590 and 1613
- His plays are often categorized into 3 genres: comedy, tragedy, and history
- In 1623, a few of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century

Examples of Words from Shakespeare's World

- Anon — soon
- Ere — before
- Hath — has
- Hence — away
- Naught — nothing
- Thee — you
- Thou — your
- Whence — where
- Wherefore — why

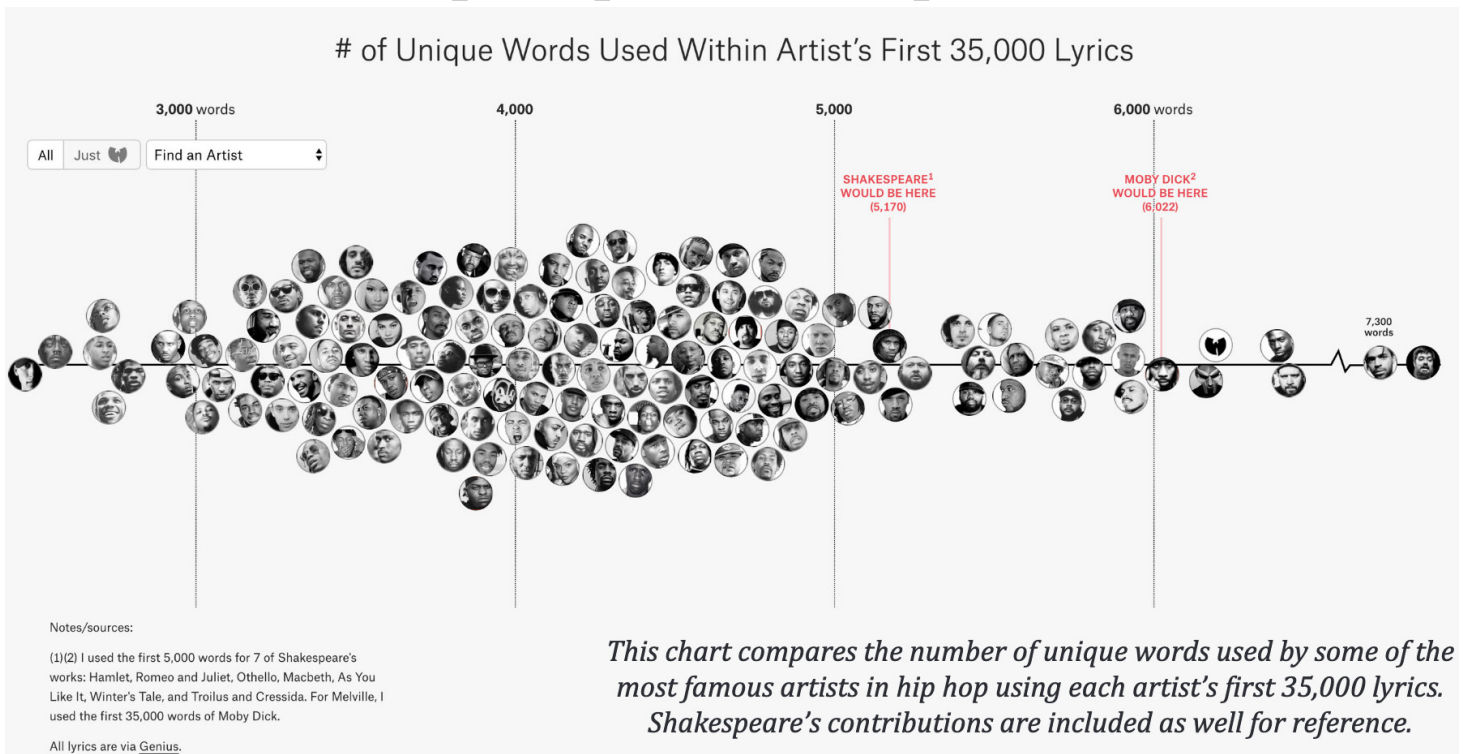


William Shakespeare



The Original Globe Theatre circa 1612

Hip-Hop & Shakespeare



Visit the site with the chart above to use the interactive feature to learn more about the # of unique words used in Hip-Hop music: <https://pudding.cool/projects/vocabulary/1>

Hip-Hop is a cultural movement that attained widespread popularity in the 1980-90s. It includes the backing music for rap which is the musical style incorporating rhythmic and/or rhyming speech that became the hip-hop movement's most lasting and influential art form.

Language is a living thing constantly changing. What we speak today is much different from what we spoke 100 years ago and will be much different from what will be spoken in the 21st century. As Shakespeare created new words during the Elizabethan period, hip-hop artists create new words today. One way to explore the lyrical and expressive qualities of Shakespeare's poetry is by employing music techniques in performing the text. Some basic music concepts from hip-hop and Shakespeare are:

1. Vocals - Performers can explore ways to vary the pitches of their voices to change the mood of the text.
2. Volume - By using varying volumes, the dramatic effect of the text can be much more impactful.
3. Tone - The tone quality of a voice refers to its particular brightness or darkness; its shading. In speech, inflection (the going up or down on a syllable) also contributes to tone.
4. Tempo - Accelerating or slowing the speed of each line adds great effect to Shakespeare, as it does to music.
5. Rhythm - Makes the character of a song or speech very distinct.
6. Meter - As music has its various time signatures, so too can Shakespeare's meter be explored. Varying stresses/accents, using pauses, rests and holds.



Vocabulary for Hip-Hop Shakespeare

Actor- Individual who pretends to be a character from a text; who represents a character.

Characters- The personalities or roles actors become.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Context- Environment that surrounds art, influences understanding, provides meaning and connects to an event or occurrence.

- **Cultural Context:** Values, beliefs and traditions of a group of people that influence artistic meaning.
- **Historical Context:** Conditions of the time and place in which art was created or performed and that provide meaning and influence the art experience.
- **Personal Context:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interests and preferences.
- **Social Context:** Environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

Dynamics- Level or range of loudness or softness of a sound or sounds.

Empathy- The capacity to relate to the feelings of another.

Interpretation- To explain or tell the meaning of something; to present in understandable terms.

Motivation- An incentive or an inducement for further action for a character.

Plot- What happens in a story; the order of events, the story as opposed to the theme; what happens rather than what it means.

Rhythm – a flow of sound and silence in language or music.

Setting- Where a story takes place in time, space, or location.

Script- The text in written form.

Tempo- Rate or speed of the beat in a musical work or performance

Theme- What the text means as opposed to what happens; the main idea or message within the text.



Literary and Poetic Devices for Writing Your Sonnet

Adjective – is a describing word. It will describe a person, place, thing, or idea.

Examples: Loyal, Funny, Red, Tall, Soft

Puck is very fast and goofy.

Adverb – is a word that modifies a verb. Sometimes they end in the letters “ly.”

Examples: Quickly, Seriously, Lazily, Very, Too

Macbeth and Lady Macbeth were quietly talking.

Iambic Pentameter – a line of poetry that follows the pattern of unstressed and stressed syllables 5 times each line. It is often linked to the sound of a heart beat.

“da-DUM da-DUM da-DUM da-DUM da-DUM”

Imagery – descriptive language that helps the reader see, hear, taste, touch, and feel the text.

“The cloud-capp’d towers, the gorgeous palaces,

The solemn temples, the great globe itself”

Metaphor – word or phrase used to describe something as if it was something else.

“But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.”

Meter – the repeated pattern of sound in language or music, using unstressed and stressed sounds.

“but SOFT what LIGHT through YONder WINdow BREAKS?”

Noun – word that names a person, place, thing, or idea.

Examples: Hamlet, Verona, Crown, Family

Hamlet is the Prince of Denmark.

Pronoun – is a word that replaces a noun.

Examples: he, she, her, him, it, they, them.

They all enjoyed watching the play.

Rhyme – close similarity in the final sounds of two or more words or lines of poetry.

“Good night, good night. Parting is such sweet sorrow

That I shall say good night till it be morrow.”

Similie – language that compares two things using the words “like” or “as”

“I’ll warrant him, as gentle as a lamb”

Verb – is an action word or state of being.

Examples: Dance, Laugh, Walking, Talking

Romeo and Juliet were dancing.

Anatomy of a Shakespearean Sonnet

All Shakespearean sonnets are written in Iambic Pentameter. Iambic Pentameter means that there are ten syllables or beats per line with five syllables accented and five syllables unaccented.

Ex: When in disgrace with fortune and men's eyes
(The above underlined letters indicate the accented syllables.)

Most sonnets have fourteen lines. There are two sonnets that are the exceptions to this rule. Sonnet 99 has fifteen lines and Sonnet 126 has 12 lines. The lines are divided into three sets of four-line quatrains (rhyme scheme ABAB, CDCD, EFEF) and one two-line couplet (rhyme scheme GG).

Sonnet 29

1st Quatrain

When, in disgrace with fortune and men's eyes,	A
I all alone beweep my outcast state,	B
And trouble deaf heaven with my bootless cries	A
And look upon myself, and curse my fate,	B

2nd Quatrain

Wishing me like to one more rich in hope,	C
Featured like him, like him with friends possess'd	D
Desiring this man's art and that man's scope,	C
With what I most enjoy contented least;	D

3rd Quatrain

Yet in these thoughts myself almost despising,	E
Haply I think on thee, and then my state,	F
Like to the lark at break of day arising	E
From sullen earth, sings hymns at heaven's gate;	F

Rhyming Couplet

For thy sweet love remember'd such wealth brings	G
That then I scorn to change my state with kings.	G

*Take a look at the two Sonnets below.
Can you break them into their 3 Quatrains
and Rhyming Couplet?
Can you figure out their beats of syllables?*

SONNET 18

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

SONNET 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.



Writing a Sonnet

Step One: Pick an emotion that you want to write about and write it below.

Examples: Happy, Sad, Nervous

My Emotion: _____

Step Two: Pick a subject that you would like to write about. You can pick a person, place, or thing.

Examples: Your Best Friend, School, or Your Pet

My Subject: _____

Now you can pair your emotion with your subject. Write them below.:

_____	_____
Subject	Emotion

Step Three: Can you come up with some rhyming words that describe how you feel about your subject? Write them below.

Step Four: Now, it is time for you to become a poet like William Shakespeare. Using your rhyming words, subject, and emotion, follow the outline below to write a sonnet. The ends of lines will rhyme with each other in each grouping. For example, the As will rhyme with As, the Fs will rhyme with Fs, and the final two Gs will rhyme with Gs (back to back!).

A:

B:

A:

B:

C:

D:

C:

D:

E:

F:

E:

F:

G:

G:

Artist's Questions

Shakespeare left clues about the characters, settings, and plot in the lines of the text. Use the Questions below to explore the possibilities of the text that your class is using for your *Hip-Hop Shakespeare* workshop. This could be using a Sonnet, lyrics to a song, etc. Based on your discoveries from the questions, make decisions about what the characters, relationships, themes, and performance style might be.

ARTIST'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?
What is my job? Am I in school?
What is my family like? Where am I from (country, state, etc.)?
Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room
What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?
People mentioned in the scene?
The place where I am?
The objects around me?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? (Conflict)

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT? (Obstacles)

7. WHAT DO I NEED TO DO TO GET WHAT I WANT? (Tactics)

Pre- and Post-Workshop Activities for Exploration

Please complete the following activities before & after the workshop.

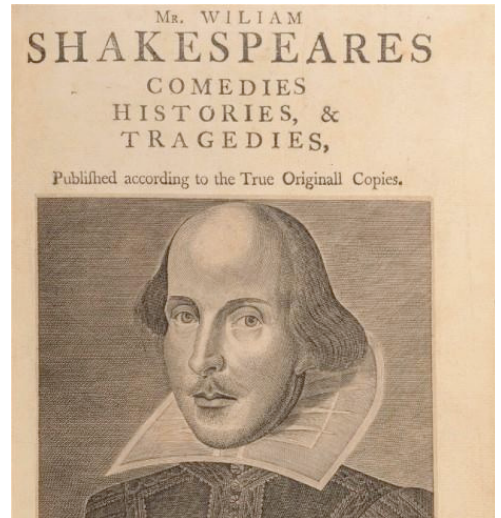
Before the Workshop

1. Familiarize your students with the materials in this guide for your *Hip-Hop Shakespeare Workshop*. Discuss with your class the parts of sonnets - themes, plot, literary devices, etc. Also discuss their expectations of connecting Shakespearean poetry with Hip-Hop and music.

2. Discuss possible topics for their sonnet raps. For each theme, have the students list examples from their own lives and from the world around them.

3. Choose a line of text from a sonnet or even a hip-hop song and read them aloud to your class. Have the students interpret the quote, put them into their own words, and draw conclusions about the characters based on this quote.

4. After the workshop, your class will have the opportunity to ask the artist from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask the artist about Shakespeare or theatre. Write them down so they won't forget.



After the Workshop

1. Discuss the technical theatre elements of set, light, sound, and costume design with your class. How would these elements contribute to the storytelling in a performance such as a poetry reading, music video, etc? Have your students represent their own ideas for designs for their adaptation through visual creations such as collage or a storyboard of a music video for their hip-hop sonnet.

2. Write a review of one of your classmates' performances for your school paper or literary magazine. Be sure to incorporate some of the vocabulary in this study guide.

3. Have your students write a personal narrative reflecting on one of the themes previously discussed and how it compares to their own lives. Tell about how you were able to resolve the conflict. What did you learn from this conflict?

4. If Shakespeare were to write a play about your life, then what would it be? A comedy, a tragedy, a history, or some combination? Explain your choice and try writing the plot outline and use some of the vocabulary in this guide to help flesh out the story.



Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library.

www.absoluteshakespeare.com
Comprehensive Resource of Works

www.folger.edu
The Folger Shakespeare Library

<https://penguinrandomhousesecondaryeducation.com/guides/>
The Penguin & Signet Classic's Teacher Guide

<https://pudding.cool/projects/vocabulary/>
Link to Hip-Hop Vocabulary Graph from The Pudding



Classroom Challenge:

Write a letter to the Kentucky Shakespeare Artist Educator who lead the *Hip- Hop Shakespeare Workshop*. Describe what you liked about the workshop and how it helped to connect Shakespeare and Hip-Hop rather than just reading it. Describe what you did, saw, and heard.
What was your favorite part?

Mail to: Kentucky Shakespeare 616 Myrtle St. Louisville, KY 40208
Email to: education@kyshakespeare.com