

teacher resource guide

assembly
series



all the world's a song:
shakespeare
on jazz

arts
education
njpac
discover. create. grow.

about the performance



Award-winning composer and pianist **Daniel Kelly** takes Shakespeare's words and moves them into jazz renditions in this amazing performance of jazz vocalists **Frederick Johnson** and Sarah **Elizabeth Charles**. Such Shakespearean standards as the "Double, double toil and trouble" verses from *Macbeth* (Act 4, Scene 1) and the beautiful poetry "I Do Wander Everywhere" from *A Midsummer Night's Dream* (Act 2, Scene 1) are given new life by being put to jazz.

Kelly explains why he matched Shakespeare with jazz: "Personally, I sense the unbounded creativity in his language. Shakespeare truly LOVED words and how weaving them together could reveal the inner nature of his characters—universal emotions to which we all can relate." He goes on to talk about the synergy of Shakespeare and jazz improvisation: "Reading Shakespeare, 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, composer and pianist

Award-winning composer and pianist Daniel Kelly's music 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, and many others. Kelly toured Southeast Asia and India as a part of the Kennedy Center/US State Department-sponsored Jazz Ambassador program. He has composed for chamber orchestras, string quartets, film and multi-media theater works, and has released five CDs of original compositions.

Traveling through the United States, Kelly has collected 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*. The result is eleven different *Listening to America* concerts, celebrating the resilience of the human spirit in communities across America.

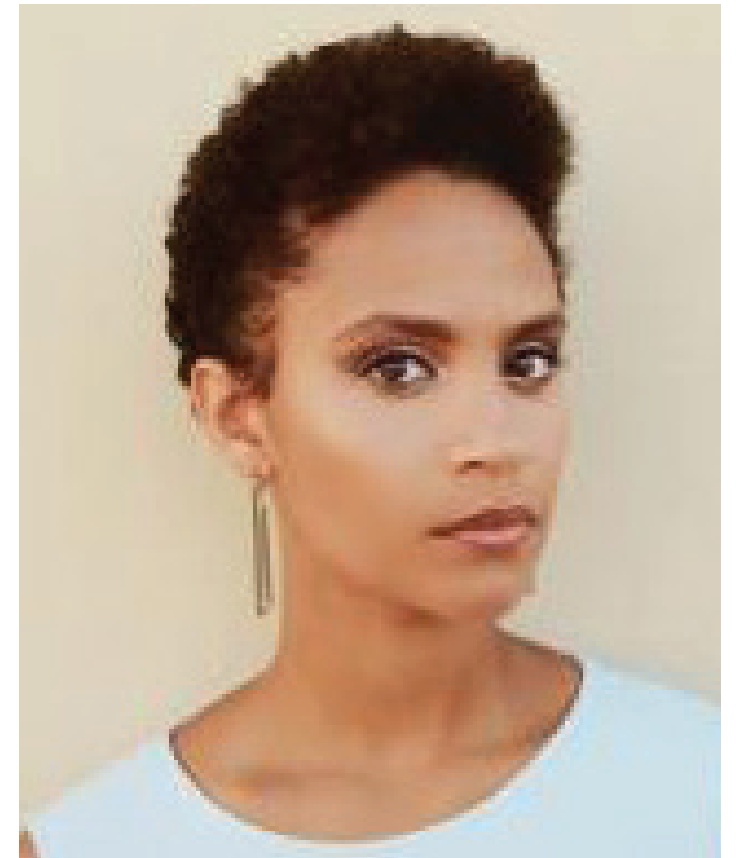


Frederick Johnson, vocalist

Frederick Johnson has spent the past 35 years presenting international concerts seminars on the power of creative expression as a tool for personal well-being and healing. An accomplished vocalist and percussionist, he is recognized internationally as one of the world's greatest vocal jazz improvisers and one of the world's most passionate and versed chanters of sacred text.

Frederick has performed on stage with or as the opening act for 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.

He was a key contributor in both Tampa Bay schools and community centers for more than 20 years, presenting programs which empowered an understanding of arts as a conduit for educational enrichment, enhancing the core curriculum.



Sarah Elizabeth Charles, vocalist

Sarah Elizabeth Charles is a rising New York City vocalist/composer. She has worked and studied with artists such as George Cables, Geri Allen, Nicholas Payton, Sheila Jordan, Jimmy Owens and Carmen Lundy. Sarah has performed at The White House, Carnegie Hall's Weill Recital Hall, Gillette Stadium as a National Anthem singer for the New England Patriots, the Bern International Jazz Festival in Switzerland, the Port-au-Prince International Jazz Festival, The Kennedy Center, the Pittsburgh JazzLive International Festival, the Burlington Jazz Festival, the Apollo Music Café, Blue Note NYC and the Rose Theatre with Jazz at Lincoln Center.

Sarah is also an active educator, working as a teaching artist with Carnegie Hall's Musical Connections program, teaching private lessons in New York City and at Larchmont Music Academy and developing an early childhood music education program with Rise2Shine, a non-profit organization based in Fond Parisien, Haiti.

in the spotlight

An interview with Daniel Kelly

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, the audience will have 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 and *their* words combine 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 that each musician improvises 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 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 doing to *work* at some music. We **play!**

Shakespeare was a man from a particular time and place but many 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 peoples' 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.

inspired ideas in the classroom

P

Prepare for the performance

Teacher Focus
Talk about Shakespeare's life and plays with your students. Show them some of the scenes on YouTube from *Macbeth*, *A Midsummer Night's Dream*, and other plays.

Student Activity
What worries your students about seeing a Shakespeare-based performance? Are they concerned about any of the following:
Understanding the Elizabethan-style language
Being afraid that Shakespeare's themes are too difficult to understand
Not seeing the connection between Shakespeare and jazz

NJ Student Learning Standards
English Language Arts
NJLSA.SL1.
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

E

Experience the performance

Teacher Focus
As you are waiting for the performance to begin, ask your students to experience the performance with all of their senses.
How does the performance make them feel?
What parts of the performance speak to them most strongly?

Student Activity
Observe how the performance unfolds. Ask them to discuss:
Do you think music is a good way to be introduced to Shakespeare's words? Why or why not?
If you didn't understand some of the language, were you still able to understand what was happening?
Did you get clues from the vocalists (facial expression, words they stressed) so you could figure out what they were saying?

NJ Student Learning Standards
Visual and Performing Arts
1.4 Aesthetic Response & Critique
English Language Arts
NJLSA.SL1.
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

R

Reflect, respond and read

Teacher Focus
Have the students re-watch some of the YouTube versions of Shakespeare on Jazz performances:
"Double, Double, Toil and Trouble": www.youtube.com/watch?v=yz-dpT3pnYU
"Come Away, Death": www.youtube.com/watch?v=QZHb6EvXFco

Student Activity
Once they've seen these a second time, talk about the musical experience with them:
Did the mood of the music match what was being said?
Did you notice how the composer used tempo (fast/slow), dynamics (loud/soft), tonality (major/minor key)?
What special skills or knowledge did the musicians need?

NJ Student Learning Standards
English Language Arts
NJLSA.SL1.
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

F

Focus

Teacher Focus
All the World's a Song put Shakespeare in a different, more modern context: that of a jazz performance. Other writers and composers have "modernized" Shakespeare's work, from recasting *Romeo and Juliet* as a 1950's gang war in *West Side Story* to *10 Things I Hate About You*, which brings *The Taming of the Shrew* into a modern high school. In his "4 Rules for Modernizing Shakespeare," (www.backstage.com/advice-for-actors/backstage-experts/4-rules-modernizing-shakespeare/) Jordan Kaplan describes how the Guerilla Shakespeare Project takes Shakespeare's words and places them into a modern context. You can share video clips from (www.pajiba.com/seriously_random_lists/8-modernized-adaptations-that-do-william-shakespeare-justice.php) to show the class how it has been done in eight adaptations.

Student Activity
In small groups, discuss how you and your classmates can bring a scene from Shakespeare into the modern day. Some of the decisions you need to make will include:
Will you leave the text in its current form, or re-write it in modern parlance?
How can you cast the scene so that your audience will know when and where it is taking place?
Consider some uniquely modern settings. Perhaps the scene is now a video game, a comic book, a sci-fi or fantasy setting.

NJ Student Learning Standards
English Language Arts
NJLSA.SL1.
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
NJLSA.R9.
Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

O

Originate

Teacher Focus
Let the students write a "script" of their scene. Have them also consider props, costumes and make-up to bring their stories to life.

Student Activity
Write the script of your modernized version of a Shakespearean scene together with your classmates. Cast the parts and collect any props you might need to "set the stage."

NJ Student Learning Standards
Visual and Performing Arts
1.1 The Creative Process
English Language Arts
NJLSA.W4.
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience.
NJLSA.SL6.
Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

R

Rehearse

Teacher Focus
Introduce the concept of rehearsal which allows students to build confidence and grow as an artist.

Student Activity
It's time to practice. You might have improvised at first, but now it's time to prepare to share with an audience. As you work with the scene you've settled on, see if you can improve upon your original ideas. Practice again, to further refine and polish your ideas.

NJ Student Learning Standards
Visual and Performing Arts
1.1 The Creative Process

M

Make magic

Teacher Focus
Create a stage area and an audience area in the classroom.

Student Activity
Introduce and reinforce positive response and constructive critiquing.
It's time to share your creation. After you're done, be sure to talk with your audience to hear what they thought. Listen to their reactions. Were they were inspired by your creation?

NJ Student Learning Standards
Visual and Performing Arts
1.3 Performance
1.4 Aesthetic Response & Critique

curriculum standards

new jersey student learning standards

Language Arts

NJLSA.R9.

Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

NJLSA.SL1.

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJLSA.SL6.

Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

NJLSA.L4.

Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

NJLSA.W4.

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Social Studies

6.1.12.D.14.f

Determine the influence of multicultural beliefs, products, and practices in shaping contemporary American Culture

6.1.12.D.8.b

Assess the impact of artists, writers, and musicians of the 1920s, including the Harlem Renaissance, on American culture and values.

NJ Arts Standards

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual art.

1.2 History of Arts & Culture

All students will understand the role, development and influence of the arts throughout history and across cultures.

1.3 Performance

All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

1.4 Aesthetic Response & Critique

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

National Arts Standards

1: Generate and conceptualize artistic ideas and work.

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.

8: Interpret intent and meaning in artistic work.

11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Find the Standards

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

NJ English Language Arts

www.state.nj.us/education/cccs/2016/ela/

NJ Social Studies Standards

www.state.nj.us/education/cccs/2014/ss/

NJ Arts Standards

www.state.nj.us/education/cccs/2009/1.pdf

National Arts Standards

www.nationalartsstandards.org

cultural connections

William Shakespeare is considered by many to be the greatest playwright ever to write in the English language. No one knows for sure how Shakespeare came to start a career in the theater or how he came to leave his birthplace of Stratford-on-Avon for London. Scholars do know that Shakespeare was an established actor in London by 1592. Shakespeare actively took on several roles in the theater during his career and was also a shareholder at the Globe Theatre, which meant that he received a portion of the box office takings. Shakespeare is best known for his work as a playwright, having penned at least 37 plays over a period of twenty years. His famous plays include tragedies, such as *Hamlet* and *Romeo and Juliet*; comedies such as *A Midsummer's Night Dream* and *Twelfth Night*; and history plays such as *Richard III* and *Henry IV*.

This jazz rendition of Shakespeare's work joins a long legacy of Shakespeare adaptations. Shakespeare's work has been adapted in many different formats, including ballet, films, music, opera, paintings, plays and musicals. Some well-known adaptations are the films *Shakespeare in Love* and *West Side Story*, Mendelssohn's composition, *Midsummer Night's Dream*, ballet versions of *Romeo and Juliet*, the opera *King Lear*, and countless others.

Born in New Orleans in the early 20th century, the roots of jazz music reach deep through the African-American slavery experience. Its early innovators took inspiration from African and European music traditions, then over the years, they added lots of different spices—mixing and melding elements of Latin music, Caribbean influences, rock, acid and more. These days, jazz has branched into many forms and variations.

Jazz has been called the most American form of music, perhaps for its sheer democracy. Often, musicians perform improvised solos while the group supports and responds in a spontaneous musical conversation. Together they create a powerful communication that is the essence of any jazz performance. When practiced by jazz masters like Miles Davis, Dizzy Gillespie and Thelonious Monk, these unique performances reach the level of true art. Jazz performers are searching to find their own unique musical sound within the composer's vision and style. While they work hard to master their instrument using technical precision and expertise, their goal is never to sound like someone else. They are trying to play like themselves.

The structure of jazz is built on individual expression but despite the freedom and improvised nature of jazz music, there are several common elements that help to define something as being jazz: form, rhythm, melody and harmony, being four of the most basic elements. The structure is typically more complex than other popular forms of music. And because of its improvised nature—with multiple melodies and rhythms working together, first time listeners might find it hard to follow.

Jazz today reaches an international audience and its performers hail from cultures and traditions around the world. From the early days of ragtime, swing, bop, Latin jazz, progressive, fusion, even hip-hop and rap, jazz is American music that has influenced the birth of countless new musical styles.



vocabulary

Commonly used words from Shakespeare's plays:

- alack** – expression of dismay or shock
- anon** – soon, right away
- ere** – before
- hath** – has
- hence** – away (from here)
- henceforth** – from now on
- hither** – here
- lest** – or else
- naught** – nothing
- oft** – often
- perchance** – by chance, perhaps, maybe
- sirrah** – “hey, you” as said to a servant or someone of lower status
- thee** – you
- thence** – away, over there
- thine** – yours
- thither** – there
- thou** – you
- thy** – your
- whence** – where
- wherefore** – why
- whither** – where

Jazz vocabulary:

Bandstand

A raised platform in a nightclub, restaurant, etc., used by the members of a band or orchestra while performing.

Bebop

A type of jazz originating in the 1940s and characterized by complex harmony and rhythms. It is associated particularly with Charlie Parker, Thelonious Monk and Dizzy Gillespie.

Blues

One of the root forms of jazz music, the blues evolved from African American slave songs such as field hollers, work songs, spirituals and country string ballads. Typically played by roaming solo musicians on acoustic guitar, piano, or harmonica at weekend parties, picnics and juke joints, the blues captured the suffering, anguish and hopes of 300 years of slavery and tenant farming.

Dynamics

Volume or intensity of sound, the degree of loudness, softness, or changing volume.

Form

The organization or structure of the musical events within the music. Same, different, verse, refrain, phrases and sections are aspects of form.

Groove

The sense of propulsive rhythmic “feel” or sense of “swing.” In jazz, it can be felt as a persistently repeated pattern. It can be created by the interaction of the music played by a band’s rhythm section. Groove is a key of much popular music and can be found in many genres, including salsa, funk, rock, fusion and soul.

Harmony

The verbal arrangement of the pitches when pitches sound out simultaneously—how the music sounds when the pitches are stacked up. Chords, key, tonality and modulation are aspects of harmony.

Improvisation

Improvisation means making it up as you go along. In improvisation, the musician composes and performs his musical line on the spot—often as a solo with the other musicians playing back-up. No two performances are ever exactly the same.

Interpretation

Experimentation with various musical elements (tempo, articulation, dynamics etc.) to take standard tune in a new direction. For example, classical music and show tunes like “My Funny Valentine” and “My Favorite Things” have been interpreted by jazz musicians countless times in endless variation.

Jazz

A music genre that originated in African American communities of New Orleans in the late 19th and early 20th centuries, and developed from roots in blues and ragtime. Since the 1920’s Jazz Age, jazz has become recognized as a major form of musical expression.

Melody

A series of pitches that add up to a recognizable whole. It is the aspect of music we remember the best. A melody begins, then moves forward in a direction, changes direction and creates the shape of a melody.

Rhythm

The time element of music; the flow of the music through time. Beat, pattern, duration, tempo and meter are aspects of rhythm.

Scatting

Singing without words. Often a vocalist will make up nonsense syllables and even make their singing sound like a musical instrument in this improvisational form.

Swing

A rhythm made with triplets instead of standard 1/8 notes in most other musical forms.

Syncopation

Rhythms which accent beats in unusual ways, often where you least expect them. Syncopation gives energy and surprise to the music. Plus it keeps the musicians and their listeners on their toes.

Texture

The simultaneous combination of musical lines and the density of the layers of musical components.

Tone color

Also known as timbre, this term refers to the quality of the sound. Vocal, instrumental, electronic and environmental are aspects of tone color.

resources

Daniel Kelly website: www.danielkellymusic.com

Sarah Elizabeth Charles website: www.sarahelizabethcharles.com/
YouTube videos:

“Double, Double, Toil and Trouble”: www.youtube.com/watch?v=yz-dpT3pnYU

“Come Away, Death”: www.youtube.com/watch?v=QZHb6EvXFco

Books on Shakespeare

Bate, Jonathan and Russell Jackson.

The Oxford Illustrated History of Shakespeare on Stage.

Bloom, Harold. *Shakespeare: The Invention of the Human*, 1998.

Boose, Lynda E. and Richard Burt. *Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video.* Routledge, 1997.

DK Publishing. *The Shakespeare Book*, 2015.

Ludwig, Ken. *Teach your children Shakespeare*, 2013.

Orgel, Stephen. *Imagining Shakespeare.* Palgrave Macmillan, 2003.

Wells, Stanley. *Shakespeare in the Theatre: An Anthology of Criticism.* Oxford University Press, 1997.

Websites on Shakespeare

Folger Shakespeare for Kids: www.folger.edu/education/sfk_kids/

Shakespeare’s Words: www.shakespeareswords.com/

Play Shakespeare: www.playshakespeare.com/

Videos about Shakespeare

“William Shakespeare” (mini biography) www.youtube.com/watch?v=geev441vbMI

“There Is No Escaping Shakespeare” (*The New York Times*): www.nytimes.com/video/theater/100000004351406/there-is-no-escaping-shakespeare.html

“Shakespeare Uncovered” (PBS): www.pbs.org/show/shakespeare-uncovered/

On Jazz

“Learning with Jazz” by Lucille Renwick, Scholastic, teacher.scholastic.com/professional/music/jazz.htm

The Jazz of Our Street by Fatima Shaik (Dial Books for Young Readers, 1998)

If I Only Had a Horn: Young Louis Armstrong by Roxane Orgill (Houghton Mifflin, 1997)

Mysterious Thelonious by Chris Raschka (Orchard Books, 1997)

Hip Cat by Jonathan London (Chronicle Books, 1996)

What a Wonderful World by George David Weiss & Bob Thiele (Simon & Schuster, 1995)

Thelonious Monk Institute of Jazz: www.jazzinamerica.org

PBS Jazz Series Web site: www.pbs.org/jazz/

The Smithsonian Institute: www.si.edu/ajazzh/programs.htm

Jazz Timelines

www.jazzinamerica.org/jazzresources/timeline

www.apassion4jazz.net/timelinehtml

njpac staff

(partial listing)

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teacher resource guides

The Writer's Circle, LLC: Judith Lindbergh, Michelle Cameron, Scott Caffrey, Chris Knapp

the arts in your school

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the Wolf Trap Institute's Early Learning Through the Arts Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your's school's curriculum.

study the arts at njpac

Saturday Programs: NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email artseducation@njpac.org. Visit www.njpac.org/education

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